

## SPRING 2015 COURSE DESCRIPTIONS

(2/15/2015)

Complete and up-to-date course information is available on TheHub

### COGNITIVE SCIENCE (CS)

CS-0103-1

#### **Epistemology**

**DR**

**Distribution Area: MBI**

Jonathan Westphal

An introduction to the theory of knowledge, its principal questions and theories. What is the basis of knowledge, if any? Might we all be stuck in the Matrix, lacking any real knowledge? How would we know, since if we were stuck in the Matrix our belief that we are stuck in the Matrix would only be the belief that we were stuck in another Matrix within the Matrix, not the real one, since we have no access to that. It becomes vital to know what knowledge is, and how it is related to truth and to belief. Can there be knowledge in the Matrix? What is the justification of knowledge? Does justification involve an endless regress of justifying propositions? What is the structure of knowledge (the so-called "architecture" of knowledge) if there is not to be an infinite regress of justifying propositions? There will be two papers, question sets, a one-hour mid-term and a one-hour final, whose questions will be drawn from the question sets, and two 6 pp. papers.

Cumulative Skills: IND, WRI

MW 01:00PM-02:20PM ASH 222

CS-0133-1

#### **Intro. to Social Psychology**

**DR**

**Distribution Area: MBI**

Thomas Cain

This course will examine some of the most influential research in the field of social psychology. Social psychology may best be defined as the scientific study of how people's thoughts, feelings, and behaviors are affected by the actual, imagined, or implied presence of others. In this course, we will be examining research on conformity, persuasion, obedience, attraction, aggression, prejudice, and others.

Evaluations will be based on a series of short papers throughout the semester as well as a final paper.

Cumulative Skills: WRI

MW 01:00PM-02:20PM ASH 221

CS-0174-1

#### **Computer Animation I**

**DR**

**Distribution Area: ADM**

William Colon

This course will introduce students to the production of animated short films with the tools and techniques of three-dimensional (3D) computer graphics. Readings and lectures will cover the theoretical foundations of the field, and the homework assignments will provide hands-on, project-based experience with production. The topics covered will include modeling (the building of 3D objects), shading (assignment of surface reflectance properties), animation (moving the objects over time), and lighting (placing and setting the properties of virtual light sources). Due to the large amount of material

DR = Satisfies Division I distribution requirements

being covered, additional workshops outside of class may be scheduled.

Cumulative Skills: IND

WF 09:00AM-10:20AM ASH 126

CS-0182-1

**Bilingualism**

**DR**

**Distribution Area: MBI**

Joanna Morris

The course will focus on the acquisition of two or more languages by both children and adults. We will look at how two or more languages are represented in the mind of an individual and at the mental processes that allow individuals to produce and understand sentences in each language. Questions that we will consider include: Who is considered bilingual and what are the criteria for 'knowing' a language? How does bilingualism influence linguistic and cognitive development? How does the cognitive system cope with the need to develop efficient processing mechanisms for two or more different languages and maintain separate access and representational mechanisms for each language? How is language represented in the bilingual brain?

Cumulative Skills: WRI

TTH 10:30AM-11:50AM ASH 221

CS-0219-1

**The Creative Citizen**

**DR**

**Distribution Area: MBI**

James Miller

The traditional ideal of the political citizen is in decline, and now is often understood as unrealizable. Many people don't have sufficient political knowledge or don't participate politically beyond making a campaign contribution. Instead, citizenship is experienced in popular-cultural terms, like being a fan. Politics becomes a game of style; attention to it through the media becomes a source of pleasure. Recognizing these new conditions, there are innovative experiments to channel the everyday creativity of citizens into small-scale, culture-oriented politics. These include the production of hyper-local news and virtual organizing for activism. This course will explore the "creative citizen" against a backdrop of mediated politics. Students will create a portfolio of examples and design new projects, including political theatre and activities in local schools and government. Our goal will be to test the feasibility of new kinds of political engagement that are documented in a recent 30-month British project (<http://creativecitizens.co.uk/>).

Cumulative Skills: IND, WRI

TTH 02:00PM-03:20PM ASH 222

CS-0234-1

**Introduction to Semantics**

**DR**

**Distribution Area: MBI**

Carlos Molina-Vital

This course presents Semantics as a cognitive phenomenon: what aspects of the representation of reality are relevant for speakers when they use language to convey meaningful utterances? The first part of this course will provide insights into topics such as the nature of meaning, the problem of sense and reference, lexical semantics, meaning as logic form, and meaning as context of use. The second part will

explore the relation between language and cognition from a cognitive-functional framework. The third part will show how linguistic structures in different languages are motivated through the cognitive principles proposed in the second part. We will apply this approach to morphosyntactic analysis, particularly the nature of grammatical categories, the semantic basis of grammatical relations such as subject and object, as well as voice constructions in different languages. Evaluation is based on several reading reports, class discussion and a final paper on one of the topics covered in the class. It is desirable that students have a previous course in linguistics or computer science.

Cumulative Skills: WRI

MW 02:30PM-03:50PM ASH 111

CS-0251-1

### **Museums as Learning Contexts**

Timothy Zimmerman

In this course, we will explore the explicit and implicit assumption that learning occurs in museum spaces. Many museums (art, science, etc.) and designed museum-like spaces such as aquariums, sculpture gardens, and historical centers, often collectively called "informal learning institutions," frequently include educational components in their mission statements or goals. Yet, how are these components enacted or realized? Several questions will drive our inquiry: How do we define learning in these settings? How do we measure learning in these settings? What design or program elements foster learning in these settings? How do culture, social norms and notions of privilege influence learning in these spaces? We will discuss foundational readings and critical research on museum learning. Students will conduct museum learning activities, conduct a short museum learning study and write a paper on a topic of interest related to museums as learning contexts.

Cumulative Skills: MCP, WRI

F 01:00PM-03:50PM EDH 5

CS-0266-1

### **Computer Animation 2**

Christopher Perry

This course will cover intermediate topics that pertain to the production of visual imagery with the tools of three-dimensional computer graphics (CG). Lectures, readings, and homework assignments will explore subjects including organic shape modeling, character articulation, character animation, extensions to the basic shading and lighting models, and procedural animation. Students will be expected to complete individual projects and participate in group exercises that explore CG as both a standalone medium and as an integral part of modern film/video production. Prerequisite: Computer Animation I or its equivalent.

Cumulative Skills: IND

TTH 12:30PM-01:50PM ASH 126

CS-0276-1

### **Culture and Development**

DR = Satisfies Division I distribution requirements

Melissa Burch

How does culture influence child development? How do the values, norms, and expectations of a group shape socialization processes? What is the child's role in contributing to social interactions and how might this vary across cultural and social settings? In this course we will move beyond examining group differences to discussing the implications of cultural practices and values for understanding development. We will explore psychological and anthropological literature to consider different perspectives and methodologies to examine how sociocultural context shapes behaviors and development. We will also consider how views of childhood vary across cultures and are reflected in social interactions and cultural routines and systems. Students will be responsible for facilitating discussions, presenting articles, writing short response papers, and completing an integrative final paper on a topic of their choice. Prerequisite: A previous course in psychology or childhood studies.

Cumulative Skills: MCP, WRI

MW 09:00AM-10:20AM ASH 222

CS-0286-1

### **Canid Development**

Kathryn Lord

This course is aimed at students beginning or mid-way through Division II, concentrating in animal behavior. It will provide students with hands-on experience in focused research collaboration with faculty. Students will be involved in designing an original study on the development of Canid behavior. They will collect and analyze data, and present their findings. Students will also be expected to read and discuss primary background literature on the development of behavior, Canid behavior, and other associated topics. Students will learn about research design, animal behavior methodology, behavioral development and how to communicate their findings.

Cumulative Skills: QUA, IND

MW 10:30AM-11:50AM ASH 222

CS-0294-1

### **Field Methods Animal Behavior**

Mark Feinstein

This course is concerned with the hands-on study of animal behavior (and cognition) in the field. Taking advantage of varied habitats in the vicinity of the college - primarily our own fields and woodlands at Hampshire College, but also the Holyoke range, the Quabbin reservoir, the Berkshire hills and elsewhere - we will learn techniques for observing, recording, describing, measuring and analyzing the behavior of some local (primarily mammalian) species, including coyotes, deer, moose, black bear and fishers. Students will collect and analyze data and submit a final written report on one species of their choosing, and should be prepared to spend a lot of time outdoors. Prerequisite: prior coursework in animal behavior.

Cumulative Skills: IND, QUA, WRI

WF 01:00PM-02:20PM ASH 111

CS-0297-1

### **Analog Game Design**

Ira Fay

In this course, students will play, analyze, and design many non-digital games to deepen their understanding of game design. We will make good use of the Hampshire Game Library! Assignments will be project-based and are intended to provide both crucial practice of skills and useful additions to a portfolio. The course will include several smaller assignments to analyze existing games and design new games, as well as a semester-long project to contribute to an existing, ongoing, real-world game development project (such as the D&D miniatures game with 1500+ existing cards and stats). Frequent critiques and playtests will increase students' ability to give and receive thoughtful feedback, which is a key skill for game designers. To facilitate the substantial game playing and analysis that will be required outside of class hours, there is a reserved lab time from 7pm - 10pm on Mondays. Students are strongly encouraged to keep this time free in their schedules. Prerequisite: At least one semester of game design.

Cumulative Skills: IND, QUA

TTH 10:30AM-11:50AM FPH 101

CS-0307-1

### **Game Development Workshop**

Ira Fay

In this course, students will improve their digital game development skills and portfolios by working as a specialized member of a small team. As a prerequisite, students must have expertise in one or more game development disciplines, including 3D modeling, 3D animation, 2D animation, painting, programming, audio design, game design, or project management. The professor will provide game direction, but students will be responsible for developing all aspects of the games themselves. Students will pitch ideas for games and will work on games of their choice. Students will be encouraged to develop games using Unity and make the games available for free. All assets and code generated in the class will be released to the public domain. Prerequisite: At least two completed courses in a discipline or disciplines related to game development(programming, art, design, audio, management, etc.).

Cumulative Skills: IND

TTH 02:00PM-03:20PM ASH 126

CS-0313-1

### **Brain and Cognition II**

Joanna Morris

This course is an upper-level research seminar designed for students who wish to learn electrophysiological techniques and how to apply those techniques to answer research questions in the domain of cognitive psychology and cognitive neuropsychology. In this year's course students will help design a study of attention, run participants, and analyze the data. Additionally, they will have the opportunity to develop an original research project from conception through piloting participants. Course requirements will consist of reading primary research articles, designing, and executing an event related potential (ERP) research project. The class will cover all elements of setting up an ERP research

project and we will focus on both the theory of electrophysiological research techniques as well as practical aspects of developing and running a research project. Prerequisite: one prior course in cognitive psychology, neuroscience, computer science or other relevant area.

Cumulative Skills: IND, QUA, WRI

TTH 02:00PM-03:20PM ASH 221

CS-0329-1

### **Domesticated Animal Behavior**

Mark Feinstein

Domesticated animals -- agricultural livestock such as sheep, cattle, pigs and chickens, as well as companion animals like dogs and cats -- are of great interest to scientists and of deep importance to human society. The primary focus of the course is on how domestication shapes the behavioral and mental characteristics of these animals. We also explore related issues in human-animal interaction, animal welfare and agricultural practice. Learning, socialization, biological development and evolution are central themes; in addition we undertake some comparative discussion of the wild counterparts of domesticated animals, explore the nature of feralization, and closely look at cases which raise questions about how domestication is defined. This is a reading seminar: in each class we will discuss a paper from the professional scientific literature on a topic of interest; students will write a final paper and make a class presentation on a topic of their own choosing. Prerequisite: prior coursework in animal behavior.

Cumulative Skills: QUA, WRI

TTH 10:30AM-11:50AM ASH 222

### **CRITICAL SOCIAL INQUIRY (CSI)**

CSI-0108-1

#### **Genocide & Justice**

**DR**

**Distribution Area: PCSJ**

Flavio Risech-Ozguera

War crimes, torture and genocides demonstrate all too frequently that "never again" remains an elusive ideal. What role does the international system of human rights and humanitarian law play in deterring abuses of power? We examine the debates over the definition, adjudication and punishment of such acts, and evaluate how effective domestic and international legal and extra-legal strategies can be in preventing such crimes in the future, redressing those that do occur, and shaping collective memory and reconciliation after the fact, often called transitional justice. The Nuremberg trial legacy, the ICC, and the approaches to justice after state violence in South Africa, Rwanda, the Balkans, Chile and Argentina, among others, will provide primary material for critical reflection. The course constitutes an introduction to international human rights discourses and to legal modes of analysis.

Cumulative Skills: MCP, WRI, IND

MW 10:30AM-11:50AM FPH 101

CSI-0134-1

#### **Hip Hop Education**

**DR**

**Distribution Area: CHL, PCSJ**

DR = Satisfies Division I distribution requirements

Chike McLoyd

Our educational present is partially defined by the rise of hip hop-based education (HHBE) as a theory, method, and practice for re-engaging young people with school-based learning and shaping the next generation of activists and intellectuals, especially in urban schools with Black and Latino youth.

However, there is clear lack of consensus on the purposes and efficacy of HHBE. Taking an expansive approach to HHBE to include spoken word and performance pedagogies, this course will explore the politics of liberation at the core of this educational movement to re-humanize educational theory and practice. Guiding questions include- How is HHBE being incorporated into traditional subjects such as mathematics, science, English, and social studies? Is HHBE a successful strategy for reaching students who are written off as unteachable? Do spoken word pedagogies offer a blueprint for freedom for incarcerated youth? As HHBE moves from the margins to the center of education discourse, how does its purpose and practice change?

Cumulative Skills: IND, MCP, WRI  
MW 02:30PM-03:50PM FPH 107

CSI-0143-1

**Buddhism & Society in Asia**

**DR**

**Distribution Area: CHL**

Susan Darlington

This course will examine how the beliefs and practices of Buddhism adapted to and influenced Asian societies and their religious (and political) cultures. Rather than defining Buddhism strictly as a scriptural religious philosophy, this course will move beyond canonical boundaries and focus on historical and contemporary practices. We will begin with the history of how Buddhism spread across Asia and adapted to each new society. Topics of examination include temple economy, spirit healing, clerical marriage, roles of women, Buddhist rituals, body immolation, nationalism, practical morality, and the relationship between monastic communities and laity, among others. There will be several required film screenings on Wednesdays from 6 to 8 p.m.

Cumulative Skills: MCP, WRI  
TTH 02:00PM-03:20PM W 06:00PM-09:00PM FPH 105, FPH ELH

CSI-0149-1

**The Hist. of Love & Dating**

**DR**

**Distribution Area: PCSJ**

Lili Kim

How have people fallen in love and with whom? What can we learn about our society and culture through examinations of the history of our dating practices and trends? This is an introductory social and cultural history course that explores the changes and continuities of dating and courtship beginning in the 19th century to the present. Through an examination of the seemingly private sphere of love and romance, this course analyzes the public discourse of social and cultural norms that guided, monitored, regulated, and reinforced the boundaries of not only sexuality but also gender, race, and class. Topics include Victorian ideal of love and intimacy, romantic friendship and the making of homosocial/sexual cultures, working-class and immigrant women's challenges to middle-class gender norms at the turn of the 20th century, the shift from "calling" to "dating," interracial marriages, acceptability of cohabitation without marriage, and emergence of professional dating services and online dating. Students will be

heavily immersed in identifying and interpreting primary sources.

Cumulative Skills: WRI, IND, MCP

TTH 09:00AM-10:20AM FPH 101

CSI-0184-1

**Ethnographies of Latin America**

**DR**

**Distribution Area: PCSJ**

Roosbelinda Cardenas

This course explores central topics in contemporary Latin American society and politics by reading recent ethnographic works. The course does a very brief historical introduction to the region and then moves on to analyze current issues by focusing on two recurring problems/themes throughout Latin American history: modernity and nation-making. Although the course will allow students with no previous knowledge of Latin America history or politics to become acquainted with the region, prior work in/about Latin America is recommended. Lastly, although the course seeks to explore the particularities of the Latin American context, we will engage in both the practice and analysis of the ethnographic craft.

Cumulative Skills: IND, MCP, WRI

WF 02:30PM-03:50PM FPH 105

CSI-0201-1

**Ethnographic Methods**

**DR**

**Distribution Area: PCSJ**

Jennifer Hamilton

This course introduces Division II students to ethnographic methods through the specific study of the powerful institutions of law, science, and medicine. Through the critical reading and analysis of ethnographic texts, students will learn about the substantive areas of political and legal anthropology, science studies, and critical medical anthropology. Students will also build a methodological toolkit for investigating complex social problems in the areas of law, science, and medicine. Specific topics of investigation include human rights and humanitarian interventions; organ transplantation and the exchange of biological materials; global pharmaceuticals; and multispecies ethnography. The course will culminate in final mini-ethnographic research projects designed by students. Enrollment limited to 15 Division II students.

Cumulative Skills: IND, MCP, WRI

W 01:00PM-04:00PM FPH 106

CSI-0205-1

**International Development**

**DR**

**Distribution Area: PCSJ**

Michael Gonzales

The Ethics, Methods, and Practices of International Development International development through

the lenses of volunteer tourism, philanthropic projects, cultural and social immersion programs, NGO work, para-professional or professional affiliation with a global institution, and academic fieldwork in sites throughout the Global South are some of the main vectors through which poverty action has been imagined and practiced. Through self-reflexive analysis, this course examines the histories, practices, politics, and personal investment involved in working within and alongside institutions, organizations, and communities claiming to address a range of issues related to poverty and inequality. This course provides a framework for discussing methodological, logistical, and ethical concerns that one may encounter in international development practices.

Cumulative Skills: IND, MCP, WRI

MW 04:00PM-05:20PM FPH ELH

CSI-0210-2

**Intro to Economics**

**DR**

**Distribution Area: PCSJ**

Helen Scharber

This course will provide an introduction to economics from a political economy perspective. We will examine the historical evolution and structure of the capitalist system, distinguishing it from other economic systems that have preceded it, such as feudalism, and existed alongside it, such as state socialism. Most of the class will be devoted to examining economic theories that have been developed to explain and support the operation of this system. In particular, we will study how different theories explain the determination of prices, wages, profits, aggregate output, and employment in the short run, as well as economic growth and income distribution in the long run. The relationships between economy, polity and society will all be discussed and explored. This course functions as an introduction to both micro- and macroeconomics and will prepare the student for intermediate-level work in both fields.

Cumulative Skills: QUA

TTH 06:00PM-07:20PM FPH 101

CSI-0215-1

**From Choice to Justice**

**DR**

**Distribution Area: PCSJ**

Marlene Fried

Abortion rights continue to be contested in the U.S. and throughout the world. Since the legalization of abortion in the U.S. in 1973, there have been significant erosions in abortion rights and access to abortion. Harassment of abortion clinics, providers, and clinic personnel by opponents of abortion is routine, and there have been several instances of deadly violence. This course examines the abortion debate in the U.S., looking historically at the period before legalization up to the present. We explore the ethical, political and legal dimensions of the issue and investigate the anti-abortion and abortion rights movements. We view the abortion battle in the U.S. in the wider context of reproductive justice. Specific topics of inquiry include: abortion worldwide, coercive contraception and sterilization abuse, welfare rights, population control, and the criminalization of pregnancy.

Cumulative Skills: IND, MCP, WRI

TTH 02:00PM-03:20PM FPH 108

CSI-0221-1

**Israel and Palestine**

**DR**

**Distribution Area: PCSJ**

Aaron Berman

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 will be given to the conflict over Palestine which culminated in the establishment of Israel in 1948 as well as the half-century of war, protest and occupation which followed. We will read primary and secondary sources from many perspectives, and will view films and other materials. This course is suitable for first year distribution requirements. Learning Goals: EXP, MCP, PRJ, PRS, REA, WRI; Distribution Area: PCSJ;

Cumulative Skills: IND, MCP, WRI

Cumulative Skills: IND, MCP, WRI

MW 09:00AM-10:20AM FPH 105

CSI-0227-1

**Environmental Activism**

Kelly Bitov

This course will introduce students to the legal regime in the United States in which citizens and activists work to protect public health and the environment. How does the law help protect us and our environment? What are its shortfalls? Who are the stakeholders in this system? What can you do to make change happen? We will explore the law and policy around major environmental issues including global climate change, mass toxic chemical exposure, environmental impacts of the industrial food system and more, while analyzing the different approaches, values and impacts of environmental activists dedicated to these issues. In addition to assigned readings, students will watch a collection of topical environmental documentaries and films. Written assignments are two short response papers, a legal case summary of a major environmental case, and a semester long project on an environmental activist group culminating in a final report and presentation.

Cumulative Skills: IND, WRI

MW 04:00PM-05:20PM FPH 101

CSI-0232-1

**Rivers of Life and Death**

**DR**

**Distribution Area: PCSJ**

Susan Darlington

Rivers have become sites of contention surrounding how they can best serve the people living along them and the nations through which they flow. For some, they provide cultural meanings and livelihoods; for others, they represent progress in the ways they can be developed and used. We will critically examine several case studies of rivers to unpack the cultural, environmental, economic, and identity conflicts that arise worldwide as people's concepts of rivers collide. Issues explored will include colonization and trade, indigenous histories and rights, economic development and dams, water rights, environmental debates, and transnationalism. The rivers we will look at may include the Connecticut, the Mekong (Southeast Asia), the Ganges (India), the Yangtze (China), and the Amazon (South America), each bringing different stories of meaning, conflict, development, and environmentalism. Theories from anthropology, history, human rights and agrarian studies will inform our explorations of these rivers and

their controversies.

Cumulative Skills: MCP, WRI

MW 10:30AM-11:50AM FPH 106

CSI-0239-1

**Feminist Economics**

Lynda Pickbourn

Feminist Economics critically analyzes both economic theory and economic life through the lens of gender and advocates various forms of feminist economic transformation. But is there a need for a feminist economics, and if so, why? How is it different from mainstream economic analyses of gender inequality? What does a feminist vision of an alternative economic system look like? This course explores these questions in depth. The class will begin with a theoretical and empirical introduction to the goals and concerns of feminist economics. Students will be introduced to mainstream economic explanations of gender inequality, and to feminist critiques of these. We will then embark on an in-depth exploration of feminist economic theory, methodology, applications and policy prescriptions, and feminist visions of an alternative economic system. The course will cover topics such as sex discrimination in labor markets, the economics of the household, caring labor, and the solidarity economy.

Cumulative Skills: IND, QUA, WRI

W 01:00PM-03:50PM FPH 108

CSI-0244-1

**State and Citizen**

**DR**

**Distribution Area: PCSJ**

Aaron Berman, Robert Rakoff

Who should care for the old, the sick, the unemployed, the poor? Is this a collective responsibility, to be fulfilled by government as it promotes the general welfare of the nation? Or is this an individual, personal responsibility: each adult responsible for his or her own welfare, with private charity picking up those who fall through the holes of a tattered safety net? This is the axis around which U.S. social welfare policy has turned since the early 20th century. For the last 30 years we have seen government policy move inexorably to the individual responsibility side of the debate. The state has been shifting responsibility for coping with the risks of aging, sickness, unemployment, and poverty to the individual, while relying increasingly on the private market to actually provide services. The results have not been pretty. Why this has occurred, who suffers and benefits, what are the institutional forces behind this trend, what are the prospects for change - these are the central questions to be explored in this course. We will look closely and critically at the history and politics of Social Security, Medicare and Medicaid, Unemployment Insurance, Workers' Compensation, and supplemental income programs. Students will work collaboratively to develop alternative approaches to these issues of social welfare policy.

Cumulative Skills: WRI

MW 04:00PM-05:20PM FPH 107

CSI-0246-1

**Afro-Latin America**

**DR**

**Distribution Area: PCSJ**

Roosbelinda Cardenas

In this course we will shift the way we see Latin America in two important ways. First, we will approach it as the heart of the New World African Diaspora since colonial times. For this reason, we will study black presence in Latin America by examining the historical and contemporary contributions of afrodescendants to the region's nations, cultures and societies. However, we will not limit our analysis of the African Diaspora to the national borders of Latin American nation-states. Instead, the course will highlight the ties that bind "Afro-Latin America" to the rest of the diaspora, and in particular to the United States. As such, the course will explore the specificities of blackness in Latin America while emphasizing the shared historical experiences of the African Diaspora. Our main object of analysis will be the struggles over the meanings of blackness in Latin America: as a subordinate category produced by structures of inequality and as a foundation for liberatory projects for social justice.

Cumulative Skills: IND, MCP, WRI

TH 06:30PM-09:30PM FPH 104

CSI-0250-1

**Peer Mentoring in Speaking**

**DR**

**Distribution Area: PCSJ**

Laura Greenfield

This interactive seminar for students selected to work as peer mentors with Hampshire's Transformative Speaking Program will provide an opportunity to help shape the work of a new discipline immersing at the intersections of education, politics, communications, philosophy, and critical social thought: peer mentoring in speaking. Students will grapple with questions about the political function of peer mentoring as it relates to academic institutions and broader society—from assimilationist interpretations to revolutionary agendas—paying particular attention to the negotiation of difference (racial, cultural, gender, linguistic, etc.) in mentoring sessions. Students will explore related research and juxtapose competing arguments about what makes for powerful speaking and how it should best be taught, participate in a mentoring practicum, strengthen their own speaking skills, and form their own philosophies-in-progress in response. Students are expected to spend at least 6-8 hours per week on work outside of class, including reading, writing, speech preparation, and practicum activities.

Cumulative Skills: MCP, WRI

MW 10:30AM-11:50AM FPH 103

CSI-0255-1

**Writing About the Outdoors**

Robert Rakoff, William Ryan

This seminar will explore approaches to writing about people in the outdoors -- working, playing, transforming nature, or simply contemplating the world. We will read and critique a number of genres including traditional nature writing, historical accounts, creative nonfiction, fiction, and academic analyses. We will pay particular attention to narrative choices and the role of the narrator as well as to the use of landscape description, scientific language, and other vehicles for constructing ideas of nature.

Our analytical focus will be on the historical and cultural origins of both mainstream and critical views of the human presence in the natural world. We will use these readings both as models of good writing and as contributions to the rich discourse about people in the outdoors. These readings will also help us develop some criteria for peer review of written work. There will be regular writing assignments, including portraits, analysis of primary historical materials, literary journalism, advocacy, and creative expression. Students will be expected to contribute to class discussion and group critique in an informed and constructive manner.

Cumulative Skills: IND, WRI

TTH 12:30PM-01:50PM FPH 105

CSI-0260-1

**Warfare in the American Homeland**

**DR**

**Distribution Area: PCSJ**

Christopher Tinson

Professor and activist Angela Davis recently asked "Are prisons obsolete?" And Grier and Cobb once noted "No imagination is required to see this scene as a direct remnant of slavery." Since the 1980s state and federal authorities have increasingly relied on the costly and unsuccessful use of jails and prisons as deterrents of crime. This upper division course will grapple with ideas of incarceration and policing methods that contribute to the consolidation of state power and how it functions as a form of domestic warfare. This course takes a close look at how race (especially), but also class, gender, age and background intersect in shaping attitudes and perceptions towards incarceration and often determine who is incarcerated and who is not. While a number of individuals and organizations continue to push for prison abolition, dependence on advance methods of incarceration persists. As such, we will analyze the historic and contemporary tensions between incarceration and ideals of democracy, citizenship, family, community and freedom. Topics will include: criminalization, racial profiling, surveillance, and police brutality. This course will also acquaint students with many of the active local and national reform and abolition initiatives. It is expected that students have taken an introductory African American Studies or a U.S. history course prior to enrolling in this course. This course may include a community engagement component, site visit, or field trips.

Cumulative Skills: IND, MCP, WRI

TTH 02:00PM-03:20PM FPH 102

CSI-0264-1

**Critical Family Hist. Pedagogy**

**DR**

**Distribution Area: PCSJ**

Kristen Luschen

Students and their parents see the value of their life histories in the classroom and they become more engaged with projects that draw from cultural-familial knowledge. How are teachers drawing from these sources of knowledge? What are the struggles of integrating children's community/family histories into schools? Does the integration of pedagogies of the home/family histories necessarily disrupt educators' deficit thinking? What does the process of integrating one's silenced history into school mean for under-

represented/marginalized/silenced children and their families? How do educators work in solidarity with families for the education of children? We will draw from social and cultural foundations of education literature that highlights epistemologies and pedagogies exploring the intersection of cultural-familial knowledge and educational environments. While delving into the literature that addresses critical family history and oral history as pedagogical tools, we will engage in telling, writing, and researching our own family histories, genealogies, or oral histories.

Cumulative Skills: IND, MCP, WRI

WF 10:30AM-11:50AM FPH 105

CSI-0268-1

### **Education & International Development**

Chike McLoyd

Education, both within and outside of school settings, can be viewed as a site for imaging and creating ideal citizens, nations, and global orders. From this lens we will explore theories, methods, and practices of inter/national development. Understanding education as indispensable to European colonial and imperial projects, (post)colonial notions of liberation, and 21st century human rights discourses, we will examine educational development in Africa, South Asia, the Caribbean, and the U.S. Guiding questions include- How did Western education, a broadly imperial project by design, cease to be merely colonizing knowledge and find a home among post-colonized populations? What ways of knowing were demonized, delegitimized, and outlawed through these processes? How can understanding education as "internal colonialism" in Native American and Black American communities shed light on the U.S.'s role in blueprinting Apartheid South Africa? Do human rights education and peace education, as currently practiced in the global North and South, provide a framework for deconstructing social inequalities and building more conscionable futures?

Cumulative Skills: IND, MCP, WRI

MW 10:30AM-11:50AM FPH ELH

CSI-0276-1

### **What is Psychotherapy**

**DR**

**Distribution Area: CHL, PCSJ**

Peter Gilford

The mental health professions offer a range of methods for the treatment of mental illness and human suffering but there is often little explanation as to what the various treatments are and how it is they are thought to work. A central question this class will pursue is on what basis should one choose a psychotherapist and type of psychotherapy? We will examine what psychotherapy is from a range of perspectives with the intention of developing a moral and ethical framework through which psychotherapeutic practice can be critically understood. We will explore how shifting cultural values, economic changes in health care funding and accessibility, and the modern era's emphasis on functionality, efficiency and parsimony among other factors, contribute to many popular understandings about psychotherapy. Prerequisite: Prior undergraduate background in clinical psychology.

Cumulative Skills: IND, MCP, WRI

W 02:30PM-05:20PM FPH WLH

CSI-0283-1

**Ab/Normal Psychology**

M. Lourdes Mattei

This course will introduce the students to ideas and controversies related to the concept of abnormality/normality in psychology. In order to discuss and explore these concepts, we will present an overview of contemporary diagnostic categories as described in the DSM-V, the diagnostic manual used in the field of mental health. The course will emphasize the social and historical context for our culture's ideals and assumptions about mental illness. In order to reflect on the experience(s) of mental illness, films, case studies, and memoirs will be included.

Cumulative Skills: IND, MCP, WRI

TTH 12:30PM-01:50PM FPH 106

CSI-0285-1

**Narratives of (Im)migration**

Lili Kim

This history and writing seminar will explore different forms of personal narratives - historical memoirs, fiction, films, and oral histories - interpreting American immigrant and migrant lives to examine critical historiographical issues in U.S. immigration history. Through reading seminar historical narratives along with award-winning novels and memoirs, we will investigate on-going construction of major issues in U.S. immigration history such as imperialism, acculturation, language, citizenship, biculturalism, displacement, belonging, family, cultural inheritance, community and empowerment, agency and resistance, as well as memory and identity formation. We will pay close attention to gender, race, class, nation, and sexuality as categories of analysis and lenses through which we examine the history and narrative of U.S. immigration. Students will produce their own creative non-fictional work (memoirs, films, oral histories) of immigrant/migrant narratives.

Cumulative Skills: IND, MCP, WRI

T 12:30PM-03:20PM FPH 107

CSI-0304-1

**Producing Knowledge**

Christopher Tinson

This seminar is offered to students of all schools completing their final semester of Division III. Students in this course will work on chapter drafts and perform peer reviews of student work all geared toward completing their Division III.

Cumulative Skills:

M 01:00PM-03:50PM FPH 102

CSI-0327-1

**Div III Seminar**

Stephen Dillon

This Division III seminar will be organized around students' Division III Independent Study Projects. Students will be responsible for presenting their Division IIIs in progress several times during the

semester and for providing serious, thoughtful written feedback on one another's work. We will also address general and shared issues of conducting research, formulating clear and persuasive analysis, and presenting results both orally and in writing. The primary purpose of the seminar is to provide a supportive and stimulating intellectual community during the Division III process. Students focusing on areas related to critical race studies, queer studies, feminist studies, critical prison studies, transgender studies, and disability studies are especially encouraged to enroll, but all students and research interests are welcome.

Cumulative Skills: MCP, WRI

M 01:00PM-03:50PM FPH ELH

### **HUMANITIES, ARTS AND CULTURAL STUDIES (HACU)**

HACU-0101-1

#### **Chorus**

**DR**

**Distribution Area: ADM**

Elaine Ginsberg

The Chorus is a performing ensemble in which students will learn skills of choral singing and sight-singing. They will be exposed to a wide variety of choral literature through rehearsal and performance, including a cappella and accompanied music, medieval through 20th century, ethnic, world music and folk. Several performances are given throughout the year including the Five College Choral Festival in February. While this course is open to all and the ability to read music is not required, students are expected to have reasonable proficiency in aural learning (e.g. ability to sing on pitch).

Cumulative Skills: MCP

MW 04:00PM-06:00PM MDB RECITAL

HACU-0107-1

#### **Non-Fiction Film**

**DR**

**Distribution Area: ADM**

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 develop 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 film, video, and/or animation can be utilized together.

Cumulative Skills: IND, WRI, MCP

M 01:00PM-03:50PM M 07:00PM-09:00PM JLC 131, JLC 131

HACU-0120-1

#### **About Looking**

**DR**

**Distribution Area: ADM**

Sandra Matthews

Looking is powerful. In this course, we will unpack the meanings of different kinds of looking, especially as they relate to the camera and the photograph. How does looking engage with power? How is it connected to thinking and feeling? What questions do photographs raise about the act of looking? As

photographers, we will pay special attention to the act of looking as we work, and to the gazes within our images. We will also look carefully at photographs made by others, investigating the pleasures and perils of observation, and read intensively in the history and theory of photography. We will work with photographs both as curators and as image-makers, using writing and digital photography as our primary tools. Students will curate online exhibitions of historical and contemporary work, accompanied by critical introductions. In addition, each student will shoot, edit and print a portfolio of personal work around a central theme, complete with artist's statement.

Cumulative Skills: IND, WRI

TH 09:00AM-11:50AM T 04:00PM-06:00PM JLC 201, JLC 201

HACU-0133-1

**Body, Face and Relics**

**DR**

**Distribution Area: CHL**

Sooa McCormick

This course will explore the history of East Asian religious visual and material culture from ancient times to the early twentieth century, with an emphasis on the human body, face and relics and their visual representations as major agents in liturgical settings. The class explores the following topics; Buddhist relics, holy objects, reliquaries, and self-immolation practice; Confucian burial practice, ancestral worshipping, ancestral portraits; Taoist body-and-spirit cultivation and the practice of alchemy; and the cult of Mao Zedong during the Mao era (1949-1976). Readings will be drawn from art history, religion, critical theory, feminist theory and psychoanalysis. Although this course focuses on East Asian religious and visual traditions, Christian cults, saints, relics and reliquaries will be examined in comparison.

Cumulative Skills: WRI, MCP

TTH 12:30PM-01:50PM ASH 112

HACU-0141-1

**Kleist and Kafka: Short Storie**

**DR**

**Distribution Area: CHL**

Alicia Ellis

This course will focus on the writings of Heinrich von Kleist (1777-1811) and Franz Kafka (1883-1924) as representatives of a new critical idiom that emerged in German literature at the turn of each of their centuries. We will pay close attention to the style of the authors' prose including generic conventions, figurative language, delineation of character and narrative ambiguity. Additionally, short texts by Georg Bchner, E.T.A Hoffmann and Thomas Mann will enhance our analysis of Kleist and Kafka. Possible themes for exploration: the function of the juridical; the importance of dreams and memory; representations of the social world, urban space and the "modern" man; the search, often futile and absurd, for truth and knowledge; epistemic dread and alienation. This class is intended to prepare students for advanced work in literature and literary studies and thus emphasis on form and genre, rhetorical devices and figurative language through close readings (explication de texte) will be part of the work of the course. This course will be conducted in English with no knowledge of German expected.

Cumulative Skills: MCP, WRI

TTH 09:00AM-10:20AM EDH 4

HACU-0151-1

**Making Dances I**

**DR**

**Distribution Area: ADM**

Daphne Lowell

This course is designed for any student curious about design in motion. It will introduce theories and processes of movement composition and choreographic analysis. We'll work with movement prompts and structured improvisations to discover ways to generate movement, and to compose it into set forms. We'll question expectations about what dance, or a "good" dance is, and push to broaden movement preferences. In the process students will hone skills in perceiving, describing and interpreting compositional strategies in choreography. They'll also study works of established choreographers from a range of styles, examine in depth the work of a master artist, and learn to write analytically about choreography. Students will work with group forms in class, but craft assigned studies in solo form, leading to a final, complete dance performed in an informal showing. No previous experience in dance is required. Concurrent study of dance technique is encouraged.

Cumulative Skills: IND

MW 10:30AM-11:50AM MDB MAIN

HACU-0164-1

**Religions: Text, Canon, Trad.**

**DR**

**Distribution Area: CHL**

Alan Hodder

This course is designed to introduce students to several religious traditions of the world through a selective study of their chief canonical texts. In part our concern will be with fundamental thematic issues: what do these records seek to reveal about the nature of life and death, sin and suffering, the transcendent and the mundane, morality and liberation? In addition, we will address wider questions of meaning, authority, and context. Why do human communities privilege particular expressions as "sacred" or "classic"? How do these traditions understand the origin, nature, and inspiration of these writings? Were these "texts" meant to be written down and seen, or recited and heard? How are scriptural canons formed and by whom interpreted? To help us grapple with these questions we will examine some traditional and scholarly commentaries, but our principal reading in this course will be drawn from the Veda, Bhagavad Gita, Buddhacarita, Lotus Sutra, Confucian Analects, Chuang Tzu, Torah, New Testament, and Qur'an.

Cumulative Skills: IND, MCP, WRI

MW 10:30AM-11:50AM EDH 2

HACU-0173-1

**Cyberpunk Media Studies**

Roger Almendarez-Jimenez

This seminar is an introduction to Media Studies through an exploration of Cyberpunk media. This course studies Cyberpunk media throughout the 20th and 21st centuries to chart the development of Media Studies research. The course will explore theories from film, radio, television, video game, and cyber media studies to reveal how the discipline has changed over time. To guide our course, this class will ask: How have media affected the ways people think about themselves in relation to society? In what ways have media affected everyday life? How have media altered our understanding of difference

with regards to class, gender, race, and sexuality? What kind of politics do different media technologies enable and/or inhibit? Lastly, what does the way we consume media tell us about ourselves? The class will be writing intensive with students handing in weekly assignments and a final paper due at the end of the term.

Cumulative Skills: IND, MCP, WRI

MW 01:00PM-02:20PM T 07:00PM-10:00PM EDH 2, FPH ELH

HACU-0193-1

**Ancient Ireland**

**DR**

**Distribution Area: CHL**

Robert Meagher

An introduction to the archaeology, myth, history, art, literature, and religion of ancient Ireland: 4000 BCE to 1200 CE, from the earliest megalithic monuments to the Norman conquest. The emphasis throughout will be on the study of primary material, whether artifacts or documents. Readings will include: selections from the Mythological, Ulster, and Finn Cycles; The Voyage of St. Brendan; The History and Topography of Ireland by Giraldus Cambrensis; the writings of Patrick; and selections from early Irish hagiography.

Cumulative Skills: IND, WRI

TTH 02:00PM-03:20PM FPH ELH

HACU-0206-1

**Modern/Contemp. Dance Tech. 2**

Deborah Goffe

Modern/Contemporary Dance Technique 2 is an advanced-beginning level class, which will establish an foundational experience with modern dance technique. The studio will be our laboratory for this semester-long exploration of a wide range of modern dance concepts with a focus on sensation, initiation, expansive use of space, efficiency, safety, connectivity and embodiment of phrase work. Along the way we will also bring attention to alignment, spatial clarity, use of breath, increasing range of motion and the development of strength and stamina. The hope is that this consistent engagement in movement practice over the course of the semester will form the basis of a sustainable and deeply engaged movement practice-one that may inform a lifetime of embodied creative process.

Cumulative Skills: IND

TTH 10:30AM-11:50AM MDB MAIN

HACU-0209-2

**Video I**

Kara Lynch

Video I is an introductory video production course. Over the course of the semester students will gain experience in pre-production, production and post-production techniques as well as learn to think and look critically about the making of the moving image. We will engage with video as a specific visual medium employed for the purposes of art, activism, social justice, community organizing predominantly by those outside of power taking hold of the means of production to make their voices and concerns heard. We will look at the legacy of avant-garde artists, feminists, queers, and third world activists

(sometimes one and the same) using portable video as an accessible tool for expression, critical discourse, and counter-surveillance, and consider issues of representation, spectatorship, identification, production, and distribution as it pertains to hand-held media in the 21st century. Projects are designed to develop basic technical proficiency in the video medium as well as the necessary working skills and mental discipline so important to a successful working process. Final production projects will experiment with established media genres. Readings, screenings, In-class critiques and discussion will focus on media analysis and the role of technology in image production. There is a \$50 lab fee charged for the course. Prerequisite: 100 level course in media arts (Introduction to Media Arts, Introduction to Media Production, Introduction to Digital Photography & New Media, or equivalent).

Cumulative Skills: IND

TH 07:00PM-10:00PM W 07:00PM-09:00PM JLC 131, JLC 131

HACU-0210-2

### **Film Workshop I**

Hope Tucker

This course teaches the basic skills of film production, including camera work, sound recording, editing, and preparation and completion of a finished work in film and video. Students will submit weekly written responses to theoretical and historical readings and to screenings of films and videotapes that represent a variety of aesthetic approaches to the moving image. There will be a series of filmmaking assignments culminating in an individual final project for the class. The development of personal vision will be stressed. The bulk of the work in the class will draw on the material of 16mm, through hand-processing, camera-less techniques, direct animation, and alternative approaches to image design and acquisition. Video formats plus digital image processing and non-linear editing will also be introduced. Prerequisite: 100-level course in media art. (Introduction to Media Arts, Hampshire Media Arts, or equivalent and must be completed and not concurrent with this course.)

Cumulative Skills: IND

W 09:00AM-11:50AM T 07:00PM-09:00PM JLC 120, JLC 120

HACU-0211-2

### **Still Photography I: Analog**

Sarah Mandle

This course emphasizes three objectives: first, the acquisition of basic photographic skills, including composition, exposure, processing, and printing in the black and white darkroom; second, familiarity with historical and contemporary movements in photography and the development of visual literacy; third, the deepening and expanding of a personal way of seeing. This course will be taught using medium and large format cameras. Cameras will be available through media services. Students will have weekly photographing and printing assignments and, in addition, will complete a portfolio by the end of the semester. Prerequisite: 100 level course in Introduction to Media Arts, any art, photo or film history/theory course, or another art class (drawing, painting, sculpture, film) Required lab: 2 hours outside of class time per week. LAB W/TH ?

Cumulative Skills: IND

T 09:00AM-11:50AM WTH 04:00PM-06:00PM JLC 131, JLC 135

HACU-0219-1

**Neo-Paganism & New Religions**

Michael Strmiska

In America and around the world, new forms of religion are constantly developing to address changing spiritual needs and social conditions. New Religious Movements (NRMs) are often viewed with suspicion and labeled as "cults," but their proliferation demonstrates a widespread yearning for alternative forms of religion and spirituality. We will examine a variety of NRMs in their cultural and social contexts, from the Hare Krishna (ISKCON) movement that began in the 1960s to the Japanese group Aum Shinrikyo that unleashed nerve gas on the Tokyo subway in the 1990s to the Afro-Caribbean Sante Ria religious movement whose use of animal sacrifice was debated before the U.S. Supreme Court in 1993. The course will also explore Neo-Pagan religious movements such as Asatru, Druidry and Wicca that derive from European folklore and mythology. Students will pursue research projects on NRMs of their choice, utilizing a range of theoretical models and methodological approaches.

Cumulative Skills: IND, MCP, WRI

TH 06:00PM-09:00PM EDH 2

HACU-0223-1

**Critical Media Studies**

Viveca Greene

In this research- and writing-intensive seminar, we will explore a range of contemporary issues pertaining to irony, crisis, and political culture in the U.S. from a critical media studies perspective. Together we will conceptually map salient moments of media irony, parody, and satire in the wake of the 9/11 attacks, addressing the significance of such comedic texts not only as sources of entertainment and catharsis, but also as essential components in political discourse and cultural engagement. Intended for Division II students interested in a course that combines common readings and independent projects (focusing on the analysis of primary texts), we will also investigate the manner in which both entertainment and news media more broadly speaking cultivate--and undermine--public and private values, pleasures and anxieties. Prerequisite: It is expected that students will have taken a prior 100-level course in media studies or cultural theory.

Cumulative Skills: WRI, MCP, IND

TTH 12:30PM-01:50PM ASH 111

HACU-0231-1

**Power, Image, Propaganda**

Sooa McCormick

This seminar will examine expressions of power in art and architecture across cultures in pre-modern East Asia, including the manipulation of images by ruling classes for purposes of propaganda and political legacy. We will examine how the ambition for political power impacted the development of certain artistic and architectural canons, what state-sponsored art can tell us about ruling regimes and power relations, how propaganda in art and architecture affected society and historical events and how our own preconceptions and modern concerns about propaganda, media, and political manipulation color our own approaches to ancient culture. Students will examine the following issues; the nature and

meaning of propaganda; pictorial narrative and the fabrication of history; the role of art and architecture in fashioning rulers' public political images; art as a means of communicating rulers' ideologies; conceptions and representations of the enemy; and public spectacles and rituals as propaganda.

Cumulative Skills: IND, MCP, QUA, WRI

F 01:00PM-03:50PM FPH 101

HACU-0235-1

### **The History of Slavery in Film**

Branwen Okpako

We will approach film history in terms of the representation of Slavery in film, both the technological innovation and the development of film language. While the 19th century is widely viewed as the century of the novel the 20th has been dominated by the rise of film as the force in public storytelling. What is the significance of the fact that the most widely read novel of the 19th and, in some ways, the most important film of the 20th century are both about slavery? The 2014 Oscars ushered in an new era of technology with the crowning of Gravity, the first film shot almost exclusively by robots, 12 years a slave the first film to introduce a new language into mainstream cinema and Her the first film about an enslaved operating system. What is the relationship between slavery, post- humanism and the cyborg? What future for film and humanity?

Cumulative Skills: WRI, MCP

TTH 02:00PM-03:20PM T 07:00PM-09:00PM ASH 112, JLC 131

HACU-0239-1

### **Jazz Improviser's Orchestra**

Martin Ehrlich

This is a performance-oriented course, culminating in a concert at the end of the semester. Each student will be challenged to develop her or his skills as an ensemble musician and as an improvising soloist. The course will require rehearsal time outside of the weekly class meetings. Two independent research projects will be assigned based on historical study and musical analysis. This semester, we will be focusing on the music of two seminal artists in the African-American musical continuum: Yusef Lateef and Eddie Palmeri. We will work to meet the technical challenges of the music and to internalize its essence. The Jazz Improvisation Orchestra is open to all instruments, including voice. Prerequisite: Jazz Improvisation Seminar I (HACU 0192) or comparable 5 college class.

Cumulative Skills: IND

T 06:30PM-09:20PM MDB RECITAL

HACU-0242-1

### **Myth and Myth Theory**

Alan Hodder

In the fourth century BCE, Plato already anticipated the popular derogatory conception of myth as an imaginative fabrication--pseudos, "a lie." Throughout Western history, however, and particularly since the rise of Romanticism, thinkers from various disciplines have viewed the stories of antiquity in more

constructive terms. What is "myth"? Deliberate falsehood or veiled truth? Is it a term applicable to or recognizable in non-Western cultures also? What is the relationship between myth and history, myth and literature, myth and ideology? These are some of the questions this course is designed to address. Its purpose is to introduce students to three rich bodies of mythology--classical Greek, Norse, and Hindu--and to investigate an array of theoretical approaches to the study of myth, from the fields of anthropology, sociology, the history of religions, philosophy, psychology, and literary theory. Theorists to be considered include: Frazer, Durkheim, Malinowski, Levi-Strauss, Freud, Jung, Campbell, Eliade, Langer, Frye, Doniger, and Barthes.

Cumulative Skills: WRI, MCP

TTH 12:30PM-01:50PM EDH 2

HACU-0244-1

**Art and Revolution**

**DR**

**Distribution Area: CHL**

Alex Seggerman

This course will trace the interaction of art and political upheaval in the Modern Middle East from the early twentieth century until the present, focusing on Turkey, Iran, and Egypt. We will carefully analyze art, literature, film, and music from the region, situating them in contemporaneous political movements. We will respond to questions, such as: What is the role of religion in art and political movements? How do we define modernity and postmodernity in Middle Eastern aesthetic production? How do we characterize the Arab Spring's use of visual art and urban spaces, such as graffiti, social media, and Tahrir Square? At the course's conclusion, students will be knowledgeable about the culture and politics of the modern Middle East, and will have also developed strong skills of critical visual analysis. This course meets the Division I distribution requirement.

Cumulative Skills: IND, MCP, WRI

TTH 10:30AM-11:50AM FPH 102

HACU-0246-1

**J-Pop and Beyond**

Junko Oba

This course examines Japanese popular culture as a transnational phenomenon, whose development and dissemination occur, and influence permeates beyond conventional national cultural boundaries. The course looks into the regional cultural matrix of East and Southeast Asia with Japan as its integral part, and the cultural dimension of globalization and its changing dynamics against the backdrop of Asia's growing economy. Topics include J-pop and other popular musics from the region, manga (comic books), anime (Japanese animated films), films, computer games, theatre, fashion trends. Each student will present analysis of the course materials during discussions and a final project on a particular topic relevant to this course.

Cumulative Skills: WRI, MCP

TTH 12:30PM-01:50PM MDB RECITAL

HACU-0259-1

**Affected Pasts**

Daniel Block

This course asks students to examine the role of bodily sensation, feeling, and emotion in literary efforts to assess the credibility of historical representation. Is it possible to feel the past, we ask? What prompts such responses? How do writers adjudicate between their desire for a virtual experience of history and uncertainty about its adequacy or legitimacy? An initial unit investigates British Romantic literature and its emerging thirst for a visceral sense of history. To understand the legacy of Romanticism's demand to bring the past back to life, we subsequently consider several notable films, including Hitchcock's *Vertigo*, Shyamalan's *The Sixth Sense*, and Allen's *Midnight in Paris*. Students conclude the course by researching some of the more dubious elements of contemporary historical culture: among them, the "period rush" of civil war reenactment, the affect of Antiques Roadshow, and retro style. Key readings include texts by Wordsworth, Austen, Scott, and Keats. Prerequisite: one literature course.

Cumulative Skills: WRI

MW 01:00PM-02:20PM FPH 101

HACU-0264-1

**Tonal Theory I**

Junko Oba

This course is for students with the solid knowledge of Western music fundamentals including the proficiency with staff notation, intervals and chords identification as well as basic melodic and rhythmic sight-reading skills. After a quick review, we first explore functions of melodic and harmonic intervals in species counterpoint. The class then proceeds to the study of four-part diatonic harmony and voice-leading techniques. In this section, we also begin to learn relationships between cadences and forms and compose a four-voice chorale using a binary form for a midterm project. In the last section, we engage in a more comprehensive multi-level analysis with special attention to motivic compositions of music. For their final, students apply the knowledge to analyze a minuet in a basic ternary form and also compose their own for the instrumentation of their choice. In addition to the regular class meetings, participation in the weekly ear training is mandatory. Prerequisite: HACU 119 Musical Beginnings or equivalent AND the placement test in the first class.

Cumulative Skills: IND

MW 10:30AM-11:50AM MDB CLASS

HACU-0267-1

**The Aesthetics of Waste**

Scott Branson

Is beauty useless, or does art serve a (moral) purpose? The role of art in Western culture has often been under debate, especially with the rise of literacy, accessibility, and democratization that came in the period of industrialization. These questions are particularly pertinent now in the ongoing debate over liberal arts education and the future of the humanities. This course will combine readings in aesthetic philosophy with literary works to investigate the way art figures in a society of consumption. We will ask

whether art can serve the role of preservation formerly afforded to religion in a secularized world, or if it disrupts economies of sufficiency. In addition, we will look at the politics of representation in the Western tradition that privileges certain bodies and ignores others. Finally, we will interrogate the process of interpretation itself as it relates to the preservation of cultural products. Our readings will begin with Symbolism and Decadence and move through Modernism and contemporary works. Authors may include Schiller, Ruskin, Baudelaire, Flaubert, Wilde, Mauss, Bataille, Eliot, Genet, Pynchon, Duras, Derrida, and Mbembe.

Cumulative Skills: IND, WRI, MCP

TTH 02:00PM-03:20PM FPH WLH

HACU-0273-1

### **Moving Meaning: Contemp. Dance**

Daphne Lowell

This course will explore ways dance-movement and related arts/embodiment practices contribute to health and healing (broadly defined) and stimulate imagination and creativity in individuals and communities. In class students will learn and practice a form of embodied research and expression known as Contemplative Dance/Authentic Movement to develop capacities for listening to themselves and others, and to ground their research into the course's themes in personal movement practices. Students also will examine historical and contemporary examples of dance-movement used by a variety of people and cultures to enhance health, wellbeing and creativity. Readings will be drawn from studies in dance/movement therapy, the arts in healthcare and Authentic Movement, and biographical, historical or ethnographic accounts of dances of healing, ritual, trance and community nurturing. Students will consider different forms of documentation including first person narratives, metaphoric-intuitive descriptions, and physically tangible, measureable observations as they develop written final projects.

No dance experience necessary.

Cumulative Skills: IND, MCP, WRI

MW 04:00PM-06:00PM MDB MAIN

HACU-0275-1

### **20th Century European Novel**

Alicia Ellis

Readings in the works of twentieth-century authors, who, in very different ways, challenge the conventional ways in which Europe is identified and understood by its constituents. Particular attention is paid to a sense of a shared transnational European identity, the theorization of political, cultural and sexual spaces, themes of historical memory, postcolonial legacies and the negotiation of multiculturalism. In addition, we will explore the relationship between the margin and the center, the layered structure of violence and the articulation of a unique European self whose boundaries are fluid, defiant and contested. Focus will be on close readings of text supplemented by theoretical essays.

Authors may include but are not limited to Samuel Selvon, Andrea Levy, Kazuo Ishiguro, Elfriede Jelinek, Christoph Ransmayr, W.G. Sebald and Orhan Pamuk. This is not an introductory course and a high-level of proficiency in close-reading and critical writing is expected. Prerequisite: Limited to Div II/III students with previous coursework in literature and literary studies.

Cumulative Skills: MCP, WRI  
TTH 02:00PM-03:20PM ASH 111

HACU-0281-1

**Women Writers**

Molly Whalen

What difference does it make -- to the reader, to the author, to the text itself -- that a text is written by a woman? Women writers over history have defied cultural prohibitions to break into public voice. In so doing, they have questioned, deformed, and reformed literary genres and cultural institutions, transgressing cultural expectations and producing literature of exceptional ingenuity and creativity. In this course we will explore women's access to and use of public voice during the early modern period across several cultures, reading literary texts in conjunction with historical and theoretical material. Authors include: Christine de Pizan, Giovanni Bocaccio, Marguerite de Navarre, Elizabeth Tudor, Elizabeth Cary, Teresa of Avila, Jane Anger, Michelangelo Buonarroti, Mary Wroth, Madeleine Neveu and Catherine Fradonnet, Louse Lab, Francesco Petrarca, Ann Finch, Margaret Cavendish, and Aphra Behn.

Cumulative Skills: MCP, IND, WRI  
MW 04:00PM-05:20PM EDH 4

HACU-0286-1

**Faulkner and Morrison**

L. Brown Kennedy

Our purpose in this class will not be narrowly comparative but rather to read intensively and extensively in each of these master practitioners of the modern novel, paying attention to questions of form and style as well as theme and historical context, and thinking particularly about how they each frame issues of personal identity, think about family, history and memory, and confront the American twentieth century dilemma of 'the color line'. The class will be discussion-based and involve frequent short writings and two longer papers.

Cumulative Skills: MCP, WRI  
TTH 10:30AM-11:50AM EDH 4

HACU-0288-1

**Reconstructing Modernity**

Karen Koehler

This seminar examines the art, architecture and design produced in Europe and the U.S. after World War II and the Holocaust, investigating artistic expressions of rubble and rupture in the context of a

traumatized humanity and a ruined landscape. Attempts at rewriting the history of modernism, defining a new urban consciousness, and literally rebuilding the world will be among the themes explored in the work of artists groups such as COBRA, the Abstract Expressionists, Black Mountain College, and the Situationists; architectural organizations such as Archizoom, Archigram, and CIAM, design movements associated with the Ulm School, journals such as Domus and the theoretical writings of public intellectuals such as Adorno, Sartre, Arendt and Debord. Students are responsible for a series of presentations and papers.

Cumulative Skills: WRI, MCP

W 02:30PM-05:20PM ASH 112

HACU-0295-1

### **Data-Driven Drawing & Painting**

Andrea Dezso

Using a range of materials and artistic approaches students will create experimental drawings, paintings, collages and mixed media works that use data and information visualization as their departure point. Autobiographical data, info-graphics, data sets, the work of Mark Lombardi, Adolf Wifli, John O'Connor, Ward Shelley, Danica Phelps, Lisa Strausfeld, books on information visualization by Manuel Lima, Edward Tufte, Nigel Holmes and others will inform our work. Every student will keep a sketchbook or visual journal in which they will develop ideas and document their artistic process. Prerequisite: Students should be in their second year Div II or in Div III in Art and must have taken college level studio art classes previous to this class.

Cumulative Skills: IND, MCP

W 01:00PM-05:50PM ARB STUDIO 1

HACU-0298-1

### **Music Composition**

Martin Ehrlich

Music Composition from the Jazz Continuum: From Jelly Roll Morton to Duke Ellington, Mary Lou Williams to Thelonious Monk, Charles Mingus to Ornette Coleman, jazz composers have brought great innovation to the musical culture of their times. We will look at the way composers up to the present day engage with the blues sensibility and improvisational forms within their compositional approaches. This course aims to expand our skills with musical form, language, and medium. There will be weekly composition assignments, written for instrumentation within the class, as well as a substantial research project. We will present a final concert of our compositional work. Prerequisite: Tonal Theory II or 5 College equivalent.

Cumulative Skills: IND

W 01:00PM-03:50PM MDB RECITAL

HACU-0301-1

### **Capstone Architectural Design**

Michelle Darling

This is an advanced architectural studio class for Division III and other students with a design

background, both in terms of familiarity with architectural representation and principles of architectural design. Throughout this course students develop individual design projects they propose. Their work is assessed every week through desk reviews and pin-up critiques. A considerable amount of self-directed work outside of class hours is expected from students. This course is limited to Division III students and senior thesis students.

Cumulative Skills: QUA, MCP, IND

MW 09:00AM-11:50AM EDH 3

HACU-0322-1

### **Advanced Studio Projects**

Andrea Dezso

Students will propose and develop a semester-long project or body of work in a media of their choice. While the work maybe representational or abstract, conceptual or not it is expected that each student draw her or his subject matter from personal experience and document their creative process in the development of their semester-long project.

Cumulative Skills: IND, MCP

TH 12:30PM-03:20PM ARB STUDIO 3

HACU-0335-1

### **Mass Culture Seminar**

Lise Sanders

This course is designed as a seminar in mass culture & media/cultural studies, and is appropriate for advanced Division II and Division III students. Topics to be addressed include historical efforts to theorize mass culture, the relationship between the mass and the popular, and questions of value, ideology, cultural production, representation and consumption. Readings will be drawn from the work of Adorno & Horkheimer, Benjamin, Kracauer, Macdonald, Althusser, de Certeau, and Hall, as well as recent critical writings in media and cultural studies. The course will be structured as a workshop for students to develop and revise portions of Division III projects or independent work to be included in the Division II portfolio, and will incorporate peer review sessions and oral presentations. At least one previous course in media or cultural studies is required.

Cumulative Skills: WRI, IND

T 09:00AM-11:50AM FPH 106

### **INTERDISCIPLINARY ARTS (IA)**

IA-0101-1

### **Metal Shop**

Thomas Brown

This course will introduce a range of tools, material forms, and processes used to cut, form, join, and finish metal. The curriculum will include use of measuring tools, layout methods, and an introduction to mechanical drafting. After acquiring basic skills, students will pursue individual projects in collaboration with the course instructor.

Cumulative Skills:

WF 01:30PM-03:20PM WF 01:30PM-03:20PM LCD 113, LCD SHOP

IA-0117-1

**Arduino for Everyone**

**DR**

**Distribution Area: PBS**

Charles Malloch

This course will familiarize the student with the basic principles and techniques of programming and using Arduino microcontroller boards and integrating them with sensor and actuator circuits. Emphasis on general problem-solving skills and creativity in developing programs and circuits. This will be a project-based course; the majority of class time will be spent experimenting and building. Prior engineering experience not required, but the student should be comfortable with basic analytical thought and a beginning familiarity with simple electronics. All students will be using their own laptop and a provided USB cable to communicate with the Arduinos.

Cumulative Skills: IND, QUA

TH 12:30PM-03:20PM LCD SHOP

IA-0120-1

**Sculpture Foundation**

**DR**

**Distribution Area: ADM**

William Brayton

Contemporary ideas in sculpture will be introduced in relation to work in a range of media including clay, wood, plastic, steel, concrete, and found materials. This course provides training for all equipment in the Art Barn Sculpture Studio. Student generated imagery will foster discussions around representation, abstraction, the body, technology, public art, site specific art, and installation art. Readings, slide lectures, and group critiques will inform the development of independent work in three dimensions. The course culminates with a lengthy independent project.

Cumulative Skills: IND

TTH 01:00PM-03:20PM ARB SCULPT

IA-0143-1

**Collage**

**DR**

**Distribution Area: ADM**

Nathaniel Cohen

Students will explore the possibilities of collage. They will work with mixed-media assemblage in its own right and examine its application to different areas of visual art. Collage will be defined broadly to allow for exploration across genres, media, and formats. The class will look at the importance of collage from the beginning of modern art to its current use by contemporary artists. Group critiques will provide a critical forum to share impressions about each other's work. In addition to studio work, there will be presentations and relevant readings. Students are responsible for acquiring most of their materials for class.

Cumulative Skills: IND

TTH 01:00PM-03:20PM ARB STUDIO 2

IA-0150-1

**Design & Build MONEY PLAY**

**DR**

**Distribution Area: ADM**

DR = Satisfies Division I distribution requirements

Peter Kallok

Using MONEY PLAY, devised and written during Fall 2014, as our main vehicle of investigation, students are introduced to the processes of theatrical production. This class will examine the collaborative nature of theatrical arts by working in concert with "Ensemble Production" IA0324 creating and executing the production and run of MONEY PLAY. Mentored by Division III and Division II Theatre Designers, students will participate in the design and construction of scenery, costumes, and props. Students may also explore, depending on the needs of the play, sound and video projection design and execution. This class not only offers students experience in designing and building the visual and aural elements of the production, but also offers them the opportunity to participate on the running crew during the performances. Each student will become a part of the entire production experience. Students will be expected to commit to evening hours during the performance dates.

Cumulative Skills: QUA, IND

MW 01:00PM-03:20PM EDH 104

IA-0180-1

**Design Fundamentals**

**DR**

**Distribution Area: ADM**

Donna Cohn

This is an introductory level design class that will begin with a series of guided activities and culminate in a final independent project. Students will become familiar with a range of basic design tools and skills, such as drawing, model making and prototyping in materials such as cardboard, metal and plastic. We will also consider aesthetics, manufacturability and usability of the objects we create. Throughout the course students will work towards improving visual communication skills and the ability to convey ideas.

Cumulative Skills: IND

MW 10:30AM-11:50AM LCD 113

IA-0204-1

**Intro Social Entrepreneurism**

**DR**

**Distribution Area: PCSJ**

Tamara Stenn

Students explore themselves, talents, motivations and dreams to realize new ways to address social needs and change through enterprise development. Grounded in experiential learning, this class is a balance of theory, hands-on learning, best practices and skills building. Students actively engage in creating a social enterprise. Class includes case studies, guest speakers and a possible field trip. No prior entrepreneurship or business experience is necessary. All students will complete and present an enterprise concept plan.

Cumulative Skills: IND

TTH 02:00PM-03:20PM LCD 113

IA-0211-1

**Teaching Arts in Elem School**

**DR**

**Distribution Area: ADM**

Jana Silver

In this course students will be teaching art to children in grades K-6. We will focus on visual arts teaching by exploring art materials, methods and techniques appropriate for a K-6 art program. Students will

prepare themselves for behavior, academic and circumstantial situations which might arise in an elementary school classroom. The first half of the semester will include discussions and exploration of contemporary theory, issues and methods within the field of Art Education. Students will work individually and in groups to create art lesson plans and they will experience working as a team by using group consensus to make decisions and plan an after-school art program. The second half of the semester students will teach art to children. They will apply much of what they have learned by experiencing hands-on team teaching in a local elementary school. Allowing for extended class time once a week (30 minutes) during the elementary school program is mandatory.

Cumulative Skills: MCP, IND

MW 02:30PM-03:50PM FPH 104

IA-0217-1

### **Radical Youth Theatre**

**DR**

**Distribution Area: ADM**

Natalie Sowell

Youth theatre, predictably, describes theatre for and by young people. Youth theatre at its best is a safe space in which young people explore issues and take risks while learning the art of theatre making. This youth theatre course is comprised of three main segments: Research, skill building, and creative practice. We will begin by researching local, national, and international youth theatre troupes with a focus on activism. Next we will learn and practice strategies for directing/facilitating youth theatre (including applied theatre methods and techniques for devising original work). Finally, students will engage in an extensive community based learning experience working with a group of youth artists co-creating an original performance piece. Prerequisite: Some experience working with youth is necessary.

Cumulative Skills: MCP, IND

T 12:30PM-03:20PM EDH 104

IA-0221-1

### **Exper with Digital Tablets**

**DR**

**Distribution Area: ADM**

Thomas Haxo

The use of the tablet for creative visual investigation is rapidly becoming a studio tool. This experimental course will focus on the exploratory use of the digital tablet as a means of art making. Students will be encouraged to be inventive and self-directed as they work collaboratively and individually on projects that will reveal their own potential vocabulary using a digital tablet. Students are expected to provide their own digital tablet of their choosing for drawing.

Cumulative Skills: IND

TTH 01:00PM-03:20PM ARB STUDIO 1

IA-0227-1

### **Poetry as Spiritual Practice**

John Murillo

In her National Book Award acceptance speech, poet Mary Szybist wrote, "Sometimes, when I find myself in a dark place, I lose all taste for poetry. If it cannot do what I want it to do, if it cannot restore those I have lost, then why bother with it at all? There's plenty that poetry cannot do, but the miracle, of

course, is how much it can do, how much it does do. So often I think I know myself, only to discover in a poem a difference, an otherness that resonates, where I find myself, as Wallace Stevens once put it, 'more truly and more strange.' It is what some describe as soul-making." In this course, we will explore the myriad ways in which the writing and reading of poems can transform the individual, how poetry can effect change at the personal-dare we say, spiritual?--level. Topics under consideration include writing as yogic practice, the cultivation of mindfulness, ritual and the imperative of solitude, and the serious pursuit of craft as a path toward self-mastery. In short, what poet Li-Young Lee calls "poetry as a mode of being in the world." Special attention will be devoted to the ode, the elegy, and the work of such poets as Hafiz, Jalal al-Din Rumi, Walt Whitman, Emily Dickinson, Lucille Clifton, Adelia Prado, Ross Gay, Aracelis Girmay, and Agha Shahid Ali.

Cumulative Skills:

W 02:30PM-05:20PM EDH 2

IA-0236-1

**Literary Journalism**

**DR**

**Distribution Area: CHL, PCSJ**

Michael Lesy

Literary journalism encompasses a variety of genres, including portrait/biography, memoir, and investigation of the social landscape. Literary journalism uses such devices as plot, character, and dialogue to tell true stories about a variety of real worlds. By combining evocation with analysis, immersion with investigation, literary journalism tries to reproduce the complex surfaces and depth of people, places, and events. Books to be read will include: The JOHN McPHEE READER, Dexter Filkin's THE FOREVER WAR, and Wilkerson's THE WARMTH OF OTHER SUNS. Students will be asked to produce weekly, non-fiction narratives based on encounters with local scenes, situations and people. Mid-term and Final writing projects will be based on the fieldwork and short, non-fiction narratives that students will produce, week after week. Fieldwork will demand initiative, patience, curiosity, empathy, and guts. The writing itself will have to be excellent. Core requirements are: (1) Meeting weekly deadlines and (2) Being scrupulously well-read and well-prepared for class.

Cumulative Skills: WRI, MCP

TTH 09:00AM-10:20AM FPH 102

IA-0267-1

**Fiction Workshop: First Person**

Heather Madden

In this workshop, we'll study and experiment with techniques available within first-person narratives. Throughout the semester, via weekly readings, imitation-based assignments, and regular class discussions, we'll consider how tone, setting, character, and story can be conveyed. Workshop members will regularly respond to peer and published work; collaborate with peers to lead discussion; complete creative exercises and a close analysis of a first-person story; draft and revise at least one 8-12 page original story; and define and polish a minimum of two original "story seeds." Story seeds are generated through the creative exercise assignments. Workshop members will present all coursework in a portfolio that reflects critical reflection, process, and revision. This workshop, limited to 16 students, is suitable for individuals who have had at least one college-level, creative writing workshop. Instructor permission

is required: students MUST attend the first day of class in order to be considered for enrollment.

Cumulative Skills: IND

TH 06:00PM-09:00PM EDH 5

IA-0273-1

### **Micro-Fictions Workshop**

Heather Madden

"Micro-fictions," like "traditional short stories," require awareness of pacing, sentence, detail, and music. In this workshop, we'll study and practice micro-fiction (also known as "quick fiction" or "short, short stories"). We'll consider the ways that pacing and syntax are instrumental in establishing tone and narrative structure. We'll also consider stories from online journals and examine particular scenes from a selection of longer stories (putting these scenes "under the micro-scope"). Students are expected to participate in workshops, to complete exercises & critical responses to readings, to present a selection of published work to the workshop, and to develop a revised portfolio of their own micro-fictions. This workshop, limited to 16 students, is suitable for individuals who have had at least two college-level, creative writing workshops. Instructor permission is required: students interested in enrolling must attend the first class meeting where they will complete an application to the workshop.

Cumulative Skills: IND

T 06:00PM-09:00PM EDH 5

IA-0276-1

### **Sex and Death in America 1920-**

**DR**

**Distribution Area: CHL**

Michael Lesy

This is a research course for intellectuals who are artists and artists who are intellectuals. The course has two goals. (First) To understand the Nineteen Twenties in America as an era whose excesses and preoccupations were nothing but a dance of death performed at the edge of a mass grave containing the bodies of seven million soldiers, and fifty million civilians, killed during the pandemic that followed the war. To carry-out their investigations, students will (1) sift through large collections of on-line archival photographs (for example: The Caufield and Shook Collection at the University of Louisville), and (2) read a variety of primary and secondary written sources (newspapers, novels, and biographies). (Second) To teach students how to find and use whatever array of primary written and visual documents they find to build image/text narratives that, like documentary films, tell true stories in artful and analytic ways. This course has no prerequisites. However, its Midterm and Final projects will require extensive and intensive, self-initiated research. Insight, intelligence, and curiosity will be rewarded.

Cumulative Skills: MCP, IND

MW 09:00AM-10:20AM FPH 102

IA-0286-1

### **Documentary Poetry**

DR = Satisfies Division I distribution requirements

Aracelis Girmay

In Joseph Harrington's essay "Docupoetry and Archive Desire" he writes: "In 2000, the poet Jena Osman created a lengthy list of 'docupoetry' that included poems such as Allen Ginsberg's "Wichita Vortex Sutra", Adrienne Rich's "An Atlas of the Difficult World", and William Carlos Williams's "Paterson", as well as many works less familiar to American readers. Nowadays, such a list could be twice as long; we are in the midst of something of a flourishing of documentary literary forms. Usually 'docupoetry' designates poetry that (1) contains quotations from or reproductions of documents or statements not produced by the poet and (2) relates historical narratives, whether macro or micro, human or natural." In this course we will argue the roots of the "documentary poem" by studying poems that utilize documentary techniques and methods. Among our models include works by Muriel Rukeyser, Bhanu Kapil, Kwame Dawes, M. NourbeSe Philip, and C.D. Wright. Informed by these models, each student will develop, research, produce and revise a documentary poem project. Nearly half of our classes will be devoted to workshops. Interested students *must* attend the first class. Instructor Permission required (please attend first class for details regarding Instructor Permission). Prerequisites: at least one college-level workshop in the arts (writing, studio arts, film/video, etc.) and/or one college-level research-based course.

Cumulative Skills: IND

TH 09:00AM-11:50AM EDH 5

IA-0297-1

### **21st Century Time-Based Media**

It could be said that time-based media is the default art medium of the 21st Century. Screens and projections are everywhere from cell phones to the sides of buildings, video installation has become one of the most prominent media in museum and gallery exhibitions, performance art is now so established that performance artists like Marina Abramovic have museum filling retrospectives, and interactivity, electronic and otherwise, has become commonplace even in commercial galleries. Throughout this course, we will study not only the history of time-based media as a gallery art form, but also some of its most important themes. During the semester students will create a series of video, installation and performance works. This is a critique focused rather than technical instruction based class. Prerequisite: Some experience with basic video production and editing tools (your phone and iMovie are fine) and at least one studio art course in any medium.

Cumulative Skills: IND

TTH 09:30AM-11:50AM ARB STUDIO 1

IA-0323-1

### **Drawing into Abstraction**

William Brayton

In this advanced course students will explore the development of an independent drawing series in response to issues in abstract art. Through the completion of ten drawings a week, students will produce a large, personal and informed portfolio of abstract imagery. Readings, slide lectures, group

critiques and a field trip to an area museum will provide a context for independent work. One session each week will be devoted to the production and discussion of the independent project. The second session will provide technical and conceptual tools for exploring media, information, systems, color, and other means of generating abstract imagery. Given the fluid line between abstraction and representation, a wide range of subject matter will be explored. Prerequisite: at least one college level drawing course.

Cumulative Skills: IND

W 09:00AM-12:00PM ARB STUDIO 1

IA-0326-1

### **Oral/Aural Traditions in African-American Lit**

John Murillo

In his book-length manifesto, *Poetry as an Insurgent Act*, Lawrence Ferlinghetti claims that "the printing press killed poetry." What he seems to be lamenting—at least, in part—is the privileging of the written word to the detriment of poetry's musical, or aural, qualities. In this advanced level workshop, we will focus on the poem as something intended to be read aloud and listened to. This course will also examine the roots and evolution of the African-American oral poetic tradition with special attention paid to the rhetorical strategies derived from the Black church, adopted by civil rights leaders and speech writers, and used to varying degrees by poets ranging from those of the Black Arts Movement of the 1960s and 70s to practitioners of contemporary hip-hop and spoken word. Some of the poets under consideration include Amiri Baraka, Oscar Brown, Jr., Jayne Cortez, Gil-Scott Heron, June Jordan, The Last Poets, Carl Hancock Rux, Sonia Sanchez, Patricia Smith, Sekou Sundiata, The Watts Prophets, and Saul Williams.

Cumulative Skills:

TH 06:00PM-09:00PM EDH 4

IA-0350-1

### **Theatrical Production Processes**

Peter Kallok

Using *MONEY PLAY*, devised and written during Fall 2014, as our main vehicle of investigation, students are introduced to the processes of theatrical production. This class will examine the collaborative nature of theatrical arts by working in concert with "Ensemble Production" IA0324 creating and executing the production and run of *MONEY PLAY*. Mentored by Division III and Division II Theatre Designers, students will participate in the design and construction of scenery, costumes, and props. Students may also explore, depending on the needs of the play, sound and video projection design and execution. This class not only offers students experience in designing and building the visual and aural elements of the production, but also offers them the opportunity to participate on the running crew during the performances. Each student will become a part of the entire production experience. Students will be expected to commit to evening hours during the performance dates.

Cumulative Skills: QUA, IND

MW 01:00PM-03:20PM EDH 104

IA-0387-2

**Writing Concentrators' Seminar**

Ellie Siegel, Deborah Gorlin

This seminar is reserved for final-semester students whose Division III projects feature creative writing -- fiction, creative non-fiction, poetry, literary journalism, plays. The seminar will consist of workshops and peer critique. It will also include some reading. Regular participation and attendance is expected. NOTE: students MUST attend the first day of class in order to be considered eligible for enrollment.

Cumulative Skills:

F 10:00AM-01:00PM GRN WRC

LS-0102-1

**Elementary Spanish II**

**DR**

**Distribution Area: CHL**

Juan Carpio

This course is the second semester of first-year, Spanish and students enrolled in this course should have taken LS101 or the equivalent. This class is taught almost entirely in Spanish and focuses on speaking and using Spanish. Students entering this level should be able to use the present, future (ir+a+infinitive) and preterit with some fluency and accuracy. Attention is given to building accuracy with grammatical structures introduced in LS101 and focuses on the differences between the preterit and imperfect tenses along with an introduction to present subjunctive. More sophisticated grammar is also introduced in this course. All four skill areas (speaking, listening, reading and writing) are practiced through activities that are based on real-life situations, the on-line course textbook and the students' experiences. Classroom attendance and classroom participation count for sixty percent of the requirement for credit/evaluation.

Cumulative Skills: MCP

MW 01:00PM-03:30PM FPH 103

LS-0107-1

**Beginning Chinese**

**DR**

**Distribution Area: CHL**

Danni Song, Kay Johnson

This is a non-intensive beginning Chinese course for students who want to learn Chinese but do not have time for a regular intensive Chinese class. The course includes an introduction to the phonetic system of Chinese (Hanyu pinyin) and approximately 180 basic simplified Chinese characters. We will emphasize basic grammatical structures, vocabulary for daily conversation and students' oral expression. Content covers lessons 1-5 of Integrated Chinese Level 1. The class will meet two hours a week plus one hour of practice. Class times will be determined the first week of classes to suit the schedules of the students who sign up for the course

Cumulative Skills: MCP

TTH 06:00PM-07:00PM FPH 108

LS-0112-1

**Elementary Chinese II**

**DR**

**Distribution Area: CHL**

Danni Song, Kay Johnson

Elementary Chinese I: This course will be taught by Danni Song, a visiting professor of Chinese from the Hampshire College China Exchange program, and supervised by Professor Kay Johnson. It will cover the second semester of beginning Chinese. The course will follow the Integrated Chinese textbook series. The class will cover speaking, reading, and writing Chinese characters. Required books are: Integrated Chinese Textbook Level 1, Part 2; Integrated Chinese Workbook Level 1, Part 2; Integrated Chinese Character Workbook, Level 1, Part 2. Students should have completed one semester of college level Chinese or its equivalent.

Cumulative Skills: MCP

MTWTHF 05:00PM-05:50PM FPH 105

LS-0201-1

**Intermediate Spanish I**

**DR**

**Distribution Area: CHL**

Samira Artur

This course is the first semester of second year Spanish. Students enrolled in this course should have taken LS102 or the equivalent and be able to use the present, future, preterit and imperfect tenses with some fluency and have a working knowledge of the present subjunctive. This course, taught almost entirely in Spanish, is designed to reinforce grammatical structures introduced in first-year Spanish through activities that practice all four skills: speaking, listening, reading and writing. Attention is given to using command forms and the present subjunctive. Classroom activities and topics are connected to the culture and literature of the Spanish-speaking world through the on-line textbook as well as students' own experiences. Emphasis is placed on speaking and writing in Spanish. Attendance and classroom participation count for sixty percent of the requirement for credit/evaluation.

Cumulative Skills: MCP

TTH 12:30PM-03:00PM FPH 103

LS-0312-1

**Third year Chinese II**

Danni Song, Kay Johnson

Third Year Chinese II: This course will be taught by a visiting professor of Chinese from the Hampshire College China Exchange program, D. Song and supervised by K. Johnson. Students entering this class will be expected to have completed Intermediate Chinese or the equivalent of an intensive college-level second year Chinese language course. The main text for the semester will be All Things Considered. Emphasis will be placed equally on speaking, reading, and writing. Students should have completed Integrated Chinese Level 2 or equivalent to enter this class.

Cumulative Skills: MCP

MWF 04:00PM-04:50PM FPH 104

**NATURAL SCIENCE (NS)**

NS-0114-1

**Chemicals in Your Food**

**DR**

**Distribution Area: PBS**

Nancy Lowry

There is a lot written about chemicals in our food and drink, and the word has developed a bad reputation. But chemicals in what we buy to cook and eat fit a broad spectrum - from the aromas and flavors of herbs and spices, to natural pesticides plants produce so that they might escape being eaten, to polyphenols and other antioxidants present in surprising foods, to the food basics (water, proteins, carbohydrates, and lipids), to a myriad of synthetic additives. We would all be very surprised at the listing of the hundreds of compounds present in, say, a peach, not all of which would fit into the "good" or even "indifferent" categories. This 100-level course will explore the chemicals that are present in our food and drink, critically examine how our attitudes and choices are shaped by the way media present scientific research, and allow students to conduct their own literature research on some of their favorite food and drink choices. Each student will be responsible for three oral presentations, participation in a debate, and three short and one long paper.

Cumulative Skills: WRI, IND

TTH 09:00AM-10:20AM CSC 333

NS-0127-1

**Collapse Phenomena**

**DR**

**Distribution Area: PBS**

Sarah Hews

What happened to the passenger pigeon, the dodo bird, and the woolly mammoth? Why did the Tacoma Narrows Bridge collapse? How can we explain the destruction of the World Trade Center? How did smallpox get eradicated? Why did the stock market crash in 2008? All of these are examples of full or partial collapses that could be explained by the following mathematical mechanisms: randomness, emergence, evolution, instability, nonlinearity, and networks. This course will explore the basics of these mathematical mechanisms in the context of collapses. Each student or group will spend the semester on a collapse event of their choosing and apply the previously listed mathematical mechanisms to explain the collapse phenomena. Students will also use the mathematics to predict future collapses. A mathematical background is not assumed and students from a range of disciplines are encouraged to enroll.

Cumulative Skills: QUA

MW 01:00PM-02:20PM CSC 101

NS-0157-1

**Sustainable Water Resources**

**DR**

**Distribution Area: PBS**

Christina Cianfrani

All life requires water to survive. Where do we get our water? Where does it go? Will there always be enough? How can we manage our water resources to ensure there is enough? What policies affect these decisions? This course explores these topics using a systems approach to gain an understanding of how our water resources are intimately tied with the surrounding ecosystem. Topics include the water cycle, hydrologic budgets, urban stormwater management and low impact development. Students will read

and discuss primary literature, delineate watershed boundaries, compute water budgets (at the watershed level and for their own water use), and complete a group design project. Each group will develop a design for a stormwater best management practice to be located somewhere on the Hampshire campus. Designs will include: assessment of need for improved stormwater management, building layout/plan, and stormwater calculations. Groups will be required to present their final designs to the class.

Cumulative Skills: WRI, QUA

TTH 10:30AM-11:50AM CSC 333

NS-0194-1

### **Geological Controversies**

**DR**

**Distribution Area: PBS**

Steven Roof

Did a meteorite wipe out the dinosaurs? Will increases in "greenhouse" gases cause global warming? Do continents really drift across the face of Earth? How do scientists come up with these theories anyway? In this course, we will read primary literature about past and present geological controversies to learn how scientists develop, test, and modify scientific hypotheses. We will see how scientific ideas are shaped by academic debates at meetings and in scientific journals and the influence of social and political values of the times. We will also gain an appreciation of the analytical and creative skills exemplified by past and present successful scientists from different cultures. Students will research in depth two controversies of their choice and share written and oral presentations with the class.

Cumulative Skills: QUA, WRI

TTH 10:30AM-11:50AM CSC 3-OPEN

NS-0212-1

### **Organic Chemistry I**

Rayane Moreira

This course is an introduction to the structure, properties, reactivity, and spectroscopy of organic molecules, as well as their significance in our daily lives. We will first lay down the groundwork for the course, covering bonding, physical properties of organic compounds, stereochemistry, and kinetics and thermodynamics of organic reactions. We will then move on to the reactions of alkanes, alkyl halides, alcohols and ethers, alkenes, and alkynes, emphasizing the molecular mechanisms that allow us to predict and understand chemical behavior. Lastly, we will discuss the identification of compounds by mass spectrometry, NMR and infrared spectroscopy. Student-led discussions will address the role organic molecules play in biology, industry, society, and the environment. Additionally, weekly problem-solving sessions will be held to foster skill in mechanistic and synthetic thinking. The laboratory will provide an introduction to the preparation, purification, and identification of organic molecules.

Prerequisite: high school chemistry.

Cumulative Skills: WRI, QUA, IND

MWF 10:30AM-11:50AM W 01:00PM-05:00PM CSC 101, CSC 2-CHEM

NS-0224-1

### **Practical Plant Biology**

**DR**

**Distribution Area: PBS**

Jarrett Man

Through a series of guided explorations, and assuming no background in mathematics, chemistry or physics, we will study the ways different plants grow, adapt, flower and set seeds. After all, Charles Darwin had no formal science background and wrote some of the most interesting and penetrating studies of plant growth. We will learn what plants require to grow well and how they adapt to different temperature, water and light regimes. Topics will include seed saving for gardening and farming, propagation from seeds, cuttings and bulbs, plant nutrition, and trophic and nastic responses. We will work in the Hampshire College Bioshelter and students will be expected to work at least 3 hours a week outside of class growing and caring for plants.

Cumulative Skills: IND, QUA

MW 02:30PM-03:50PM CSC 101

NS-0247-1

### **Cell Biology**

Megan Dobro

This course will examine the structures and processes that contribute to the inner-workings of the cell. This knowledge helps to inform many other fields, and is vital in understanding our bodies. We will develop this knowledge through paired seminar and laboratory sections. Students will complete independent research projects to examine one aspect of the cell, and will communicate the results in oral and written formats. Much of the lab work will take place in smaller groups outside of the scheduled class time, so students should expect to spend more hours outside of class compared to other courses. There will be frequent readings and problem sets required to keep up with the material.

Cumulative Skills: WRI, QUA, IND

MW 01:00PM-02:20PM W 02:30PM-04:00PM CSC 2-OPEN, CSC 2-MOLC

NS-0254-1

### **Science Fiction Short Films**

Salman Hameed, Jason Tor

Do you have an idea for a science fiction story? Can it be developed into a short film? In this course students will develop science fiction short films that have a basis in scientific ideas from the fields of biology, astronomy, physics, or scientific ethics. Students are expected to work in small groups towards a goal of producing short films and writing an individual paper justifying the science used in their film. Students with some experience in science, film, or creative writing are welcome. Prerequisite: one science OR film OR creative writing course.

Cumulative Skills: WRI

M 06:30PM-09:20PM M 06:30PM-09:20PM ASH 111, ASH 112

NS-0268-1

### **Intro to GIS & Natural Resource Management**

Steven Roof

Geographic Information Systems (GIS) are evolving computerized tools that greatly facilitate describing, modeling, and managing our natural resources. In this course, we will learn GIS tools, specifically ArcGIS and Google Earth, necessary to map and analyze natural resources, focusing on the Hampshire College campus. We will learn about making and using maps, using technology ranging from counting footsteps to satellite navigation (Geographic Positioning Systems, GPS). We will learn how to create new GIS data as well as find appropriate existing data. We will learn how to use GIS tools to map features, analyze landscapes, model processes, and manage natural resources. We will concentrate on learning the practical aspects of GIS as a tool for natural science investigations. In addition to class activities, students will develop their own GIS projects during the second half of the semester that allow them to pursue their specific interests and refine their GIS skills.

Cumulative Skills: WRI, QUA, IND

MW 10:30AM-11:50AM W 01:00PM-04:00PM CSC 316, CSC 316

NS-0274-1

### **Linear Algebra**

Sarah Hews

This course develops the basic geometric, algebraic, and computational foundations of vector spaces and matrices and applies them to a wide range of problems and models. In addition to containing real finite dimensional vector spaces, linear independence, linear transformations and inner product spaces, the course will cover eigenvalues and eigenvectors, diagonalization, and linear programming theory with applications to graph theory, game theory, differential equations, Markov chains, and least squares approximation. Basic programming will be taught and used throughout the course. Problem sets will be assigned weekly.

Cumulative Skills: QUA

MWF 10:30AM-11:50AM CSC 333

NS-0299-1

### **Learning Activity Projects**

Lynn Miller

Students in Learning Activity Projects are encouraged to collaborate with others in their courses of study, for example, by joining student-led Experimental Program in Education and Community (EPEC) courses or informal learning groups. Students compile lists of learning activities based on their independent work during the semester. Each student will write a title, description and self-evaluation for every learning activity to be officially recognized for Learning Activity Projects credit. Students must also secure a signed evaluation of the work, written by someone familiar with both the subject matter and their course of study. The subjects of the learning activities need not be restricted to a particular discipline, school of thought, or arena of creative work.

Cumulative Skills: IND, MCP, QUA, WRI

NS-0333-1

### **Analytical Chemistry**

Dulasiri Amarasiriwardena

Recent advances in analytical chemistry and instrumentation play a major role in many interdisciplinary sciences, including environmental science, biology, agriculture, geology, and in many health science fields. This course will cover those advances in analytical atomic spectroscopy (inductively coupled plasma-mass and atomic emission spectroscopy -- ICP-MS, ICP-AES), analytical molecular spectroscopy (infrared, UV-visible), electrochemistry, and chromatographic techniques and associated instrumental methodologies. We will also look at sampling and sample preparation methods, laser ablation and elemental speciation techniques used in environmental and biological sample analysis. We will complete two project-based field/lab projects that will introduce the participants to hands-on experience in modern analytical instrumentation and development of novel analytical techniques to solve analytical problems encountered in diverse scientific fields. We will also read primary literature papers on current directions in analytical chemistry and recent developments in instrumentation. Prerequisite: successful completion of Chemistry I & II or Physics.

Cumulative Skills: WRI, QUA, IND

TTH 12:30PM-01:50PM TH 02:00PM-05:00PM CSC 101, CSC 2-CHEM

NS-0357-1

### **Sustainable Water Resources**

Christina Cianfrani

All life requires water to survive. Where do we get our water? Where does it go? Will there always be enough? How can we manage our water resources to ensure there is enough? What policies affect these decisions? This course explores these topics using a systems approach to gain an understanding of how our water resources are intimately tied with the surrounding ecosystem. Topics include the water cycle, hydrologic budgets, urban stormwater management and low impact development. Students will read and discuss primary literature, delineate watershed boundaries, compute water budgets (at the watershed level and for their own water use), and complete a group design project. Each group will develop a design for a stormwater best management practice to be located somewhere on the Hampshire campus. Designs will include: assessment of need for improved stormwater management, building layout/plan, and stormwater calculations. Groups will be required to present their final designs to the class.

Cumulative Skills: WRI, QUA

TTH 10:30AM-11:50AM CSC 333

NS-0376-1

### **Stream Restoration Seminar**

Christina Cianfrani

Rivers and streams wind through the landscape moving water, sediment and other materials. Riparian zones (the land areas along streams) link streams with upland terrestrial ecosystems and often are areas of high biological diversity. This class will explore the function of streams and their riparian zones, how they can become impacted or destroyed and current methods of restoration. Students will learn

restoration design principles, explore the primary literature, visit local restoration sites and work in teams to collect field data and complete projects. This course is suited for Div III and upper Division II students with some background in hydrology, stream ecology and/or other field science courses.

Cumulative Skills: QUA, WRI

T 12:30PM-03:20PM CSC 110

NS-0389-1

### **Hormones, Brain and Behavior**

Cynthia Gill

Explore the function of the endocrine system and its role in behavior, specifically as examined in animal model systems. The social, nutritional and sensory environment of an organism can dramatically affect the expression of specific hormones. Those hormones, in turn, can determine the development, degree of plasticity and output of the nervous system. Thus, the behavior of an organism is set in a background of endocrine influences. This course examines the endocrine system and how it interacts with the nervous system to influence behavior in a range of organisms. We'll start with the foundations of nervous and endocrine system physiology and anatomy with consideration of common methods and techniques in neuroendocrine and behavioral research. Then we will focus on some specific behaviors such as parental behavior, reproductive behavior, feeding, affiliation, and aggression. Students will analyze the primary scientific literature, write short papers and develop an independent paper that they present to the class. Experimental projects will be part of this course. 300-level students will act as team leaders for the course projects.

Cumulative Skills: WRI, QUA, IND

TTH 09:00AM-10:20AM TTH 09:00AM-10:20AM CSC 3-OPEN, CSC 3-PHYS