

Hampshire College Spring 2024 Course Descriptions

CS-0106-1 **Negotiation**

Professor: Ethan Ludwin-Peery

Negotiation is a key skill at every level of every organization, in every age and every country. We negotiate with potential employers, co-workers, bosses, landlords, merchants, partners, parents, children, friends, roommates, and many others. Our negotiation skills affect the prices we pay, the salary we earn, the movies we watch, and who cleans up the kitchen. Despite its universal appeal, the subject is mostly taught to graduate-level business students. But why should MBAs be the only ones who learn how to negotiate? Let's cut some deals. While there's no strategy that works across all situations, there is still tremendous value in thinking through the elements that generally lead to successful negotiation. Along with readings, discussion, and exercises, students will engage in a number of simulated negotiations, ranging from simple one-issue transactions to multi-party joint ventures. Keywords: Psychology, negotiation, business

Lab Fees: \$25, , Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: MW 01:00PM-02:20PM

Location: FPH WLH

CS-0114-1 **Introduction to Game Design**

Professor: Jennifer Gutterman

This course provides an introduction to the history of games, terminology and principles of game design and game mechanics. We will also explore the development of analog games and game systems from inception through playtesting and prototyping. Students will learn to analyze, design, prototype, and document games for deployment in digital or analog format using professional practices that include, but are not limited to professional game documentation, iterative design, paper prototyping and play testing. Students will be creating a prototype for an individual game concept and then create a playable prototype as a collaborative analog game. Keywords: Games, game play, tabletop This course could be used to fulfill the Division II Project requirement.

Students should expect to spend 6-8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC4 This course has a Prerequisite: No

Time: MW 10:30AM-11:50AM

Location: ASH 126

CS-0156-1 Concept Art With Digital Tools

Professor: Jennifer Gutterman

This course is designed to give students a strong introduction to the workflow of creating concept art for the entertainment industry using professional digital tools. Students will be expected to have their own graphics tablet and computer to handle the software used in class. While this course is designed to give students, who have no other digital art background a strong foundation in concept art skills that will help with future digital art courses, the course does not teach basic drawing in a traditional manner. While we explore techniques and workflows pertinent to the entertainment industry, we will be looking at concept design that is not limited to the current popular culture norm. Students will be encouraged to explore concept development that takes in account accessibility, inclusivity and diversity issues from character design to color palette choices. Keywords: Game Design, Animation, Digital Illustration. This course could be used to fulfill the Division II Project requirement.

Students should expect to spend 6-8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC4 This course has a Prerequisite: No

Time: MW 01:00PM-02:20PM

Location: ASH 126

CS-0184-1 Animal Behavior

Professor: Lauren Robinson

Using Dugatkin's 4th edition of Principles of Animal Behavior (not required to purchase), this class will cover the principles of animal behavior science. Students should be prepared to take on the role of an animal behavior researcher and as such, we will focus not only on the principles, evolution, and function of animal behavior but heavily on the methods and application of what we learn. Students will also put into practice some of the ways that scientists observe, record, and measure behavior in the natural world, through hands on work at the Hampshire farm. We will use Martin and Bateson's 4th edition of Measuring Behavior: An Introductory Guide (not required to purchase) to review the methods and current challenges in animal behavior work. Keywords: animal, behavior, senses, cognition, farm

Library Materials: , Dugatkin's 4th edition of Principles of Animal Behavior, Martin and Bateson's 4th edition of Measuring Behavior: An, Introductory Guide, , Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC1 This course has a Prerequisite: No

Time: MW 09:00AM-10:20AM

Location: ASH 112

CS-0210-1 Animal Cognition

Professor: Lauren Robinson

Using *Animal Cognition: Evolution, Behavior and Cognition*, 3rd edition, by Wynne and Udell (2020), this class will review the psychological and social lives of animals. We will cover animal learning, memory, and communication, among other cognition topics. Students should be prepared to take on the role of an animal cognition researcher and as such, we will focus not only on the foundations and background animal cognition literature but also heavily on the methods and application of what we learn. Assignments will be based on the usual activities of an animal cognition researcher (e.g., designing experiments, presenting on studies). Keywords: Cognition, psychology, animals

Library Materials:, *Animal Cognition: Evolution, Behavior and Cognition 3rd Edition*, by Wynne and Udell, , *Students should expect to spend 8 hours weekly on work and, preparation outside of class time*

Instructor Permission: N Distribution: LC1 This course has a Prerequisite: No

Time: MW 01:00PM-02:20PM

Location: ASH 112

CS-0219-1 Psychology of Memory

Professor: Melissa Burch

In this course we will discuss the many types of memory we use daily, from remembering the name of a new friend, a favorite birthday party, or even how to ride a bike. We will explore the constructive nature of memories, some errors of memory, and how memory capabilities develop over the life course. Students will participate in demonstrations of various memory tasks and collect data to explore specific concepts. We will also discuss the neurological underpinnings of different memory systems. In addition to reading scholarly research and writing brief papers in response to the readings, students will be expected to integrate their acquired knowledge through a final paper on a memory-related topic in their own area of interest. Keywords: Psychology, memory, brain and behavior, development

Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC3 This course has a Prerequisite: No

Time: MW 09:00AM-10:20AM

Location: FPH ELH

CS-0229-1 History of Psychology

Professor: Ethan Ludwin-Peery

To know a thing well, you should know its history. Unfortunately, the history of psychology is

often obscure, and what is written in textbooks tends to be a simplified, if not distorted, version of events. To understand what really happened, we need to go back to the primary sources, and see what people thought, what they said, and who they argued with. In this course, we'll start by reading several foundational books and papers. Then, we'll split up into groups to study various periods in the history of psychology more intensely. This course is a good fit for students interested in psychology, history, journalism, philosophy, and related fields. Students should have previous experience working with historical primary sources. If you aren't comfortable with these sources, the course will be very challenging. You're welcome to talk with the instructor about whether your background has prepared you for this course. Keywords: Psychology, history, cognitive science, sociology

Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC3 This course has a Prerequisite: No

Time: MW 02:30PM-03:50PM

Location: ASH 112

CS-0295-1 **Curriculum Design for Learning**

Professor: Laura Wenk

How do we create environments that lead to good learning? What is the relationship between curriculum and pedagogy? How do good educators promote deep learning despite the current political climate that emphasizes content mastery and efficient instruction? Should curriculum and instruction differ between school and non-school contexts? In this course, you will learn research-based curriculum design practices, how to focus on conceptual understanding and the development of higher order thinking (e.g. critical thinking, integrative thinking, innovative thinking) and create true learning communities in a number of domains and across multiple contexts. Each student develops a curriculum unit on a topic of their choice. In addition, students get some practice teaching their materials to one another. This course is designed for Division II and III students who are interested in teaching in formal or non-formal settings or who are developing curriculum as part of their independent work. Prerequisite: prior course in education (e.g. "How People Learn," environmental education, educational psychology, or other education coursework

Keywords: Education, curriculum

Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: TTH 02:30PM-03:50PM

Location: FPH 108

CS-0318-1 Advanced 3D Concepts

Professor: Jennifer Gutterman

Students are expected to have at least one course, or equivalent experience in 3D Poly Modeling for games and animation using an industry standard software, preferably Autodesk Maya. The course work will include practical examples and project-based work, ideally providing useful material for student portfolios. By the end of the course, successful students will be able to model characters that can reasonably be used in games and animation. Students will be encouraged, in the development of their 3D assets that they dive deep into concept design that is not limited to the popular culture norms of the time. Students will explore the necessary modeling and design workflows for consideration of inclusivity, accessibility and diversity in the 3D design and modeling. Keywords: Game Design, 3D Animation, VFX, High Poly Sculpting This course could be used to fulfill the Division II Project requirement

Students should expect to spend 6-8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC4 This course has a Prerequisite: No

Time: TTH 01:00PM-02:20PM

Location: ASH 126

CSI-0107-1 Youth Writing Justice

Professor: Rachel Conrad

Young activist Xiuhtezcatl Martinez has written that "the youth of the world are continuing to rise to power and shape our culture." In this course, we will examine texts written by youth, and youth action and activism primarily in the contemporary US, as forms of enacting such power and shaping. We will use methods from critical youth studies and literary studies to take seriously young people's social-political and cultural engagements. In focusing on young people writing and taking action for racial, environmental, and climate justice, we will consider youth-produced texts and action/activism as well as conditions that make possible youth-and-adult collaborations Keywords: youth, activism, children, childhood studies, environmental studies The content of this course deals with issues of race and power

Students should expect to spend 6-8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC1 This course has a Prerequisite: No

Time: MW 10:30AM-11:50AM

Location: FPH 102

CSI-0112-1 Digitally Queer

Professor: Dana Ahern

digital community particularly through a lens of racial justice. In particular, this course pays attention to recent and ongoing revolutionary and social justice movements including Arab Spring, the George Floyd protests of 2020, and the more general growing disability rights movement as it emerges on and through digital platforms. With these and other examples, we will critically discuss the limits and possibilities of digital technologies, particularly a lens of critical race and ethnic studies and racial capitalism more specifically. Together we will explore the increasingly digital context of identity, revolution, and power. Keywords: Queer, trans, disability, race, STS The content of this course deals with issues of race and power. *Students should expect to spend 8 hours weekly on work and, preparation outside of class time*

Instructor Permission: N Distribution: LC2 This course has a Prerequisite: No

Time: TTH 01:00PM-02:20PM

Location: FPH 102

CSI-0114-1 Philosophy of Beauty

Professor: Jina Fast

Since Plato, "Beauty" has proven to be a crucial topic in western philosophy. Philosophers across the supposed western/eastern divide have sought to address numerous questions surrounding the topic: what is beauty, what distinguishes and constitutes it, who can create it, who can discern and appreciate it? Is it subjective or objective? We will consider a variety of other critical questions via thinkers across disciplines such as: what is the point in creating art? Who or what is it for? What is its desired or intended impact on the audience? What are the germs of creativity, or what is the critical environment for its emergence? Is creativity and artistic inspiration an individual privilege, or can it be shared broadly in society, or in a community? What is the political role or place of the artist and his/her work? How do politics shape artistic representation? And finally, is the relationship of beauty and art in contemporary aesthetics dead? Keywords: Aesthetics, Philosophy of Art, Ethics, Feminist Theory

Library Materials: , Herbert Marcuse The Aesthetic Dimension, Immanuel Kant Critique of Judgment, Nietzsche Beyond Good and Evil, Arthur Danto After the End of Art, Susan Sontag Against Interpretation and Other Essays; Notes on, Camp, , Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC3 This course has a Prerequisite: No

Time: TTH 09:00AM-10:20AM

Location: FPH 101

CSI-0117-1 Freedom Dreams

Professor: Amy Jordan

In this course, we will examine a range of organizing struggles that took place during the Civil Rights and Black Power Movements. By reading scholarly articles and activist interviews, we will explore critical debates and questions raised by researchers and movement veterans. What role do journalist, activists, and scholars play in shaping how we remember the past? How do African-American communities give meaning to the "Movement." Do we understand the "movement" in terms of understanding the leaders, determining the nature of the political climate, or by examining community traditions? When do we begin our exploration---in the 1950s, 1960s or perhaps sooner? Does the emergence of newly independent nations in Africa and Asia shape activist conceptions of civil rights, human rights, violence, nonviolence, citizenship or nation building? How do the discourses and struggles of the 1960s animate our understanding of social change today? This course will teach foundational Africana Studies and historical methods, including strategies for finding and interpreting primary sources and radical newspapers
Keywords:African American History, Africana Studies, social movement studies, radical newspapers The content of this course deals with issues of race and power.

Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC2 This course has a Prerequisite: No

Time: TTH 10:30AM-11:50AM

Location: FPH 104

CSI-0124-1 Critical Indigenous Studies

Professor: Noah Romero

This course offers a survey of critical Indigenous studies-contemporary transnational and transdisciplinary theorymaking from a new and emerging generation of Indigenous scholars. Critical Indigenous studies make crucial interventions in our collective understanding of race, gender, politics, sexuality, identity, democracy, dis/ability, migration, human rights, and multiculturalism. Centering the fact that Indigenous knowledge is dynamic and pertinent to issues of universal existential concern, this course aims to develop a broad and deep appreciation for Indigenous ways of knowing, doing, and relating that facilitate the development of kinship networks and fluidarities that transcend colonial traumas, borders, terrains, and fictions. Keywords:Education, Native American and Indigenous studies, teaching The content of this course deals with issues of race and power.

Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC2 This course has a Prerequisite: No

Time: TTH 10:30AM-11:50AM

Location: FPH 107

CSI-0139-1 East Central Europe

Professor: James Wald

Why study three countries about which you know little and may not be able to find on a map? In less than a century, Bohemia (now Czech Republic), Hungary, and Poland, which began as provinces of multiethnic empires, experienced independence, Nazi occupation, communist dictatorship, and independence again, as members of NATO and the European Union. These regions, with their dynamic population mixture of Germans, Slavs, Magyars, and Jews, embodied the tension between nationalism and cosmopolitanism, tolerance and intolerance, the persistence of tradition and the exuberance of modernity-issues relevant to many fields in the social sciences and humanities. We will explore the ways that culture shaped and expressed the history of East Central Europe, as well as the role of historical memory in the present. The course provides ideal preparation for our summer program in Prague and Krakow. Keywords: Europe, culture, history, communism, nationalism

Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: TTH 01:00PM-02:20PM

Location: FPH 101

CSI-0145-1 Indigenous & Decolonizing Peda

Professor: Noah Romero

This course is designed to offer a deep overview and practical application of decolonizing pedagogy-an approach to teaching and learning that promotes reciprocity, balance, healing, sustainability, and the inherent sovereignty of Indigenous and dispossessed peoples. Founded on the intersection appreciation of pedagogical work from Indigenous, Black, queer, feminist, trans and person-of-color scholars and practitioners, this course aims to support all students interested in curriculum and instruction in developing a strong practical and theoretical foundation from which to actualize reparative educational processes. Students will explore how community-sustaining, decolonial, and relational teaching practices can enhance student learning while working to redress historical traumas and build solidarities between schools, families, and communities. Education, Native American and Indigenous studies, teaching The content of this course deals with issues of race and power.

Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC2 This course has a Prerequisite: No

Time: TTH 09:00AM-10:20AM

Location: FPH 107

CSI-0207-1 Utopian Separatism

Professor: Ethan Tupelo

While many revolutionary movements attempt to seize State power, there have always been those who resist through withdrawal, creating their own communities, organized around a utopian vision of a more just social order. Experimenting in communalizing property, income, and resources, they aim to create the social conditions for moving away from reliance on the State, wage labor, and nuclear family, creating a prefigurative society. This course will cover a broad overview of such attempts, including radical spiritualist movements, maroon societies, 19th century American utopianism, utopian socialism, 'back to the land' communes, black separatists, and queer separatists. We will understand the context of their emergence, motivating ideologies, structure of their social systems, and assess the efficacy of these methods, both as sustained experimental modes of life, and as projects of social transformation. Students should expect to read an average of 30-40 pages of material in preparation for each class, and take part in helping to collectively run discussions. Keywords:

Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC2 This course has a Prerequisite: No

Time: MW 02:30PM-03:50PM

Location: FPH 107

CSI-0211-1 Gender, Self-Representation, a

Professor: Jina Fast

Examines through a philosophical approach to representational theory the ways in which gender marginalized and gender diverse individuals and groups represent themselves, their bodies, and their power. In particular, the course explores why women and other gender-marginalized/diverse groups engage in self-representation, and what strategies they have used to reject or revise controlling images and stereotypes. Considerable focus will be placed upon the philosophical, social, and political contexts that shape the representation of gender and its intersections with factors such as race, class, sexuality, nationality, disability, and others. As a philosophical investigation of self-representation activities, this course includes materials from a variety of self-representational mediums in popular culture, including written autobiography, self-portraiture, film/video, performance, art, dance, and self-representations via social media platforms. Keywords: Intersectional/Multi-Dimensional Theory, Feminist Theory, Queer Theory, Critical Philosophies of Race, Critical Theory The content of this course deals with issues of race and power

Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC2 This course has a Prerequisite: No

Time: F 09:00AM-11:50AM

Location: FPH 101

CSI-0212-1 African Narratives

Professor: Nathalie Arnold

The peoples, philosophies, arts, and cultural resources of Africa have made and continue to make fundamental contributions to every society on earth - particularly to visionings of humanity, justice, liberation, and community. Yet, from the imperial United States, Africa is often the least considered continent, its diverse peoples and realities obscured by racist stereotypes rooted in the long and ongoing history of European colonialisms and empire. This introduction to African narratives, focused on key historical, modern and contemporary African texts of different genres, unfolds in three parts. Through early epic poems, we encounter precolonial African kingdoms; next, we engage anti-colonial texts and confront European imperialism in Africa; we end the semester by engaging contemporary fictions and philosophy. Works we may consider include: Sundiata and Mwindo, Fanon, Cesaire, Diop, Kenyatta, p'Bitek, Lumumba, wa Thion'go, Achebe, Ba, Biko, el Sadawi, Rugero, Tadjou and Sarr. Keywords: Africa, Africana, colonialism, decolonization, literature, film The content of this course deals with issues of race and power.

Library Materials: FILMS, Lumumba, Kemtiyu, Fanon, (we have all these), Students should expect to spend 8 hours weekly on work and preparation outside of class time

Instructor Permission: N Distribution: LC2 This course has a Prerequisite: No

Time: MW 10:30AM-11:50AM

Location: FPH 106

CSI-0213-1 Anarchisms

Professor: Ethan Tupelo

Almost all political theory, despite extreme variations across cultures and time, seeks to justify submission to authority. By contrast, anarchism explicitly rejects forms of domination claimed to be central to so-called civilization, especially the State, capitalism, and religion, expanding in recent decades to include patriarchy, racism, coloniality, sexual and gender hierarchies, eurocentricism, technology, aesthetic norms, and western epistemological methods. Despite being caricatured as individualistic and violent, anarchism seeks not only to oppose forms of domination, but to build up different social structures, based on principles of consent, mutuality, solidarity, and federation. Through these critiques, anarchism is a critical challenge to conservative understandings of 'liberty,' as well as leftist movements centering the seizure and use of State power as the primary revolutionary method. Grounded in political theory and historical examples, this course will survey major themes in anti-authoritarian thought and practice. Students should expect to read an

average of 30-40 pages of material in preparation for each class, and help to collectively run discussions. Keywords:Anarchy, anarchism, radical, revolution, socialism

Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC2 This course has a Prerequisite: No

Time: MW 06:00PM-07:20PM

Location: FPH 107

CSI-0219-1 Antisemitism

Professor: James Wald

According to a famous and revealing anecdote, antisemitism means "hating the Jews more than necessary." Why hate them at all? Among the most perplexing things about antisemitism is its persistence. It has flourished for over two millennia in a wide variety of settings. Three-quarters of a century after the end of World War II, despite the rise of modern multiculturalism, it seems to be on the rise again. One-third of Jewish college students report having experienced antisemitism in the past year. It is no wonder that it has been called the longest hatred. What are its religious, psychological, or social roots? What were its effects? How did the Jews respond? The course moves from the ancient world, through the anti-Judaic teachings of the Christian churches, to the rise of modern social, political, and racial antisemitism of the nineteenth and twentieth centuries, and contemporary manifestations, on both right and left. Keywords:Judaism, Christianity, racism, Holocaust

Students should expect to spend 8 hours weekly on work and, preparation outside of class time, ,

Library Materials:; The Routledge History of Antisemitism , (at least e-book;

<https://www.routledge.com/The-Routledge-History-of-Antisemitism/W, eitzman-Williams-Wald/p/book/9781138369443>), , Possibly another copy of Goldstein, Convenient Hatred (see

below), , Books:; Title:A Convenient Hatred: The History of Antisemitism, Author:Phyllis

Goldstein, ISBN:9780981954387, Cost:\$17.95, , Title:Antisemitic Myths: A Historical and

Contemporary Anthology, Author:Edited by Marvin Perry and Frederick M. Schweitzer,

ISBN:9780253219503, Cost:\$27.00, , Title:Antisemitism : a history [tentative choice??],

Author:edited by Albert S. Lindemann, Richard S. Levy, ISBN:9780199235025, Cost:\$49.99

Instructor Permission: N Distribution: LC2 This course has a Prerequisite: No

Time: MW 02:30PM-03:50PM

Location: FPH 102

CSI-0225-1 Reproductive Justice

Professor: Jina Fast

Black women activists and organizers first coined the term "reproductive justice" in the summer of 1994 while organizing to expand the scope of the Clinton administration's Health

Security Act. As a critical theoretical framework, reproductive justice moves beyond the abortion "choice" debates, encompassing a wide range of issues impacting the reproductive lives of marginalized people, including but not limited to the right to have children, not have children, parent the children one has, access safe contraception, comprehensive and culturally informed sex education, prevention and treatment for STIs, access to liberated and liberating birth methods, technologies, and outcomes, what it means to queer access to ARTs, ethical questions around surrogacy, the racialized and colonialist politics of foster care and adoption, adequate prenatal and pregnancy care, adequate wages, and safe(r) homes. In this class we will cover theory and community practices that emerge from a reproductive justice framework as well as what a such a framework suggests for related and intersecting justice issues. Keywords:Feminist Theory, Queer Theory, Philosophy of Race, Social Justice The content of this course deals with issues of race and power. This course could be used to fulfill the Division II Project requirement

Students should expect to spend 8 hours weekly on work and, preparation outside of class time, , Books:, , Title:Killing the Black Body, Author:Dorothy Roberts, ISBN:978-0679758693, Cost:\$10-15, , Title:Reproductive Justice: An Introduction, Author:Loretta Ross and Rickie Solinger, ISBN:978-0520288201, Cost:\$20-30

Instructor Permission: N Distribution: LC2 This course has a Prerequisite: No

Time: TTH 10:30AM-11:50AM

Location: FPH 101

CSI-0234-1 Pal & Isr: Clash of Nationalism

Professor: Aaron Berman

The content of this course deals with issues of race and power In this class we will study the history and relationship of Zionism and Palestinian nationalism. We will examine the origins of both movements and the history of their conflict. Significant attention be given to the conflict over Palestine which culminated in the Nakba and the establishment of Israel in 1948, as well as the decades of war, protest and occupation which followed. We will learn about histories of nationalism, ethno-nationalism, colonialism and ethnic cleansing. We will read primary and secondary sources from many perspectives Keywords:Palestine, Israel, Zionism, nationalism

Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: TTH 10:30AM-11:50AM

Location: FPH 106

CSI-0247-1 Economic Development

Professor: Omar Dahi

Economic Development is the process of structural transformation in developing countries, or more simply, the ways that poor countries can become rich. In the course we will survey the theory and practice of economic development since World War II, including such topics as development ethics (e.g. what is development? development by whom and for what?), industrialization, agricultural development, rural-urban migration, and a global Green New Deal including such issues as Climate Reparations. Student research teams will choose a developing country at the beginning of the course to study in depth, applying the ideas discussed in class. The groups will periodically present their research to the class to help us achieve a larger sense of the challenges faced in seeking effective, equitable development.

Keywords: Economics; Political Economy; Global Green New Deal; Industrialization; Agriculture

Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC1 This course has a Prerequisite: No

Time: MW 10:30AM-11:50AM

Location: FPH 107

CSI-0248-1 Afri-Amer Educational Campaign

Professor: Amy Jordan

Struggles for equity in education have always been central to African-American strategies for advancement. African-American ideas about how to make educational equity a reality, however, have varied greatly over time. This course seeks to examine how various issues in African-American education have evolved throughout the twentieth Century. The class will begin with the dynamic struggle of Boston's African American community to desegregate public education during the pre-civil war decade. We will cover other critical campaigns in the Reconstruction, Jim Crow and Civil Rights/Black Power eras. Students will engage with primary documents throughout the semester, travel to the W.E.B Dubois Archives at UMASS, and develop their own independent research projects. Keywords: African American History, Education Studies, Africana Studies, History The content of this course deals with issues of race and power.

Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC2 This course has a Prerequisite: No

Time: TTH 02:30PM-03:50PM

Location: FPH 107

CSI-0249-1 The Post-Racial State

Professor: Professor Loza

In the wake of Obama's historic presidency, the American media triumphantly declared that we are living in post-racial times. But is race dead? Are we color-blind? If so, how do we explain the resurgence of white supremacy during and after the Trump presidency? Utilizing an interdisciplinary amalgam of Ethnic Studies, Critical Race Theory, Media Studies, US Third World Feminism, Sociology, Cultural Studies, Political Philosophy, and Post-Colonial Theory, this course will investigate how "race" continues to shape American society in the post-civil rights era. Topics to be covered include: the social construction of race, racial formation, panethnicity, class-based and gendered racialization, multiculturalism, neoliberalism, double-consciousness, colonialism, essentialism, institutional racism, commodification of race/ethnicity, identity politics, colorblind ideology, cultural appropriation, resistance, and citizenship. Particular attention will be paid to affirmative action, immigration, hate speech, hate crimes, reparations, racial profiling, and the reactionary rise of the right. This course is reading-, writing-, and theory-intensive. Keywords: Government, Legal Studies, Politics, Sociology, Critical Race Theory. The content of this course deals with issues of race and power.

Students should expect to spend 10 hours weekly on work and, preparation outside of class time, , Library Materials: All course materials are digital and will be, available via the course moodle

Instructor Permission: N Distribution: LC2 This course has a Prerequisite: No

Time: TTH 01:00PM-02:20PM

Location: EDH 2

CSI-0252-1 Thinking With Animals

Professor: Nathalie Arnold

Across the world, humans have viewed animals as: ancestors, teachers, friends, members of the family, meat, workers, pests, and threats. Everywhere, the 'human' is defined in relation to the 'animal.' Yet this relation is construed in diverse and contradictory ways. Ideas about what it means to 'be (an) animal' have long structured visions of belonging and otherness, as well as violence, racism, and oppression. As animals vanish or recede from human settlements, their images proliferate around us. Drawing on cultural, legal, and gender studies, multispecies ethnography, literature, and history, this seminar looks at varied human relationships to animals, animals' diverse roles in society, history, and the arts, and how ideas about 'animals' shape our sense of 'being human.' While we will write and research regularly, major assignments include: a personal essay, an annotated bibliography and an independent project in a form of students' choice. Keywords: animals, animal studies, anthropology, transpecies, multispecies

Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: TTH 02:30PM-03:50PM

Location: FPH 106

CSI-0256-1 Daily Life in Palestine-H.Crse

Professor: Nathalie Arnold

Daily Life in Palestine: a HALF COURSE engaging essays, history, ethnography and film: This experimental half-course will focus on accounts of community life in Gaza and the West Bank, engaging work about specific communities and individuals at specific moments in time with an alertness to materiality, memory, affect, and the politics of representation. We will also reflect together on the effects of different kinds of narratives. In addition to regular in-class writing, students will work with a partner to lead one segment of class discussion, presenting their findings on a specific topic of their choice. The class will also collaboratively generate a wide-ranging bibliography of sources from and about Palestinian worlds. The course meets for an extended session once a week for the first 8 weeks of the semester. Keywords: Middle East, Palestine, anthropology, ethnography, film. Keywords: Middle East, Palestine, anthropology, ethnography, film The content of this course deals with issues of race and power

Library Materials:, , *FILMS:* , *The Time that Remains, Habibi, Wajib, 200 Meters, The Present, 3000 Nights, 5 Broken Cameras,* , *Books:* , *Title:Light from Gaza: Writings Born of Fire, Author:eds. Jihad Abu Salim, Jennifer Bing, Michael, Merryman-Lotze; Haymarket Books 2022, ISBN:free download,* , , *Students should expect to spend 8 hours weekly on work and, preparation outside of class time*

Instructor Permission: Y Distribution: LC2 This course has a Prerequisite: No

Time: TH 06:00PM-08:50PM

Location: FPH 106

CSI-0263-1 Library As Laboratory

Professor: Andrew Yang

This course is held in the Harold F. Johnson Library at Hampshire College and we will use it as our laboratory-not simply a resource for research, but an active site for creation. With our attention increasingly shaped by algorithms and mediated by screens, aisles of books offer an opportunity for open exploration, serendipity, and non-linear curiosity. While making use of short assignments in the stacks and a longer self-directed project through the semester, we will also consider the roles that archiving and arrangement can play in generating new knowledge. Our research in this course will focus on connecting ecology, geology, and culture in novel ways, with visual approaches strongly encouraged Keywords:research,

transdisciplinary, environment, libraries This course could be used to fulfill the Division II Project requirement

Lab/Materials fee:\$15, Field Trip fee: (mileage, admission fees, etc.)\$25, , Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: TH 09:00AM-11:50AM

Location: LIB CLSSRM

CSI-0278-1 **Queer Hope and Pleasure**

Professor: Dana Ahern

In *Cruising Utopia*, Jose Munoz describes the possibility for queerness through the opening oneself up to the "perception of queerness as manifestation in and of ecstatic time." Ecstasy allows for us to see the paradoxes in pleasure, giving space to the contradictions, nuances, and differences, and in that, opening up what is meant in thinking with the future and potentiality. This course is grounded in women of color feminisms and explores the development of theories on hope, futurism, and utopia. The reading follows foundational texts in affect, queer, and critical race theories, examining their genealogies critically. We will examine debates within the context of future studies, starting with the notion of queer utopia by Jose Munoz and situating it within the larger context of women of color feminisms. We will analyze the development of these theories and explore the limits, possibilities, and new directions of the scholarship. Keywords: Queer, trans, critical race and ethnic studies, affect The content of this course deals with issues of race and power This course could be used to fulfill the Division II Project requirement.

Library Materials:, Cruising Utopia: The Then and There of Queer Futurity by José, Esteban Muñoz, , Books:, Title:Cruising Utopia: The Then and There of Queer Futurity, Author:José Esteban Muñoz, ISBN:9781479874569, Cost:\$25, , Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC2 This course has a Prerequisite: No

Time: TTH 02:30PM-03:50PM

Location: FPH 102

CSI-0298-1 **Youth, Age, and Generation**

Professor: Rachel Conrad

What would it mean for age to be understood as an axis of power and a category of sociopolitical dynamics such as gender, race, or class? How does ageism or age-related injustice intersect with other forms of inequalities and injustice? How does the idea of generations inform studies of sociology, history, literature, youth-produced culture, or forms of cultural or political activism? What do critical studies of youth and age add to our

understanding of education, antiracism studies, literature, ethnic studies, history, psychology, and the arts? This course is open to students working at any stage of their Division II concentration on topics intersecting with critical approaches to youth, age, and/or generation across a broad spectrum of curricular areas including (but not limited to) the arts, education, creative writing, childhood studies, literary studies, sociology, and critical psychology. Students will formulate and pursue their own questions about youth, age and/or generation in relation to their own areas of interest. keywords: Youth, Age, Childhood
Students should expect to spend 6-8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: MW 01:00PM-02:20PM

Location: FPH 101

HACU-0107-1 **Non- Fiction Film**

Professor: Abraham Ravett

"Certain people start with a documentary and arrive at fiction...others start with fiction and arrive at the documentary."-Jean Luc Godard This is an introductory course for students who would like to explore their interest in documentary practice. Through a combination of screenings, lectures, readings and technical workshops, we will explore a critical/historical overview of this genre and incorporate our knowledge and experience to produce individual or collaborative projects in a variety of "modes of representation". Projects need not be restricted to a particular medium; in fact, students will be encouraged to explore the ways in which 16mm or Super 8 film, video, photography and/or animation can be utilized together. Meeting times are 3 hours per week plus an evening screening. There is a lab fee for this course. Keywords: Documentary, non-fiction

Lab/Materials fee:\$65, Library Materials: Screenings will be available via Hampflix, , Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC4 This course has a Prerequisite: No

Time: M 01:00PM-03:50PM T 07:00PM-09:00PM

Location: JLC, JLC 120

HACU-0140-1 **Material Worlds**

Professor: Vick Quezada

As part of this course, students will learn traditional- expanded sculpture techniques, from, assemblage, found object, wood and ceramics. This course is an inquiry into spatial realities through tools, objects, and beyond. The students will begin to critically analyze objects. Scholar Lisa Lowe points out, "artifacts appear to abbreviate the whole course of history into a finite object", while simultaneously refusing to yield this infinite multiplicity." In Material

Worlds, students will engage in embodied learning and making that situates them within their worlds and raises questions of existence and social responsibility.

Lab/Materials fee:\$150, , Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: MW 09:00AM-11:50AM

Location: ARB STUDIO 3

HACU-0143-1 **Collage and Photography**

Professor: Veronica Melendez

This course will look into collage as a form of expression within photography and explore the various ways this medium can take shape. During this course students will work on weekly projects while having the opportunity to utilize both digital and analog output methods. This class will primarily focus on contemporary collage artists through readings, artist presentations, and group discussions. As a class we will also spend time looking at everyone's work while participating in constructive critiques. Keywords:Collage, digital art, photography, photoshop, art

Lab/Materials fee:\$65, , Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: M 01:00PM-03:50PM W 06:00PM-07:30PM

Location: JLC, JLC 131

HACU-0150-1 **16MM Film Workshop**

Professor: Magda Bermudez

16mm Film Workshop: Experiments with Light and Shadow is an introductory filmmaking course, introducing students to the fundamental skills of working with a 16mm Bolex camera, analog editing, optical printing, camera-less techniques, animation, projection, and digitization, demonstrating a fully analog and hybrid workflow. In addition to technical workshops, students will critically engage with a wide variety of analog moving-image practices, meeting the works of filmmakers such as Barbara Hammer, Paige Taul, Su Friedrich, and Edward Owens. Students will complete a series of exercises as they hone their skills, culminating in a final creative project Keywords:Film, Moving-Image, Cinema, Production, Art

Lab/Material Fee: \$65, , Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC4 This course has a Prerequisite: No

Time: TH 09:00AM-11:50AM W 07:00PM-09:00PM
Location: JLC, JLC 120

HACU-0151-1 Interdisciplinary Dance Making
Professor: Lailye Weidman

In this course, students will enter dance and dance making as vehicles for embodied research and interdisciplinary dialogue. Over the course of the semester, we will make dances that move alongside and beyond other disciplines-developing choreography and movement practices while studying narrative and poetic forms, learning from visual artists and musicians, exploring intersections with architecture and environmental studies. Visits with guest artists, scholars, and students in other courses will help us launch these inquiries. Throughout the semester, we will reflect on what dance can offer back to other fields and the particular power of movement as "a way of knowing." The creation of choreography is an integral aspect of this course, yet rather than privilege only the final product, we will invest in dancing as a medium for research, discovery, and collaboration. This course is open to anyone who wants to jump into embodied learning and making Keywords:Dance, choreography, research, movement, art

: Students should expect to spend 6-8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: TTH 01:00PM-02:20PM
Location: MDB MAIN

HACU-0155-1 Introduction to Drawing
Professor: Daniel (Daniel) Schrade

This course will introduce students to the fundamentals of visual art in general and drawing in particular. While focusing on perception, composition, line and materiality, students will draw from objects, the human figure, interior/exterior spaces, and from imagined sources. We will work with a variety of materials and challenge the limits of scale, by investigating the navigation of landscapes as accumulative drawn lines. We will develop strategies to visualize histories, topographies, individual perspectives and inner worlds embedded in landscape. Regular class critiques will assist in developing evaluation skills of work in progress, and in analyzing formal composition principles. Assigned readings and one research project, contextualizing work and life of an assigned artist, will be as well a segment of this course. Students will be evaluated based on class participation, timely submission of assignments, and their artist presentation. Keywords:Drawing / Studio Art / Introductory / Foundation / Art The content of this course deals with issues of race and power.

Lab/Materials fee:\$60, , Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC4 This course has a Prerequisite: No

Time: MW 01:00PM-03:50PM

Location: ARB STUDIO 2

HACU-0157-1 **Banned Books**

Professor: Jennifer Bajorek

We will read books that have recently been banned from libraries, schools, and other institutions in the United States. We will attend closely to the books themselves, understanding our reading as an act of collective resistance. In addition, we will carry out collaborative research on histories of literary and artistic censorship: i.e., the historical evolution of concepts of artistic "freedom" and "free speech" in Western literature and art in tandem with the suppression of other understandings of free expression (poetry, oral forms); the entanglement of literary/artistic and other forms of censorship; the relationship of the printing press to power. In addition to deepening our knowledge of the history and contexts of literary censorship, we will examine possible responses: legal, political, artistic, intellectual, and activist. Books will be selected, through a collaborative process, by students at the beginning of the semester and purchased with the \$65 materials fee charged to each student. Keywords: Literature, censorship, artistic freedom, freedom of expression

Materials fee:\$65, Books will be selected, through a collaborative process, by, students enrolled in the course at the beginning of the semester, and purchased with the \$65 materials fee charged to each student., Students will not be expected to purchase any additional books, outside the materials fee, , Students should expect to spend 6-8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: TTH 10:30AM-11:50AM

Location: FPH 103

HACU-0185-1 **Sample! Remix! Slash!**

Professor: Professor Loza

This seminar delves into the dynamics, debates, and desires that drive pop fandom. In this class, we ask: What is fan culture? Does it build community? Are fans different from other consumers? What are the ethics and politics of fandom? What are the aesthetic, social, and legal ramifications of fan-produced forms such as mash-ups, remixes, youtube videos, and fanfic/slash that borrow, customize, and reinterpret pop commodities? How do such textual appropriations call into question the boundaries between high and low, production and consumption, intellectual property and fair use? Do fan-produced forms challenge or

reinforce Romantic notions of authorship and authenticity? Particular attention will be paid to: the queering of heterosexist pop texts; the racialized and sexualized construction of masculinity and femininity; the politics of sampling, remixing, and mashing; and the role of the Internet, blogs, and social networking technologies in fan culture. This course is reading-, writing-, and theory-intensive. Keywords: Cultural Studies, Fandom Studies, Legal Studies, Internet Studies, Popular Music

Students should expect to spend 8-10 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: TTH 10:30AM-11:50AM

Location: EDH 2

HACU-0195-1 **Architecture of Extraction**

Professor: Erica DeWitt

In this seminar, which is part of the Environments and Change Learning Collaborative, students will learn about the processes through which we seek out and acquire the resources needed for the infrastructure of our built environment. This course will provide students with analytical and representational tools from the earth sciences and the architectural discipline as a way to understand and communicate the climate, social, and economic imbalances and injustices intrinsic within our global resource chains. In addition to studying geological and architectural principles, we will use our time together to engage with examples of speculative fiction, and speculative art and architecture as inventive models by which to reimagine our current systems extraction. Students will use the semester to explore one resource of their choice, and will, in return, create an alternative prototype - through a chosen form of representation - to suggest a new way of obtaining, using, or existing among their chosen resource. There are no prerequisites. Keywords: extraction, mapping, architecture, geosciences, speculative fiction

Lab/Materials fee: \$30, , Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC1 This course has a Prerequisite: No

Time: TTH 06:00PM-07:20PM

Location: EDH 2

HACU-0202-1 **Communicating Climate Change**

Professor: Dharon Sharling

How does the culture we consume shape our understanding of the climate crisis? How might we use analytical and imaginative tools to shape visions of climate futures that emphasize social justice? In this course, we will delve into the role of culture in climate change

communication. We will examine popular culture, including literature, film, media, art, and everyday experiences, and through a critical examination of the cultural politics at play, we will uncover the narratives, representations, and power dynamics that shape our understanding of climate change. Throughout the course, you will learn to assess claims, narratives, and stories critically, think strategically and analytically, and produce impactful analyses and your own compelling cultural narratives on climate change. Situated at the intersection of cultural studies and climate change communication, this course emphasizes the urgent need for substantial disruptions in human everyday behaviours, social dynamics, cultural norms, and collective actions to effectively address the pressing global issue of climate crisis. **Keywords:**Culture, Communication, Climate Change, Narratives, Social Justice. *Students should expect to spend 8 hours weekly on work and, preparation outside of class time*

Instructor Permission: N Distribution: LC1 This course has a Prerequisite: No

Time: TTH 01:00PM-02:20PM

Location: FPH 104

HACU-0204-1 **Puppets, Parades, Protest!**

Professor: Sunny Allis

Parades are one of the oldest forms of performance in human history, uniting communities in celebration and protest. What makes art powerful within the context of a parade, protest or public spectacle? Who are the people that parades and protests hope to reach? In this course, students will make artwork for a parade, protest or spectacle. They will build puppets, wearable sculptures, masks, performance objects, banners, cantastorias, and toy theater sets. Students will decide what themes or issues they want to explore through their projects, and the parade will take place at the end of the semester. We will study a variety of groups creating art within this framework, often in service of social justice and grassroots community-building: Bread and Puppet, Great Small Works, Spiral Q, Circus Amok, Poncili Creacion, and the Beehive Collective. Students will also learn about the history of these art forms and apply them to new contexts. Collaboration with theater, music or movement students on group projects is welcomed. **Keywords:**Art, sculpture, puppet, object, performance

Lab/Materials fee: \$60, , Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: F 01:00PM-03:50PM T 01:00PM-02:20PM

Location: LCD, ARB 113

HACU-0206-1 Contemp Dance Tech Half Course

Professor: Gabrielle Revlock

This course is designed for beginning and intermediate-level dancers. The studio will be our laboratory for a semester-long exploration of contemporary postmodern dance with an emphasis on spherical space, a phrase utilized by Steve Paxton the instigator of Contact Improvisation. Students will engage with this orientation through set choreography and improvisational structures. In motion, we will activate connection between periphery and center, gravity and support, tone and release, self and others. This course is designed to honor the gathering of a group of people for a common purpose. Therefore, it will include partner work in the form of contact improvisation to support individual rigor and collective effervescence. The goal of this course is to support a sustainable and deeply engaged movement practice--one that may inform the development of a lifetime of embodied creative process. Keywords: Dance, somatics, technique, partnering, improvisation

Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: TTH 02:30PM-03:50PM

Location: MDB MAIN

HACU-0214-1 Queer Dance

Professor: Lailye Weidman

n Queer Dance: Meanings and Makings, Clare Croft proposes queer dance as a space of radical difference, where multiple identities, subjectivities, and politics collide, propelling artists and audiences into world-making action. This course will begin with Croft's text and expand into other creative and scholarly frameworks for considering the power and potential of queer + dance. Rather than treating "queer" as a monolith, we will examine queer dance through various and intersectional lenses, centering queer artists of color, disabled artists, trans and gender non-conforming artists, and others who resist dominant cultural narratives through dance. In addition to readings, we will engage with dance performances both live and on video. And, we will dance, move, and create choreography in dialogue with class materials and our group conversations. This course emphasizes the relationship between theory and practice as a key place for creating one's own queer methodologies. All levels of experience and identities welcome. Keywords: Queer, dance, theory, choreography, trans The content of this course deals with issues of race and power.

Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC4 This course has a Prerequisite: No

Time: M 10:30AM-11:50AM W 10:30AM-11:50AM

Location: MDB, ASH SMALL

HACU-0218-1 **Music in Shakespeare's England**

Professor: Allison Monroe

Welcome to Shakespeare's England, where music could truly enchant its listeners! Music could be fodder for love, or melancholy (or better yet, both at once . not so unlike Taylor Swift or Billie Eilish.). It could summon up war-faring blood, or calm uncivil seas. It could lift minds to celestial climes, or incite limbs to keep time with its measure. Shakespeare himself clearly succumbed to the charms of the music surrounding him. From courtly masques to country romps, bawdy ballads to godly anthems, old-fashioned folk tunes to newfangled lute songs, Shakespeare's plays reflect the varied musical landscape of his time. Assignments may include but are not limited to: reading (selections from Shakespeare and his contemporaries, as well as modern scholarship); listening (modern recordings of music from the era); writing (journal entries, essays); in-class participation (discussion, group singing/playing, read-alouds); and final individual projects. Some musical experience preferred, but not required
Keywords: music, British lit

Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC4 This course has a Prerequisite: No

Time: WF 02:30PM-03:50PM

Location: MDB 110

HACU-0222-1 **Animation History**

Professor: Sarah E Jenkins

This course will take students through a comprehensive history of animated films, artists, and processes, beginning with pre-film animation devices of the 1800s and moving into the current millennium. Students will reflect upon the ways that animation intersects with social issues, politics, cultural ideas, and technological innovation across time and geography. We will cover both independent practices and commercial studios, with a breadth of genres and styles of work that includes both traditional narrative animation and art that questions how we define animation in the first place. Keywords: Animation, History, Film, Media The content of this course deals with issues of race and power.

Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC4 This course has a Prerequisite: No

Time: TTH 02:30PM-03:50PM

Location: JLC 120

HACU-0223-1 Automated Images

Professor: Magda Bermudez

Automated Images: Moving-Image Collaborations with Nonhumans explores artistic practices that engage with animals, plants, and technologies to question the possibilities, limitations, and politics of entangled authorship. Surveying artists and filmmakers working with chance operations, collaborating with nonhuman animals, and engaging with machine learning algorithms, we will examine the complexities of entangled authorship. Over the course of the semester students will meet a range of thinkers and makers, including Sondra Perry, Meghan O'Gieblyn, Jake Elwes, Ruha Benjamin, and Tomonari Nishikawa. Students will experiment with a range of moving-image and sound making apparatuses over the course of the semester, from contact microphones and hydrophones to macro-cinematography, to develop ways of making which stretch beyond their perceptual capacities. These experiments will feed the development of two creative projects, in which students will navigate the complexities of collaborating with the more than human world. Keywords: Film, Video, Cinema, Production, Art. The content of this course deals with issues of race and power.

Lab/Material Fee: \$65, , Students should expect to spend 8 hours weekly on work and preparation outside of class time

Instructor Permission: N Distribution: LC3 This course has a Prerequisite: No

Time: W 09:00AM-11:50AM TH 07:00PM-09:00PM

Location: JLC, JLC 120

HACU-0225-1 Digital Design Studio

Professor: Thomas Long

This studio course will be a digital design investigation into design objects, architecture and the built environment. In this course, students will develop and apply contemporary digital design and architecture skills, including sketches, plans, elevations, models, computer diagramming, and various modes of digital representation [TBD] to inter-disciplinary design problems. Students will explore a broad range of spatial concepts using digital mediums, including iterative, algorithmic and emergent design philosophies. The objective of the course is to develop unique and innovative design concepts at various scales through rigorous, open-ended, and creative computer-based design work. Students are encouraged to have taken one architectural design studio before enrolling in this course. Instructor Permission Required. Email Thom Long (tlong@hampshire.edu) for information. Permission will be granted to the first eight (8) Hampshire College students to contact Thom during the pre-registration period. The remainder of enrollment will be determined at/after the first class meeting. Keywords: Design, Architecture, Concentrator, Capstone, Studio

Lab fees: \$50, , Students are expected to spend 8-10 hours on work and preparation, outside of class time

Instructor Permission: Y Distribution: LC3 This course has a Prerequisite: No

Time: TTH 01:00PM-03:50PM

Location: CSC 316

HACU-0228-2 **Experimental 2D Animation**

Professor: Sarah E Jenkins

Experimental 2D Animation is a course that focuses on experimental strategies for a variety of 2D animation techniques. Experimental animations may be non-narrative, abstract, and/or difficult to define. They may be created with techniques that reimagine or revolt against traditional animation studio practices. In the course, we will cover a breadth of introductory and Intermediate 2D animation techniques, including analog hand drawn animation, digital hand drawn animation, digital puppetry, and compositing. We will also cover sound recording and design for experimental animation. Students will need an external hard drive for this course. Animation is a time-consuming art form. Expect to work a minimum of 8 hours outside of class time every week. Keywords: Animation, History, Film, Media

Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: TH 09:00AM-11:50AM

Location: CSC 316

HACU-0230-1 **Color Photography**

Professor: Veronica Melendez

This course is an introduction to color photography starting with analog photography and moving through to the digital darkroom. Weekly assignments and critiques will go over student's aesthetic and technical progress. While readings and class discussions moving away from the western canon and centering BIPOC artists will introduce students to historical and contemporary photographers & movements. Lab sessions will cover a range of techniques including the nuances of color, color film, digital, color management and archival inkjet printing. An additional lab workshop will meet once a week for two hours. Keywords: Color Photography, photo workshop II, Digital Photography, color

Lab/Materials fee: \$65, , Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC2 This course has a Prerequisite: No

Time: W 01:00PM-03:50PM M 06:00PM-07:30PM

Location: JLC, JLC 120

HACU-0232-1 **Musical Explorations**

Professor: Junko Oba

This course introduces students to basic mechanisms of diatonic harmony. Through analysis, performance, and composition, we will build a solid working understanding of basic principles of melody, harmony, and form common in many musical traditions that we consume in our everyday lives. In the first half of the course, we explore composition in 4-part polyphonic texture with and without modulation. In the second half, we explore modes as storytelling devices. Throughout the semester, we study different ways to build a larger coherent structure from smaller melodic motifs and harmonic progressions. Students attend two class meetings and one ear training session per week. Multiple ear training sessions will be scheduled according to class members' availability (typically in the early evening or Friday afternoon). Student interested in taking this course need to take the diagnostic evaluation in the first class. Keywords: Music theory, harmony, voice-leading, modes, storytelling

Students should expect to spend 6-8 hours weekly on work and, preparation outside of class time

Instructor Permission: Y Distribution: This course has a Prerequisite: No

Time: TTH 10:30AM-11:50AM

Location: MDB 102

HACU-0237-1 **Japanese Sound Cultures**

Professor: Junko Oba

"Listening" occupies a special place in Japanese cultures. Indications abound in literature, folklore, and everyday practices that listening has been nurtured as a multisensory experience and that it encompasses a wide range of phenomena. Whether it be in the haiku poetry reading, religious ceremony, political protest, or mundane activity, listening enables people to transcend spatiotemporal boundaries, connect with the intangible and the invisible, and engage in the world and life in a deeper philosophical consciousness. This course explores Japanese sound cultures, with special attention to the underlying unique conceptions of "listening": how have people in Japan cultivated distinct sensibilities in listening, and how, in turn, such sensibilities have constituted Japanese sound cultures. Course materials (readings and case studies for analysis) are drawn from diverse sources across different art forms and history, e.g., literature, architecture, theater, film, martial arts, contemporary popular culture media, as well as quotidian sound-making and listening activities. No previous training in music is necessary to take this course, but the required coursework includes weekly listening exercises, various analysis assignments, occasional virtual hands-on and group activities. Through these exercises, selected readings, and class discussion, students are invited to open their ears, senses, and minds to unique cultural values, sensibilities, and practices of listening in Japanese sound cultures and rigorously

question their own practice and conception of "listening." Keywords:Japan, listening, sounds, sensibilities
Students should expect to spend 6-8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: MW 06:00PM-07:20PM

Location: MDB 110

HACU-0238-1 **Life Writing**

Professor: Jeffrey Wallen

Autobiography is not one literary genre among others--autobiographical writing cuts across all distinctions of genre. In the last 30 years, there has been a remarkable proliferation of life writing, and also expansion into new forms, such as on the internet and graphic novels. In this course we will read earlier forms of confession, autobiography, and memoir, and look at a wide range of recent writings, including testimony, memoirs of illness and recovery, and coming out narratives. We will also examine theories of the self, of identity, of consciousness, and of memory keywords:Literature, graphic novels, autobiography, memoir, writing.
Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC4 This course has a Prerequisite: No

Time: TTH 01:00PM-02:20PM

Location: FPH 108

HACU-0246-1 **Minds and Machines**

Professor: Matthew Schilleman

Can computers think? Are they capable of creating great art? Could they ever appreciate things like beautiful music, a funny joke, or a philosophical paradox? Could a machine ever become conscious? Could it have a soul? If questions such as these intrigue you, then this just might be the course for you! Our approach will be experimental and playful, joining together readings/discussions with adventures in computer programming through which we will create models and simulations of the concepts we are exploring, with the aim of better understanding them. Some of the topics and projects for the semester include the art of M.C. Escher, the music of John Cage, the Turing Test, machine translation, Godel's Incompleteness Theorem, Zen Buddhism, AI ethics, and bio-simulation. No knowledge of programming is required; programming will be taught from the absolute beginner level. Students should expect to spend 8 hours per week outside of class reading, writing, and developing their coding skills Keywords:Technology, Coding, Philosophy, AI, Art

Students should expect to spend 8 hours weekly on work and, preparation outside of class time, , Books:, , Title:Goedel, Escher, Bach: An Eternal Golden Braid, Author:Douglas R. Hofstadter, ISBN:978-0-465-02656-2, Cost:\$24.99

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: TH 10:30AM-11:50AM T 10:30AM-11:50AM

Location: CSC, CSC 101

HACU-0254-1 **Handmade Pictures**

Professor: Kane Stewart

This course will explore handmade photographic techniques such as cyanotype, platinum/palladium, gum printing, and carbon printing. We will examine photographic imagery made using these techniques by historic and contemporary figures in photography. Workshops, readings, and critique will be integrating into the technical aspects of this course. While there will be a healthy emphasis placed on technical application, the overall objective here is for students to actively explore alternative processes so as to incorporate these options into photographic practice. Engaged participation is a critical component of this course and it will, along with an end of the semester portfolio, figure prominently in course evaluations. Students with previous college-level photography experience will be better prepared to excel in this class Keywords:Photography, alternative photographic processes

Lab/Materials fee:\$100, , Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: T 01:00PM-03:50PM TH 01:00PM-03:50PM

Location: JLC, JLC, JLC 131

HACU-0258-1 **Movement and Forms**

Professor: Vick Quezada

This course integrates performance, sculpture, and histories of queer and feminist art. In this course, students will work in multimodal form to create sculptural objects, or props crafted out of wood, metal, found objects, molds, fabric and incorporate them into self-choreographed movement(s), performances, happenings or political actions throughout the semester. As a method of presentation, students may integrate components of video, sound, site-specific work and installation. We will examine how contemporary artists and activists use their bodies/objects and performances as a tool of subversion, activism, and storytelling. We will look at the important work ranging from ADAPT and the "Capitol Crawl, NYC Ballroom Culture, Marisela Escobedo, ACT UP, Bread and Puppet Theater, artists such as Lorraine O'Grady to trans performance artist Keijaun Thomas. As Diana Taylor coined the

term "Acts of Transfer," we can examine the ways in which these artists, groups and students can utilize their bodies to perform an action or series of actions in order to create urgency and attention while transmitting social knowledge, memory, and identity.

Keywords: Sculpture, performance, queer, found object The content of this course deals with issues of race and power.

Lab/Materials fee: \$150, , Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC2 This course has a Prerequisite: No

Time: MW 01:00PM-03:50PM

Location: ARB STUDIO 3

HACU-0261-1 **Commemorating Violence**

Professor: Jennifer Bajorek

In this course we will explore contemporary approaches to commemorating incidents and aftermaths of collective historical violence through monuments, museum practice, and public art. Students will examine case studies from around the world, with a focus on sites of contestation and interventions in public and collective discourse from the last 50 years, including Holocaust memorials and museums; monuments to los Desaparecidos (the disappeared) in Chile and Argentina and victims of genocides in Cambodia and Rwanda; #RhodesMustFall and other international "fallist" movements to remove statues celebrating slavery, apartheid, and white supremacy; the visual culture of #BLM; new monuments commemorating the legacies of the transatlantic slave trade in the US, the Caribbean, and West Africa. We will read deeply in the relevant critical and theoretical literature across disciplines and look closely at decisions made by practitioners: artists, architects, curators, urban planners, and activists. Students of all backgrounds and experience levels are welcome. Keywords: Art history, museum studies, heritage, curatorial studies, contemporary art The content of this course deals with issues of race and power.

Students should expect to spend 6-8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC4 This course has a Prerequisite: No

Time: TTH 01:00PM-02:20PM TTH 01:00PM-02:20PM

Location: FPH, FPH ELH

HACU-0266-1 **Thriller in Literature & Film**

Professor: Eva Rueschmann

The course explores the thriller as a popular literary and film genre. An amalgam of intrigue, suspense and mystery, the thriller evolved from Gothic romance novels and both Victorian adventure tales and 'sensation' (crime) fiction in response to shifting social anxieties. We

focus on several influential forms of the genre, including Gothic-influenced romantic thrillers dramatizing threats to women and the constraints of the domestic sphere; and espionage stories and related crime thrillers reflecting fears of deception, conspiracy, war and the pursuit of power and wealth. Thrillers evoke a world of psychological and existential uncertainty, where everyday life is infused by suspicion and paranoia and where haunting and psychological doubles express the complexity of identity. Classic thriller novels and films as well as contemporary reformulations and queering of the genre will be discussed. A third of the course will also focus on how BIPOC writers and filmmakers have used this popular genre for social critique, to address the social and political dimensions of fear, race relations and racism, and the disenfranchisement of Native Americans. Keywords:Literature, film, genre, Gothic, thriller

Students should expect to spend 6-8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC4 This course has a Prerequisite: No

Time: MW 10:30AM-11:50AM MW 10:30AM-11:50AM

Location: FPH, FPH 103

HACU-0276-1 Div II Visual Arts Seminar

Professor: Daniel (Daniel) Schrade

This studio seminar is tailored for Division II students concentrating in the visual arts. Participating students will create, present, and discuss their art work with an explicit focus on "space". Through a curatorial lens, we will first examine various strategies of putting art on display; the museum, the white cube, public spaces, institutional spaces, digital space, and perhaps even imaginary spaces. These examinations will be centered around visits of exhibitions, performances, and screenings in the Five Colleges and in the region. Shared responses to assigned readings and film screenings will additionally contribute to the definition of a platform from where students can develop curatorial concepts for a considered visual communication of their independent art work. Participants will have to engage in a comprehensive Artist Presentation Project, which will satisfy the "Division II Supported Project" requirement Keywords:Studio-Art, Visual-Art, Curation, Painting, Performance, Drawing, Installation-Art This course could be used to fulfill the Division II Project requirement

Lab/Materials fee:\$30, Field Trip fee: (mileage, admission fees, etc.):\$20 (if needed), , Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: Y Distribution: This course has a Prerequisite: No

Time: F 10:30AM-11:50AM F 01:00PM-02:20PM

Location: ARB, ARB STUDIO 2

HACU-0288-1 Time and Memory in Cinema

Professor: Eva Rueschmann

Cinema travels through time much as the human memory can, reliving moments in various times with "limitless possibilities," wrote Marxist philosopher and literary historian Gyorgy Lukacs. In this seminar, we will explore the ways in which global films engage with and can manipulate time and memory, both thematically and in terms of its aesthetic devices and different genre forms. We will examine how cinema as a time-based medium addresses nostalgia, trauma, dreams, and amnesia on both an individual and collective level. Drawing on historically and autobiographically inspired feature films, science fiction, coming-of-age stories and other genres, we will discuss cinema's ability to mythologize, memorialize and critically reflect on the past, present and future as spaces of socio-historical change, addressing class, race and gender roles, family dynamics, war, politics, and other themes. Possible films include *La Jetee*; *Cleo from 5 to 7*; *A Very Long Engagement*; *Atonement*; *The Lives of Others*; *Volver*; *Au Revoir Les Enfants*; *Eternal Sunshine of the Spotless Mind*; *Moonlight*; *Cinema Paradiso*; *Interstellar*; *The Tree of Life*, 2016, and others. Keywords: Film studies, time, memory studies, history, trauma

Students should expect to spend 6-8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC4 This course has a Prerequisite: No

Time: MW 02:30PM-03:50PM

Location: FPH 101

HACU-0307-1 Advanced Architecture + Design

Professor: Thomas Long

This course is geared toward Division III students and Five College seniors completing or anticipating advanced architectural or other design studio projects. The Advanced Architecture + Design Lab course provides a structured and critical creative environment for students to explore, experiment and design in both an individual and collaborative studio setting. In this course, students will develop their own individual design projects, identifying their own approach, scope and thesis, then executing their creative acts throughout the semester. As a concentrator's course, students will be expected to engage in both the creative challenges presented by the course while working on their own independent semester-long projects. This course is highly interdisciplinary in nature, yet designed for students developing projects in various areas of graphic design, industrial design, environmental studies, architecture and urban planning. This course will be marked by a brief, intense reading and discussion period, followed by both writing and design production on topics both culled from our readings and individual student projects. This course requires substantial out-of-class studio work and commitments to a rigorous schedule of production, culminating in a collective exhibition at the end of the semester. Students must have an

individual project in mind or in progress at the start of the term. For non-Hampshire students, students should have an established work methodology and taken several studios in art or architectural design. Students will develop work for a collective exhibition at the end of the semester. Division II Hampshire students are welcome if space permits. Instructor Permission Required--Priority for acceptance will be given to upper-level students; Contact Thom Long at tlong@hampshire.edu for details Keywords:Design, Architecture, Concentrator, Capstone, Studio

Students are expected to spend 8-10 hours on work and preparation, outside of class time

Instructor Permission: Y Distribution: LC3 This course has a Prerequisite: No

Time: TTH 09:00AM-11:50AM

Location: EDH 3

IA-0114-1 **Exploring Spaces**

Professor: Peter Kallok

In this course we will explore traditional and non-traditional spaces for arts, performance, and entertainment through functional and historical lenses. Theatre, dance, and music venues, escape rooms, theme parks, art galleries, museums, and film locations come to life in a wide range of structures and locations. How does the historical evolution of a space contribute to its suitability, and how have traditional spaces evolved and transformed over time? What elements help create the physical functionality and appropriateness of each space? As we look at the relationship between creative work and where and how that work comes to life, we will explore how spaces for exhibition, performance, or entertainment differ. We will explore a variety of spaces and the creative communities who use or have used them. We then take an introductory look at design elements such as scenery, lighting, sound, costume, and projection design. With each space considered, we will examine the many ways design elements support stories, narratives, and artistic visions.

Keywords:Entertainment, Theater, Design, Exhibition, Performance, Space

Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: TTH 09:00AM-10:20AM

Location: EDH 21

IA-0132-1 **Creative Nonfiction**

Professor: Faune Albert

Creative Nonfiction magazine describes the genre as "true stories, well told." As Lee Gutkind writes, "creative nonfiction is like jazz-it's a rich mix of flavors, ideas, and techniques, some newly invented and others as old as writing itself." In this course, we'll take a broad look at creative nonfiction, exploring its many possibilities and the questions it raises-about truth

and facts, memory and its malleability. Moving from personal essays to food writing, travel writing, multimedia journalism, and more, we'll experiment with language and form as we find new ways to tell compelling stories about the world around us and our place within it.

Keywords: Writing, creative, nonfiction, journalism, essay

Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: WF 10:30AM-11:50AM

Location: EDH 2

IA-0147-1 **Playwriting Workshop**

Professor: Jonathan Dent

This course will give you the opportunity to learn how to write stories for the stage through both practice and discussion. We will explore the major elements of playwriting, including conflict, character, dialogue and action and we will deepen our understanding of these various elements by completing and workshopping writing assignments, and giving and receiving feedback with our ensemble members. We will also be reading the work of some of the most exciting contemporary playwrights who are using their voices to tell stories about people and groups often underrepresented by the traditional canon. Over the course of the semester, we'll write pieces of varying lengths and by the completion of the course you will have written and revised at least one ten-minute play. We all have stories to tell, and this class will help you unearth the stories that you may not have previously known were living within you. keywords: The content of this course deals with issues of race and power.

Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC4 This course has a Prerequisite: No

Time: MW 01:00PM-02:20PM

Location: EDH 21

IA-0159-1 **Writing About Home**

Professor: Alejandro Cuellar

Home is where we live in every sense, but "Home" is more than the physical structure we reside in: it is also the psychological, societal, emotional, and even the mythical. In this course we will read a variety of fiction and non-fiction and explore the importance of these spaces, be they physical or metaphysical, to the construction of "home" and more importantly, how these terms, whether we accept them wholly, shun them entirely, or experience via travel and immigration, dictate to us and others a sense of self and identity via our own writing. We will write a mix of critical essays, personal/reflective writings, and creative work as we also delve into the process of writing: topic selection, drafting, and a variety of techniques for revision, including peer review. Individual meetings with the instructor will be required.

Limited to Div I Students. Keywords:Writing, Writing Program The content of this course deals with issues of race and power
Students should expect to spend 8 hours weekly on work and, preparation outside of class time
Instructor Permission: N Distribution: This course has a Prerequisite: No
Time: TTH 02:30PM-03:50PM
Location: GRN WRC

IA-0164-1 The Field & Its Mist
Professor: John Howard

The writer must explore the world to write about the world accurately and honestly. This course is designed to incorporate creative writing field trips around campus and the areas immediately outside of campus. These explorative trips will provide writers with creatively immersive experiences designed to help writers generate new material for prose, CNF, and/or poetry. Activities may include hiking, journaling, image gathering, sensory scrutiny, collaborative notekeeping, plein-air drafting, field guide development, and improvisational readings. Additionally, we will read work by writers who privilege the natural world in their writing. Through focused examination of these works, we will uncover strategies for privileging the natural world in our writing projects. Writers we may consider include: Sjon, Cormac McCarthy, Ernest Hemingway, Claire Vaye Watkins, Melinda Moustakis, Henry David Thoreau, and John Muir. Keywords:Field trips, Excursion, Fiction, Creative Nonfiction, Poetry
Students should expect to spend 8 hours weekly on work and, preparation outside of class time
Instructor Permission: N Distribution: LC1 This course has a Prerequisite: No
Time: F 01:00PM-03:50PM
Location: EDH 4

IA-0180-1 Design Fundamentals
Professor: Donna Cohn

Design Fundamentals: This is an introductory level design class focusing on understanding problems, generating ideas and developing practical elegant solutions. We will begin with a series of guided activities and projects, with the course culminating in a final independent project. Students will become familiar with a range of basic design tools and skills, such as drawing, computer aided design, model making, and prototyping in materials such as cardboard, metal and plastic. Throughout the course students will work toward improving visual communication skills and the ability to convey ideas. Keywords:Design, fabrication, Center for Design This course could be used to fulfill the Division II Project requirement
Lab/Materials fee:\$40 , , Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC1 This course has a Prerequisite: No

Time: MW 10:30AM-11:50AM

Location: LCD 113

IA-0185-1 **Designers Reading Plays**

Professor: Peter Kallok

When designing costumes, projections, sound, lighting, or scenery, do theatre designers read plays any differently than a director or an actor? To what does a designer respond? Theme, character, dialogue, stage directions, place, time, rhythm, flow, and arcs all play into a designer's process of discovering the visual and aural possibilities of texts. How does a designer sift through the body of a script to discover clues of the physical nature of the play? As students are introduced to different design areas (scenery, props, lighting, costumes, projections, or sound) they will read and discuss a variety of plays representing different periods and genres. Students will research aesthetic styles and present initial design ideas for each play. Students will expand their design vocabulary and practice design presentations. Keywords: Theater, Design, Plays

Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC4 This course has a Prerequisite: No

Time: TTH 02:30PM-03:50PM

Location: EDH 2

IA-0196-1 **On the Long Poem**

Professor: Nathan McClain

There are many "rules" that accompany the writing of poetry-among them, the practice of the poet deploying an "economy of language," or revising one's work to eliminate redundancy, cliché, or weak diction. Economy of language has its place in drafting and revising poetry but isn't the only evidence of a knowledge of craft. Craft can also be displayed in the long poem, which this workshop will consider the long poem. How does the writer sustain the poem's focus, momentum, and direction? How does the writer emphasize "intent" given the expansiveness of the poem? How does the writer negotiate the possibility of excess? More importantly, how does the long poem sustain the reader's attention and engagement? Why go on and on? What's the payoff? Students may consider the work of Rachel Zucker, Ross Gay, Tommy Pico, John Murillo, and Brigit Pegeen Kelly, among others. As workshop courses often fill quickly and have lengthy waitlists, students must attend the first workshop session to secure class enrollment. Keywords: Poetry, workshop, revision, long

Students should expect to spend 6-8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC4 This course has a Prerequisite: No

Time: TTH 01:00PM-02:20PM
Location: EDH 5

IA-0218-1 The Magic & the Real
Professor: John Howard

Hybrid creative writing and literature course examining the etymology and creative practice of Magical Realism in fiction. Our topics of discussion may include cultural perspectives on the preternatural, artistic dissemination, pathways to cultural production, ethnic commodification, as well as questions on race and power related the literary arts. We will read short stories, one or more novellas, and a single novel written by a recent practitioner of the form. Through focused examination of these works, we will grow our understanding of techniques writers of such works use to infuse realism with "magical" elements. We will use these lessons to cultivate our own skills for crafting magically real stories. Writers we may consider include: Franz Roh, Juan Rulfo, Jorge Luis Borges, Alejo Carpentier, Gabriel Garcia Marquez, Laura Esquivel, Salman Rushdie, Toni Morrison, Jonathan Safran Foer, and John Manuel Arias. Keywords: Short Story, Novel, Novella, Fiction, Magical Realism The content of this course deals with issues of race and power.

Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: WF 10:30AM-11:50AM
Location: EDH 4

IA-0226-1 Writing Disability and Illness
Professor: Faune Albert

How can we translate the lived experiences of difference, disability, and illness, variously defined, to the page, rendering in language what necessarily exceeds it? What are our ethical imperatives when writing about these topics? In this course, we will think, write, and talk about what it means to inhabit the world in ways that situate one outside of an imagined norm. Together we'll explore the complex connections between the body and mind and the relationship of trauma to difference, disability, and illness. We'll consider the place of science in these conversations: what does it illuminate and what are its limitations? And we'll approach the challenges, and the pain, of writing about difference, disability, and illness while also opening ourselves to the possibilities of transformation and joy that these experiences give to us, not only on the personal but on the societal level, too. This is a workshop course and a Race & Power-affiliated course; as such, we will spend time exploring the intersections between the movements for disability justice and racial justice and the ways in which issues of race, gender, and power inflect lived experiences of difference.

Keywords: Disability, illness, writing, workshop, body The content of this course deals with issues of race and power.

Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC4 This course has a Prerequisite: No

Time: WF 01:00PM-02:20PM

Location: EDH 2

IA-0227-1 **Scale Shift**

Professor: Andrew Yang

As climates, landscapes, and ecosystems undergo unprecedented transformation we must reconsider not only our own well-being, but the future of the planet as a whole. What role can art play in reimagining the world as it is and as it might come to be? This course is a combination of seminar and studio: We will examine practices of contemporary artists that engage eco-cultural concerns and make art in multiple media-on paper, outside, as speculative proposals, and as experiments in expanding aesthetics. Student presentations, readings, studio time, and critique will scaffold our work through the course. Keywords: Art, ecology, global warming, biodiversity loss, Anthropocene Reading discussion, studio time, critiques, and student presentations will be core course components Keywords: Art, ecology, global warming, Anthropocene

Lab/Materials fee: \$25, Field Trip fee: (mileage, admission fees, etc.) \$15, , Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC1 This course has a Prerequisite: No

Time: T 02:30PM-03:50PM F 09:00AM-11:50AM

Location: ARB, ARB STUDIO 1

IA-0230-1 **Setting Stage: Scenery/Costume**

Professor: Peter Kallok

There are processes designers in the theatre must undertake to realize the physical world of a play. Within the performing arts no single aspect of design exists in isolation and no designer should fly solo. Moving through a series of individual and group exercises, students will begin to develop their own process toward expressing the passion of a theatre work through their designs. Throughout the semester students will develop a design vocabulary that allows for collaboration and interplay, while producing unified and coherent design work. This semester particular emphasis will be placed on scenic and costume design. Students will be introduced to the tools of design communication: drafting, models, rendering, etc. as they learn to discuss and to respond to performance works.

Keywords: Theater, Scenery, Costumes, Design

Lab/Materials fee:\$35, , Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: MW 10:30AM-11:50AM

Location: EDH 21

IA-0240-1 **Black Joy**

Professor: Nathan McClain

It was in the midst of grieving the loss of her most beloved fish, Telly, that poet Toi Derricotte wrote, "Joy is an act of resistance." Poet Lucille Clifton closes her oft-anthologized "won't you celebrate with me" with "come celebrate / with me that everyday / something has tried to kill me / and has failed." Both poets understand that we only know joy within the context of sorrow, but they choose to center their joy rather than be present only for Black pain or death. Black people's everyday commitment to locating joy in our lives can often pierce through challenging times and help us think differently about struggle. How might Black joy also be embraced as a philosophy, a poetics of being? Our course will explore that very question. Students should expect to explore and document joy through drafting poems, essayettes, and taking and curating photographs or photo essays. Students should expect to engage with work by Kleavor Cruz, Ross Gay, Zadie Smith, and Mahogany L. Browne, among others. Keywords: Joy, poetry, Blackness, delights, Joy, poetry, Blackness, delights, The content of this course deals with issues of race and power. This course could be used to fulfill the Division II Project requirement

Books:, , The Black Joy Project, By: Kleavor Cruz, Releases in December 2023, , The book of Delight, Author:Ross Gay, , Students should expect to spend 6-8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC2 This course has a Prerequisite: No

Time: TTH 10:30AM-11:50AM

Location: RWK 202

IA-0241-1 **Coding for Artists**

Professor: John Slepian

In this course, students will create a series of interactive projects, starting with screen-based works, progressing to connecting simple electronic sensors and actuators to multimedia programs, and culminating in a fully realized interactive work, which may be web-based, a sculpture, installation or performance. Students will work with a variety of multimedia technologies (including animation, video, and sound), various types of sensors (tracking motion with video cameras, sensing movement and touch, sensing environmental conditions, etc.). They will also work with a range of actuator technologies (DC motors, servo motors,

solenoids, etc.). Our engagement with these technologies will be supported and contextualized by looking at the work of prominent interactive artists and by a series of theoretical readings drawn from fine art, new media, philosophy, and other disciplines. Keywords: computer programming, art, installation, interactive art, performance art
Students should expect to spend 8 hours weekly on work and, preparation outside of class time
Instructor Permission: N Distribution: LC3 This course has a Prerequisite: No
Time: TTH 09:00AM-11:50AM
Location: ASH 126

IA-0256-1 **Making Brooms**

Professor: Donna Cohn

This class is a collaboration between Hampshire College faculty Donna Cohn and Division II student Luka Eriksen. We will start the semester by learning and practicing the techniques of traditional broom making that Luka learned while enrolled at Berea College in Kentucky. We will gather natural materials from surrounding local habitats. We will make brooms that are functional, to a chosen specific task that can also be beautiful works of art. We will explore the meaning and value of making things by hand, using renewable materials, and practices that have little negative impact on the environment. We will also look at other examples of broom making - the medium and high-volume production of inexpensive brooms. This class will involve a combination of reading, writing and making objects. Each student will do a final project which involves designing and making an object, either to sell, barter or give as a gift. Keywords: Broom, design, craft, project-based
Lab/Materials fee: Maybe - will apply for LC funding, Field Trip fee: (mileage, admission fees, etc.) Maybe - will, apply for LC funding, , Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC1 This course has a Prerequisite: No

Time: TTH 02:30PM-03:50PM

Location: LCD 113

IA-0259-1 **Acting and Directing Lab**

Professor: Jonathan Dent

In this course we'll develop the skills in crafting story as both actors and directors. Through intensive scene work, you'll either be working as an actor within the scene with partner(s) or you'll be serving as the director of the scene, helping to shape and sculpt it. We'll read the work of contemporary directors in which they describe their own directing process and we'll also read about various acting methodologies that can help assist actors in stepping into and embodying characters with care, authenticity, and nuance. This course will require substantial rehearsal time outside of the classroom with your groups, and will also require

the professor's permission. If you would like to pre-register for the course, email the professor and say why you think you would be a good candidate for this course. Keywords: *Students should expect to spend 8 hours weekly on work and, preparation outside of class time*

Instructor Permission: Y Distribution: LC4 This course has a Prerequisite: No

Time: TTH 01:00PM-02:20PM

Location: EDH 21

IA-0262-1 Longform Prose

Professor: Alejandro Cuellar

In this course we will look closely at the structure of longform prose, including non-fiction as well as fiction. We will read longform essays, a hybrid work of poetic prose, and a short novel, and we will consider how each is organized by paying close attention to how the craft of each serves the content, and vice versa. We will then read and workshop your projects, which may include works of short fiction, longform non-fiction, and literary journalism. You will propose a project to the class and then follow through with one writing project for the semester. You will also write one 3-5 page analytical essay that engages with the published material. This is an intermediate creative writing workshop and is ideal for rising Division III students. Keywords: Writing, Creative Writing, Prose, Fiction. This course could be used to fulfill the Division II Project requirement.

Books: , Title: The Crying Book, Author: Heather Christle, ISBN: 978-1948226448, Cost: \$17.00 (new), , Title: We The Animals, Author: Justin Torres, ISBN: 978-0547844190, Cost: \$10.00 (new), , Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: M 04:00PM-07:00PM

Location: GRN WRC

IA-0280-1 Sculpture Mold Making & Casting

Professor: Gregory Kline

This studio course introduces intermediate level sculpture and studio art concentrators to mold making and casting processes. Students will be exposed to a range of cast sculpture both historic and contemporary via books and slide lectures. Through assignments and independent work, students will explore the process of mold making and casting through a range of different materials including Plaster, concrete, silicone rubber and thermoplastics. Students will research historical and contemporary artists who utilize casting and present relevant work for class discussion. The course will culminate in an ambitious independent project. Keywords: sculpture, casting, moldmaking, studio art

Lab/Materials fee: \$150, , Students should expect to spend 8-10 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC3 This course has a Prerequisite: No

Time: TTH 09:30AM-11:50AM

Location: ARB STUDIO 3

IA-0280-2 **Sculpture Mold Making and Cast**

Professor: Gregory Kline

This studio course introduces intermediate level sculpture and studio art concentrators to mold making and casting processes. Students will be exposed to a range of cast sculpture both historic and contemporary via books and slide lectures. Through assignments and independent work, students will explore the process of mold making and casting through a range of different materials including Plaster, concrete, silicone rubber and thermoplastics. Students will research historical and contemporary artists who utilize casting and present relevant work for class discussion. The course will culminate in an ambitious independent project. Keywords:sculpture, casting, moldmaking, studio art

Lab/Materials fee:150, , Students should expect to spend 8-10 hours weekly on work and preparation outside of class time

Instructor Permission: N Distribution: LC3 This course has a Prerequisite: No

Time: TTH 01:00PM-03:20PM

Location: ARB STUDIO 3

NS-0145-1 **Earth and Life Through Time**

Professor: Steve Roof

Humans are recent tenants on an ancient Earth. Understanding Earth's remarkable history is enlightening yet humbling. Earth's history provides a critical lens for evaluating the environmental processes occurring in our modern world. In this course, we will travel through time to study the evolution of Earth from its fiery beginning over 4.5 billion years ago to the present day. We will explore the physical and biological evolution of Earth and gain an appreciation for Earth as a series of complex systems that interact dynamically and holistically. We will also learn how geologists reconstruct Earth history as well as predict the future. This course will be valuable for anyone who is curious about geology, life, and evolution and is concerned about the future of Earth and its tenants. Keywords:Geology, Environmental science, evolution, sustainability

Library Materials:Students will be doing some research using, library databases and available e-resources and journals, , Students should expect to spend 8 hours weekly on work and preparation outside of class time

Instructor Permission: N Distribution: LC1 This course has a Prerequisite: No

Time: TTH 10:30AM-11:50AM

Location: CSC 333

NS-0204-1 Physics I With Lab

Professor: Kaca Bradonjic

Physics I covers the fundamental principles of physics by teaching classical mechanics, while emphasizing the correspondence to quantum physics. The topics will include the essence of measurement, properties of elementary constituents of Nature (particles and probability waves), mechanics (motion and its causes), and fundamental interactions. Special focus will be placed on general principles, such as the conservation laws (energy, linear and angular momentum, spin) and the superposition principle. Students will approach these topics in an active-learning style, wherein hands-on lab activities are integrated with problem-solving sessions and mini-lectures. The course aims itself at all who seek a basic understanding of the fundamental laws of physics, including students on pre-professional track, students who focus on physical or mathematical sciences, and students who have philosophical interests in quantum mechanics. Readings and written work will be assigned for each class.

Keywords: physics, science

*Students should expect to spend 8 hours weekly on work and, preparation outside of class time***Instructor Permission: N Distribution: LC3 This course has a Prerequisite: No**

Time: TTH 01:00PM-03:50PM

Location: CSC 3-PHYC

NS-0210-1 Environmental Sustainability

Professor: Christina Cianfrani

This course will use a natural science lens to explore the United Nations Sustainable Development Goals with a specific focus on the food-water-energy nexus. We will explore the implementation of the goals on a global scale as well as efforts underway locally and regionally. Students in this class will read primary literature, complete case studies, work collaboratively and independently on sustainability projects and actively participate in small group and class discussions and activities. We will use elements of the Hampshire College campus living laboratory as points of discussion, taking fields trips when possible, including: the net zero energy/water living building, the solar array and the college farm center.

Keywords: Sustainability, environmental science, systems

*Students should expect to spend 8 hours weekly on work and, preparation outside of class time***Instructor Permission: N Distribution: LC1 This course has a Prerequisite: No**

Time: MW 01:00PM-02:20PM

Location: CSC 333

NS-0216-1 US Health Systems

Professor: Rebecca Walsh

This course explores the current landscape of healthcare delivery systems in the United States. A focus will be given to the evolution of healthcare, economic models, organizational components, health policy, and health services personnel. National demography, mortality and morbidity, political influence, and sociological forces will be covered to understand the current healthcare delivery system. Along with current topic readings, and discussion, students will research a current health topic of interest. Keywords: Healthcare; health systems; business

Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: TTH 02:30PM-03:50PM

Location: CSC 333

NS-0224-1 Sexual/Repro Health & Tech

Professor: Cory Gatrall

This course takes a creative, transdisciplinary approach to the exploration of sexual/reproductive health and technology. We will look inside and beyond the body in order to understand how people make and prevent the making of new people, and the systems in which those acts take place. Topics include (but are not limited to!) sex, gender, pregnancy, abortion, birth, and assisted reproductive technologies. Keywords: The content of this course deals with issues of race and power

Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: WF 09:00AM-10:20AM

Location: CSC 333

NS-0243-1 Calculus in Context

Professor: Jeff Barton

This course introduces students to fundamental calculus concepts via rich applied contexts. The course prioritizes mathematical thinking, experimentation, and clear communication while de-emphasizing symbolic manipulation and rote exercises. We will apply the ideas of calculus such as derivatives, differential equations, and integrals in a variety of contexts including epidemiology, ecology, and environmental sustainability. Students will use computers routinely to carry out calculations, experiment with parameter choices, and create informative graphs. Coding experience is not assumed, but some comfort with coding will be a plus. While there are no formal mathematical prerequisites, students should be

comfortable with college level algebra. Keywords: Calculus, mathematics, modeling, differential equations

Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC1 This course has a Prerequisite: No

Time: TTH 09:00AM-10:20AM

Location: CSC 3-OPEN

NS-0245-1 **Climate Action**

Professor: Steve Roof, Sara Draper

In this Supported Project seminar, which is part of the Climate Action (CA) series of learning opportunities, students will take on projects to advance Hampshire College's new Climate Action Plan. This course provides a structured, collaborative environment for students to pursue projects alone or as part of a project team. Students will design, refine, and implement projects to further Hampshire's climate action strategies and goals, such as improving composting, increasing energy use awareness, or designing educational programming. Through this process, students will develop the skills to complete an action-oriented independent project in preparation for Division III. Skills include writing an effective project plan, clear and compelling communication, engaging in constructive feedback, and working ethically in community context. Completion of this course fulfills the Div II Supported Project Requirement. There are no prerequisites, but registered students will be expected to submit a brief project interest form by December 15th. Keywords: Climate action, sustainability, entrepreneurship, project, environment. This course could be used to fulfill the Division II Project requirement.

Library Materials: Students will be doing some research using, library databases and available e-resources and journals, , Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC1 This course has a Prerequisite: No

Time: MW 09:00AM-10:20AM

Location: CSC 320

NS-0246-1 **Cell Bio Lab**

Professor: John Castorino

Cell biology laboratory skills are the core foundational skills for all biomedical research. Students will maintain mammalian cell lines throughout the semester and conduct experiments using their cells using techniques such as transfections, fluorescence microscopy, proliferation assays, migration assays, and transwell invasion assays. The end of the semester will be reserved for students to design and conduct their own cell biology

experiments. Students must also enroll in Cell Biology (NS-247), the main course component.

Keywords: Biomedical research, neuroscience, cancer, stem cells

Students should expect to spend 10-12 hours weekly on work and, preparation outside of class time

Instructor Permission: Y Distribution: This course has a Prerequisite: No

Time: - W 01:00PM-04:00PM

Location: , CSC, CSC

NS-0247-1 **Cell Biology**

Professor: John Castorino

Cells are the foundation of all life. The structures and processes inside cells determine how life functions (or dysfunctions). We will discover what is known about how cells work through a combination of primary literature, laboratory research, and textbook readings. We will also discuss what is still not known and how scientists work to find the answers. The class structure will be divided into one day of lecture and one day of problem set review. Students that take Cell Biology should also enroll in Cell Biology Laboratory (NS-246), the laboratory component of the course. Keywords: Biomedical research, neuroscience, cancer, stem cells

Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: LC3 This course has a Prerequisite: No

Time: MW 10:30AM-11:50AM

Location: CSC 2-OPEN

NS-0270-1 **Understand , Sci Understanding**

Professor: Kaca Bradonjic

Scientists study the physical world at spatial, temporal, and complexity scales that are beyond the reach of ordinary perception. How does a scientist construct their understanding of the physical world at those scales? This course takes a transdisciplinary approach to the study of scientific understanding. What role does visualization play in the formation of scientific knowledge? How do various forms of representation become accepted scientific practice? How can artistic practice help us illuminate what it means to understand something in a scientific context? This course is for students of science, math, art, philosophy, education, and cognitive science interested in bringing their disciplinary skills to approach such questions through independent group research projects, and a study of common texts in history and philosophy of science, education, cognitive science, and the visual arts.

Coursework includes weekly research, reading, and writing assignments, class discussions and presentations, and semester-long group projects. Keywords: science, art, philosophy
This course could be used to fulfill the Division II Project requirement.

Library Materials: Leonardo, <https://leonardo.info/leonardo>, , Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: TTH 06:00PM-07:20PM

Location: CSC 333

NS-0274-1 **Linear Algebra**

Professor: Jeff Barton

This course introduces students to fundamental topics in linear algebra. We will use Python to visualize concepts, implement algorithms, and perform calculations that would be intractable by hand. No prior Python experience is required. The focus of the course will be on applications in a variety of contexts, though there will be some theory as well. Topics will include systems of equations, vectors, matrix algebra, linear independence, eigenvalues and eigenvectors, and matrix factorization. While the course has no formal prerequisites in terms of mathematics or coding, it will require some mathematical maturity and/or comfort with programming. Keywords: Linear algebra, eigenvalues, matrices, vectors

Students should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: TTH 10:30AM-11:50AM

Location: CSC 3-OPEN

NS-0314-1 **Organic Chemistry II**

Professor: Rayane Moreira

This semester we will explore organic structure, reactivity, and spectroscopy through the study of aromatic molecules, carbonyl compounds, nitrogen-containing compounds, pericyclic reactions, and radical chemistry. The emphasis will be on organic mechanism and synthesis, along with relevance of the chemistry to biology, medicine, society, and environment. By the end of the semester you will have a solid intuitive sense of how organic molecules react and how to manipulate them in the lab. Just as importantly, we will strive to understand the importance of the field of organic chemistry in the past, present, and future.

Prerequisite: Organic Chemistry I. Keywords: Chemistry organic

Books:, , Title: Organic Chemistry, 2nd Edition, Author: Joseph M. Hornback,

ISBN: 9780534389512, Cost: 0.00, , Title: Solutions Manual to Hornback's Organic Chemistry, 2nd, Edition, Author: Hornback and Murugaverl, ISBN: 9780534397104, Cost: 0.00, , Students

should expect to spend 8 hours weekly on work and, preparation outside of class time

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: MWF 09:00AM-10:20AM F 01:00PM-06:00PM

Location: CSC, CSC 2-OPEN

OPRA-0105-1 Beginning Yoga

Professor: Kimberly Deshaies

Learn the foundations of yoga through the practice of yoga postures, breathing, techniques, yoga philosophy and meditation. Intended for students who are new to yoga or those looking for an introduction to yoga beyond the poses. Expect detail-oriented instruction, dynamic exploration of movement, and guided relaxation. Please bring your own yoga mat. Yoga mats are for sale at the OPRA equipment room. Five Colleges students will be graded pass/fail.

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: T 10:30AM-11:50AM

Location: RCC 21

OPRA-0132-1 Outdoor Adventure Sampler

Professor: Leigh Eubank

This course is an opportunity to experience many activities that make up outdoor adventure. Students will be introduced to natural areas in the Pioneer Valley and Western Massachusetts. In the winter, activities may include snowshoeing and cross country skiing. During warm months, students will canoe, hike, and climb. This course is an opportunity to get out each week and learn new outdoor adventure skills. No experience with any of the outdoor activities is required to participate in this class! There will be one required overnight Friday April 26th -Saturday April 27th.

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: F 12:30PM-05:30PM

Location: RCC OBASKET

OPRA-0133-1 Survival Living

Professor: Eric Nazar

Survival living is the practice of persisting in the outdoors under harsh, inhospitable, unforgiving or unfamiliar conditions, terrain, weather or climate with minimal or improvised gear. We will practice winter camping, shelter building, and land navigation, along with the use of fire and other ancestral tools, techniques and materials. The course will culminate in a final overnight solo. Students will attend 2 weekend overnight trips: Friday 3/1 to Saturday 3/2 and Friday 5/10 to Saturday 5/11.

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: F 09:00AM-12:30PM

Location: RCC GYM

OPRA-0141-1 Beginning Swimming

Professor: Lianne McCluskey

If you have the desire to learn to swim, here is the perfect opportunity! This class will focus on helping the adult swimmer better understand and adapt to the water environment. Students will work on keeping the "fun in fundamentals" as they learn floats, glides, propulsive movements, breath control, and personal safety techniques. Swimming strokes will include: breast, freestyle and elementary backstroke. Adults with little to no experience will find this to be an excellent introduction. 5-College students will be graded pass/fail.

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: TTH 01:00PM-02:00PM

Location: RCC POOL

OPRA-0147-1 Trail Running

Professor: Gwyneth (Gwyn) Burns

This course will strive to serve as an introduction to trail running, as well as being able to experience the outdoors each class. During each class period, we will have a discussion about trail running techniques and strategies, go for a run on the trails, and then reflect and stretch at the end. This course is designed to be a positive and inclusive space for all participants who sign up, the distances and paces will be determined based what will be best for the group.

*Must own appropriate sneakers and running attire for all weather***Instructor Permission: N Distribution: This course has a Prerequisite: No**

Time: TTH 04:00PM-06:00PM

Location: MSC LOBBY

OPRA-0152-1 Indoor Rock Climbing

Professor: Michelle Lloyd-Dedischew

Indoor rock climbing is designed to give students experience on indoor climbing walls focusing on technique and strength development. Students will spend time at the Hampshire rock wall and local rock climbing gyms with the goal of becoming more efficient climbers. Classes will include technique and strength activities/drills in an effort to challenge students at their ability level. When weather becomes warmer, we may spend one to two days outside climbing to explore how indoor skills apply to outdoor scenarios. 5-College students will be graded pass/fail.

Field Trip fee:\$50

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: F 09:00AM-12:30PM

Location: RCC FOYER

OPRA-0162-1 **Introduction to Flat Water Ca**

Professor: Leigh Eubank

In this mini-course, students will learn the basics of canoeing. We will cover the strokes needed to propel and steer a canoe and basic rescue and safety knowledge. We will canoe at different lakes, ponds, and rivers in the local area. No canoeing experience necessary- complete beginners welcome!

Be able to independently hold your head out of water. Be able to, hold your breath underwater. Be able to roll from a face down to, face up position in the water while wearing a personal floatation, device (lifejacket).

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: TH 12:30PM-05:30PM

Location: RCC OBASKET

OPRA-0163-1 **Cross Country Skiing**

Professor: Leigh Eubank

This mini course will focus on classical cross country skiing on groomed trails, as well as recreational touring on ungroomed trails. Snow conditions permitting, we will use trails in the Holyoke range and around the Amherst area. Some classes will utilize a local touring center. Fees for touring centers are included in the fee for the class. All equipment and clothing may be borrowed from the Outdoors Program. No cross country skiing experience is needed; participants should have a moderate level of physical fitness. (In the event of poor conditions, showshoes and/or hiking may be used as a substitute activity.) \$60.00 fee for touring center. This six week class begins at the start of the semester in January, and runs through March 8th. No experience necessary- total beginners are welcome!

Moderate level of physical fitness

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: TH 12:30PM-05:30PM

Location: RCC OBASKET

OPRA-0164-1 **Downhill Skiing**

Professor: Michelle Lloyd-Dedischew

The downhill skiing course is designed to give folks experience navigating downhill terrain

regardless of experience level. For folks with little to no experience, we will start ground up, building foundational skiing skills over the course of 6 weeks. Students can choose to participate in a formal lesson or learn in a more applied way through experience. For those with preexisting ski skills, you will have the class time to get as many runs in as possible with a group who will provide technical feedback and good company. This course will take place at Berkshire East from January 25 - March 7. A required course fee of \$160 is associated with this course and will cover a lift ticket for Berkshire East for our class timeframe. Students also have the option to rent ski or snowboard equipment (\$106) and/or participate in a formal lesson (\$81). Please reach out to Michelle (mldop@hampshire.edu) if finances pose a barrier. -Students will need to commit to that combination of gear/lessons they would like by December 14th. This course will be graded pass/fail. A "pass" for this course is based on attendance and participation.

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: TH 12:00PM-06:30PM

Location: RCC FOYER

OPRA-0180-1 **Weight Training**

Professor: Eric Nazar

Weight Training: Students in this course will practice and learn the basics of using weighted and unweighted exercise to train flexibility/mobility, strength, speed, endurance and coordination. Students will design and receive feedback on an individualized weight training program. Each class session will include cardio warmup, stretching, and weight lifting. Participants who have never been involved in a fitness program are especially welcome, along with experienced students of weight training methods. The instructor for the Spring 2024 Weight Training class will be John Snyder.

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: MW 09:00AM-10:00AM

Location: MSC EXERC

OPRA-0185-1 **Fundamentals of Tennis**

Professor: Jamie Morrell

Fundamentals of Tennis: This class covers basic tennis techniques. Our focus will be on developing smooth confident strokes. Students will also spend time learning the rules of the game and playing. 5-College students will be graded pass/fail

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: W 12:00PM-01:00PM

Location: MSC CTS/TRK

OPRA-0218-1 Outdoor Leadership

Professor: Michelle Lloyd-Dedischew, Leigh Eubank

Develop your skills as a leader in the outdoors that will apply to your own adventures or leading trips for others. The Outdoor Leadership class will focus on leadership theory and skills with the goal of developing strong facilitators, risk managers, community members, and stewards of outdoor spaces. While this course is not solely focused on sport skill development, we will spend much of our time outdoors leading and participating in different outdoor activities like skiing, hiking, snow shoeing, land navigation, backpacking, and orienteering. By the end of the course, each student will have been responsible for leading a trip and providing valuable feedback to their peers on trips they've participated in. Students who participate in the Leadership course may find opportunities facilitating or co-facilitating OPRA weekend trips and pre orientation trips. 5 College students are welcome and encouraged to apply, and Hampshire students will be prioritized.

*Some outdoor experience***Instructor Permission: N Distribution: This course has a Prerequisite: No**

Time: W 09:00AM-01:00PM

Location: RCC FOYER

OPRA-ASST-1 Instructor Assistant

Professor: Eric Nazar, Arlo Zwicker

Instructor Permission: N Distribution: This course has a Prerequisite: No

Time: -

Location: