

Our academic program

If the **question
mark** hadn't existed,
Hampshire would
have invented it.

Chip Brown 71F, New York Times Magazine



The question for my Div 3 was how inflammation affects how a nerve regenerates after it's injured. I'm doing my own research with my own ideas and potentially contributing real, important, scientific substance.

— Julia Rausch 13F

What is the value of a great question?

The right question can stimulate the mind, bring about social change, and innovate in ways unimaginable. It will also inevitably lead to deeper questions and a life of discovery. **Hampshire College teaches every student the skills necessary to ask great questions — skills like reflection, introspection, collaboration, and turning ideas into action.** Our alumni become lifelong learners, able to navigate their personal and professional lives with unique courage and empathy. By following great questions, they graduate with confidence in the face of the unknown.



At Hampshire you will:

Learn how to ask great questions to drive your work. Through our three-tiered structure, the Divisional system, you'll seek answers to your questions. You'll become an active producer of knowledge, not a passive consumer of information.

Customize your own program of study. A faculty committee will guide you and mentor you on this rigorous path of discovery. You'll venture into the unknown together, exploring connections that aren't always obvious and finding new perspectives with which to approach your problems.

Receive extensive feedback in written, narrative evaluations — constructive insights that put no limits on your learning. And you'll evaluate your own work in critical retrospectives.

Collaborate with others to make meaningful change in the world.

The following pages are your roadmap to self-discovery, taking agency over your education, and finding meaningful questions to pursue.

When you have several people in one space working on solving the same problems, often when one person makes a breakthrough, it means that everyone makes a breakthrough. — Chris Bishop OOF



It's more creative and more efficient to work with other people. You kind of move and learn together. — Ian Krebs-Smith OTF

Div I · year 1

A year of exploration, Division I guides you into new subjects, lets you try things out, and introduces the skills of introspection and reflection.



One advisor

You are required to complete at least seven courses of your choice.

All Division I courses fall into these five distribution areas:

- 1
- Arts, Design, and Media
- 2
- Mind, Brain, and Information
- 3
- Physical and Biological Sciences
- 4
- Culture, Humanities, and Languages
- 5
- Power, Community, and Social Justice

T

To complete Div I, you must take a course in 4 out of 5 of these areas.

+

You must also take a course taught by your advisor. We call this the **tutorial course (T)**.



Campus-Engaged Learning CEL-1 (40 hrs.)



Div I portfolio

- >
- Narrative evaluations from each course or activity
- >
- Final papers and projects from each course
- >
- Other meaningful work
- >
- Retrospective

pass Div 1

Div II · years 2 + 3

The second and third years center on asking and pursuing great questions. Assemble a committee, write down your questions, and have at it!



At least two advisors

Working with your advisors, you will craft a **Div II contract** that will guide you through four semesters. Students generally complete **16 educational activities in years 2 and 3.**

Educational activities consist of:

+

- >
- Hampshire courses
- >
- Classes within the Five College Consortium
- >
- Independent studies
- >
- Research assistantships
- >
- Studying abroad
- >
- Field studies
- >
- Internships

M

You must take at least one course that satisfies the **multiple cultural perspectives** requirement. **(M)**

Students can choose to address one or more of the following critical issues:

+

- >
- Non-Western perspectives
- >
- Race in the United States
- >
- Knowledge and power



Community-Engaged Learning CEL-2 (40 hrs.)



Div II portfolio

- >
- Narrative evaluations from each course or activity
- >
- Final papers and projects from each course
- >
- Other meaningful work
- >
- Retrospective

pass Div 2

Div III · year 4

In the final year, you'll use the skills of Divs I and II to realize a passion project. "To Know Is Not Enough"; let's make something new!



At least two advisors

Working with your advisors, you will craft a **Div III contract**. Each student completes a **two-semester advanced independent project** that is equivalent to at least six courses of work.

Independent projects may be:

- >
- radio documentary
- >
- experiment
- >
- musical composition
- >
- gallery show or installation
- >
- animation
- >
- performance and/or script
- >
- prototype
- >
- novel
- >
- business plan for a start-up

Students are also required to complete at least **two advanced educational activities** in year 4. One must be a graduate-level course or teaching assistantship.



Div III portfolio

- >
- Narrative evaluations from each course or activity
- >
- Final papers and projects from each course
- >
- Other meaningful work
- >
- Retrospective

graduate: Div-free!

Div I · year 1

Div II · years 2 + 3

Div III · year 4

Div-Free · after Hamp



Priyanka Basnet 09F
Kathmandu, Nepal

AREAS OF INTEREST
Women's studies
Agriculture
Spanish

✂ **Advisor:** Dula Amarasiriwardena, professor of chemistry

FALL DIV I

- ▣ Pollution and Our Environment
- ▣ Local Food Systems
- ▣ Painting I (MOUNT HOLYOKE)
- ▣ Feminist Perspective on War and Terror

SPRING DIV I

- ▣ Consuming Childhood
- ▣ Introduction to Drawing
- ▣ Elementary Spanish II
- ▣ Climate Change Science

- Signer for SISTERS (Women of Color and International Women)

✂ **Advisors:** Dula Amarasiriwardena, professor of chemistry
✂ Larry Winship, professor of botany

FALL DIV II | YEAR 2

- ▣ Chemistry I
- ▣ Ecology, Agriculture, and Society
- ▣ Painting I (MOUNT HOLYOKE)
- ▣ The West of Ireland (JANUARY TERM)

SPRING DIV II | YEAR 2

- ▣ Analytical Chemistry
- ▣ Advanced Topics in Plant Biology
- ▣ Independent study: Land-Use Effect on Soil Chemistry in Nepal

- Founded Kheti Bazaar (family-owned organic food store)

FALL DIV III | YEAR 3

- Study abroad in Costa Rica: ICADS (Institute for Central American Development Studies)*
- ▣ Intermediate Spanish
- ▣ Latin American Perspectives on Just Sustainable Development
- ▣ Natural Ecology and Managed Ecosystems
- ▣ Independent research project

SPRING DIV II | YEAR 3

- ▣ Environmental Chemistry
- ▣ Statistics
- ▣ Soil Fertility (UMASS)
- ▣ Intermediate Spanish (AMHERST)

✂ **Advisors:** Dula Amarasiriwardena, professor of chemistry
✂ Jason Tor, associate professor of microbiology

FALL DIV III

- ▣ Division III project: *Bioimaging of Trace Metal Distribution in Rice Seeds (Oryza sativa L.) Using LA-ICP-MS*
- ▣ Organic Chemistry (MOUNT HOLYOKE)
- ▣ Teaching assistant for chemistry
- ▣ Traveled to Beijing to continue DIV III research at the Chinese Research Academy of Environmental Science

SPRING DIV III

- ▣ Division III project continues
- ▣ Poster presentation at SciX Spectroscopy Conference

Worked as an associate researcher in preventive medicine at Mount Sinai Hospital, New York City
Master's degree from Friedman School of Nutrition Science and Policy at Tufts University

"When I started working, I was not doing what I was hired to do at Mount Sinai: laboratory work. I had to step out of my comfort zone and take on various roles that required me to develop new skills and be creative. At Hampshire, I was constantly challenged to step out of my academic concentration and be involved in different areas. I am not afraid to ask questions and take on the challenge to do something new."



Max Holdhusen 08F
St. Paul, Minnesota

AREAS OF INTEREST
Urban studies
French
Environmental studies

✂ **Advisor:** Betsey Hartmann, professor of development studies

FALL DIV I

- ▣ Framing Climate Change
- ▣ Land Stories, Land Rights
- ▣ Sustainable Living
- ▣ Intermediate French (SMITH COLLEGE)
- ▣ Writing from Personal Experience
- ▣ Fundamentals of Tennis
- ▣ Fundamentals of Basketball

SPRING DIV I

- ▣ The Politics of Urban Heritage
- ▣ Introduction to GIS Mapping
- ▣ French Conversation (AMHERST COLLEGE)
- ▣ Minority Languages

- Men's varsity soccer, club tennis, Greenhouse Mod

✂ **Advisors:** Myrna Breitbart, professor of geography/urban studies
✂ Thom Long, Five College associate professor of architecture and design

FALL DIV II | YEAR 2

- ▣ Environment and Social Justice
- ▣ Economic Development
- ▣ Introduction to Statistics (AMHERST COLLEGE)
- ▣ Amor and Metaphor (AMHERST COLLEGE)

SPRING DIV II

- ▣ The Contested American Countryside
- ▣ Issues in Landscape Studies (SMITH COLLEGE)
- ▣ War and Memory (AMHERST COLLEGE)
- ▣ Cityscapes (AMHERST COLLEGE)

- Interned with St. Paul Smart-Trips and Summit University Planning Council

FALL DIV II | YEAR 3

- ▣ Making Space
- ▣ Organizing in the Whirlwind
- ▣ Strength and Conditioning
- ▣ Studio Art and Ecology (SMITH COLLEGE)
- ▣ Francophone Literature and Culture (SMITH COLLEGE)

SPRING DIV II | YEAR 3

- Study abroad in France: Institut d'Études Politiques (Sciences Po)*
- ▣ Middle-Class Changes
- ▣ Introduction à la politique
- ▣ La Geopolitique
- ▣ The Islamic City: Premodern to Postmodern

✂ **Advisors:** Myrna Breitbart, professor of geography/urban studies, and Thom Long, Five College associate professor of architecture and design

FALL DIV III

- ▣ Division III project: *Re-Invigorating Residual Spaces in the Summit-U Neighborhood of St. Paul, MN Through Temporary Happenings*
- ▣ Riverscaping: Design and Collaboration
- ▣ Introduction to Drawing
- ▣ Teaching assistant for Urban Space and Environment

SPRING DIV III

- ▣ Division III project continues
- ▣ Advanced Drawing
- ▣ Advanced Design and Media Lab
- ▣ Theory and Practice of Public Participation (UMASS)

Master's degree from Columbia Graduate School for Architecture, Planning, and Preservation
Policy analyst for Ramsey County, Saint Paul, Minnesota

"Without Hampshire I don't think I would be nearly as creative, resourceful, or empathetic. Hampshire's focus on social justice and progressive academic practices breathed new life into how I understood the field of urban planning. I felt so prepared and ahead of the curve for grad school at Columbia."



RJ Sakai 08F
San Francisco, California

AREAS OF INTEREST
Latin American studies
Linguistics
Design
Anthropology

✂ **Advisor:** Thom Long, Five College associate professor of architecture and design

FALL DIV I

- ▣ Slap A Little Paint On It...
- ▣ Intermediate Spanish II
- ▣ Philosophy of Education
- ▣ Pa'lante: Raising Voices

SPRING DIV I

- ▣ Rethinking/Population Problem
- ▣ Fiction & Film: Global Frame
- ▣ Puzzles and Paradoxes
- ▣ Language and Literature (AMHERST COLLEGE)

- Graphic design internship at a local company

✂ **Advisors:** Barbara Yngvesson, professor of anthropology
✂ Thom Long, Five College associate professor of architecture and design

FALL DIV II | YEAR 2

- ▣ Space + Phenomenon: Architect
- ▣ Ways of Knowing
- ▣ Independent study: Examining & Designing Type
- ▣ Spanish Cinema (AMHERST COLLEGE)

SPRING DIV II | YEAR 2

- ▣ Independent study: Lesson Plan Lay-out
- ▣ Independent study: Marketing at Hampshire College
- ▣ Contemporary Anthropology (AMHERST COLLEGE)
- ▣ Printmaking I (MOUNT HOLYOKE)
- ▣ Preparation for Advanced Spanish (MOUNT HOLYOKE)

FALL DIV II | YEAR 3

- ▣ Latin American Social Movements
- ▣ Cuba/Revolution/Discontents
- ▣ Deteritorialized Spaces

SPRING DIV II | YEAR 3

- Study abroad in Cuba*
- ▣ Intensive independent study
- ▣ Spanish
- ▣ Journey to the Seed

- Production manager and graphic designer for *The Reader*

✂ **Advisors:** Myrna Breitbart, professor of geography/urban studies and Thom Long, Five College associate professor of architecture and design

FALL DIV III

- ▣ Division III project: *Visualizing Cultures and Constructing Experiences: Ethnography and Design in Turners Falls, MA*
- ▣ Teaching assistant for Cuban Revolution and its Discontents
- ▣ Binding Authority: Book Design

SPRING DIV III

- ▣ Division III project continues
- ▣ Advanced Design and Media Lab

MFA from the Media Design Practices program at ArtCenter College of Design, Pasadena, California
Director of social innovation at Sequoyah School, Pasadena, California

"Hampshire propelled me through graduate school with the self-determination needed to tackle intellectual and creative uncertainty. My liberal arts background gave me confidence to apply to a diversity of jobs, and see the exciting ways I could contribute to each one. More than anything, Hampshire gave me the chance to think about my future as ever evolving."





Div I • year 1

Explore, reflect, repeat

The first stage of your time at Hampshire is spent perfecting the skills of purposeful and critical reflection — all while exploring different areas of study. You'll try new things, get used to receiving constructive feedback, and start listening to yourself.

Div I requirements

Courses in the following areas:

- ❶ Mind, Brain, and Information
- ❷ Culture, Humanities, and Languages
- ❸ Physical and Biological Sciences
- ❹ Art, Design, and Media
- ❺ Power, Community, and Social Justice

Why these areas?

We want you to get outside your comfort zone. To discover new interests, you have to get outside of what you already know!

A tutorial course. This is a course for first-year students. Taught by your first-year advisor, the purpose is to introduce you to academic and social resources, as well as get you started on your Hampshire path, as you investigate a topic together.

Examples of tutorial courses for Fall 2018

Child Psychology in the Digital Age
Utopia: Visionary Art, Architecture, and Theory
Cancer: The Emperor of All Maladies
Race, Power, and Food History

Community-Engaged Learning (CEL-1). To help integrate you into our community, we ask each Div I student to complete 40 hours of something on campus. You can fulfill CEL-1 by joining a club, helping a student with their Division III project or research, or volunteering with campus projects. We think engagement is so important that we put it on your transcript.

Reflection, built in

At the end of every course, you'll write and receive narrative feedback on your performance. You'll submit a self-evaluation outlining your goals in each class, how you think you did, and where you were surprised or intrigued. Faculty respond with their narrative evaluation, stating the expectations of the course, how you met or exceeded them, and where you need to improve to continue on in the discipline. The goals are to build confidence in your work; cultivate your ability to receive critical feedback, even when it's hard to hear; and become aware of your strengths, weaknesses, and how to leverage the two.

There are no letter grades. This doesn't mean Hampshire courses are easy — quite the contrary! Evaluations will go into more detail than a grade, which means you need to put your best foot forward always. They'll reflect on your participation in class discussions, improvements on papers and projects, and your ability to synthesize your interests within the topics of the course. The absence of grades also gives you the freedom to take risks and collaborate meaningfully with your peers instead of constantly chasing a GPA.

Ask your parents
if they've ever gotten a grade from their boss. We bet they receive feedback in the form of performance reviews, which are just like narrative evaluations!

A grade is like a black hole, smashing things like effort, creativity, attendance, thoroughness, class participation, and other performance factors into a singularity that's impossible to disentangle. A well-written narrative evaluation will actually break down areas for improvement and offer suggestions for future learning opportunities.

Chris Perry, former associate professor of media arts and sciences and Academy Award-winner

Ideas in Action

The Hampshire classroom is, in a word, *alive*. With an average class size of 15, you'll get to know your professor and peers deeply. Discussion, not lecture, takes precedent, and in most cases, professors assign primary sources, not textbooks. Instead of learning the broad strokes of a discipline, you'll try it out.

Intro to Game Design

Students will be exposed to many different types of games, explore game design themes across genres, and develop and hone personal game design skills. Frequent critiques will increase students' ability to give and receive thoughtful feedback, which is a key skill for game designers (and for life). Assignments are intended to provide crucial practice of skills and useful additions to your portfolio.

History of Science in the Muslim World

We will explore the growth of scientific reasoning in the Islamic world, the role of religion in the early progress of science, the lives of many Muslim scientists and their contributions as Al-Haytham (Alhazen), Ibn-Sina (Avicenna), Ibn-Rushd (Averros) and the philosophical struggle between the rationalist and the traditionalist (orthodox) philosophers.

Ocean Issues and Promoting Pro-Environmental Behavior

Marine ecosystems are under immense human pressures. Ninety percent of fish stocks are overfished; coral reefs are dying; dead zones are growing; ocean acidity is increasing. We'll explore how to move forward through theories from cognitive science, ecopsychology, learning sciences, psychology, and cultural studies.

Gender and Work in the Global Economy

What does the feminization of the labor force mean, and how is it different from the feminization of labor? What are the main trends leading to labor market informalization? Can we generalize across countries? Is there a role for government policy, international labor standards, as well as social and political activism across borders in raising wages and incomes, fighting discrimination in the workplace, securing greater control over working hours and conditions and achieving economic security, for all those who must work for a living?

Designers Reading Plays

When designing costumes, projections, sound, lighting, props, or scenery, do theatre designers read plays any differently than a director or an actor? Should they? This course focuses on reading plays with design in mind. We will read and discuss selected plays. Students will research period and aesthetic styles, lead discussions, present initial design ideas for each play, and work in "design teams." Throughout the semester students will expand their design vocabulary and experiment with design presentations.

Coffeehouses, Catastrophe, and Culture: East Central Europe in a Century Upheaval

In the past century, Bohemia, Hungary, and Poland have been transformed from independence to Nazi occupation and communist dictatorship and back again. These three regions embodied the tension between nationalism and cosmopolitanism, tolerance and intolerance, the persistence of tradition and the exuberance of modernity-issues. Our course will study the histories of the countries and cultures and the literature, music, and art that gave voice to those tensions.

Writing Nature: Writing Society

We will read American and Russian authors for whom being in nature and writing about nature led to a deeper understanding of their social conditions. We will also consider a variety of narrative positions, including those of naturalists, hikers, tourists, mystics, activists, scientists, sportsmen, soldiers, prisoners, workers (firemen at Chernobyl Nuclear station, for example), explorers and others. Students will read and write analytical and creative prose, poetry, and devote considerable time reviewing their work.

Praxis: Facilitating Collaborative Learning for Social Change

Through reading, discussion, reflection, and community engagement, we will seek answers to questions such as: How can we co-create a learning community that values each member as a teacher, learner and changemaker? Which practices support collective reflection and accountability, and avoid replication of the systems and structures of oppression that we aim to dismantle? What are our visions, values and ethical commitments, and how can we put these into practice?

Probability Theory

from financial markets to meteorology, sports projections to medical testing, and scientific studies to gambling, probability and statistics are fundamental to analyzing data and making predictions that are scientifically sound. In this introductory course to probability we will cover topics that include the calculus of probability, combinatorial analysis, random variables, expectation, distribution functions, moment-generating functions, central limit theorem and joint distributions. Problem sets will be assigned.

The Science of Space and Time

What are space and time? Our journey will trace the intellectual paths of physicists who grappled with these questions, including Newton and Einstein, taking us from the conceptions of space and time familiar from our daily experiences to the modern understanding of four-dimensional spacetime as described by the special theory of relativity. No prior exposure to physics is necessary.

Sculpture Foundation

Contemporary ideas in sculpture will be introduced in relation to art production in a range of media including clay, wood, steel, and found materials. Student generated imagery will foster discussions around representation, abstraction, the body, technology, public art, and installation art. Readings, slide lectures, and group critiques will inform the development of independent work in three dimensions.

Microscopy and Modeling

Slime mold is a yellow, branching amoeba that creeps around the forest floor looking for food, combining and growing, dividing and pulsing, capturing the imaginations of writers, artists, scientists, and now policymakers. We will use this slimy blob to model human problems such as climate change and resilience. and we'll showcase our work at a conference at Harvard University.

Encapsulating Sounds

This course aims to explore diverse music cultures of the world through the lens of organology (the study of musical instruments). We will examine a wide range of sound-making devices in their sociocultural and historical contexts. Our investigation will encompass topics such as social functions and significations of the instruments, myths and symbolism attributed to the instruments, technology and craftsmanship involved in the fabrication, and ecological and ethical concerns for the use of certain materials.

Gothic/Horror: Literature, Film, Television

This interdisciplinary course will explore the genre of the Gothic from its roots in the late eighteenth century through the present, moving among literature, film, television, and digital media forms. Mary Shelley's *Frankenstein* will be a key text as we commemorate the novel's 200th anniversary; we will explore intermedial texts like *Dracula* and *The Strange Case of Dr. Jekyll and Mr. Hyde*; and the course will end with twenty-first century incarnations of the Gothic (*True Blood*, *Penny Dreadful*, and *Stranger Things*).

Boring Pictures: An Introduction to Photography and Looking

What does it mean to be bored and what is a boring picture? We will study a range of artists who use seemingly simple images as a way to speak about complex and potent ideas, explore the language used to describe images, practice a range of photographic techniques, and exercise slow looking. Students will be expected to make and present photographs at weekly critiques, keep a detailed online photographic journal, and complete written assignments.



Div II · years 2+3

That's a great question

Division II, the second and third years, focuses on questions — how does water intersect with human health and environmental design? How does the history of power mirror the history of art? How can fantasy fiction convey information on very real systems of oppression, and what medium will best carry these ideas?

Div II requirements

A faculty committee. At least two Hampshire professors will guide the processes of crafting and following great questions. The committee was originally modeled after graduate advising, as your faculty will act as peers in learning, not taskmasters. Our professors are experts in their fields — they know what's expected in “the real world” and help you get beyond the surface of your discipline. Everything you do in Division II is negotiated with them, and they'll ask you to advocate for every choice you make.

Great questions share the following traits:

- They're not easy to answer (and may not yet have an answer).
- They involve multiple disciplines.
- They use history to better understand the present (and to predict the future).
- They are purposefully thought out to the very furthest “why.”

A Division II contract. At the beginning of Division II, you write down your questions. Your faculty committee helps you narrow your questions and get beyond the surface through conversations — you'll find Hampshire faculty ask you “why” constantly. Naming questions (and editing them to be more precise) is an important rite, as this document will guide your path for the next two years.

Customizing your Div II

Now that you have your questions, it's time to follow them! Instead of choosing from a list of majors, students work with their committee to **customize a major**.

They have access to faculty expertise and course work in more than 50 areas of study on our campus, as well as classes in our Five College Consortium (but that's another brochure).

This is your palette, your cache of assorted Legos — work with your committee to identify what you need!

| | | | |
|--|--|----------------------------------|---------------------------------------|
| AFRICANA STUDIES | AGRICULTURAL STUDIES AND RURAL LIFE | AMERICAN STUDIES | ANIMAL BEHAVIOR AND COGNITION |
| ANIMATION AND DIGITAL ART | ANTHROPOLOGY AND ARCHAEOLOGY | APPLIED DESIGN | ARCHITECTURE AND ENVIRONMENTAL DESIGN |
| ART HISTORY | ASIAN STUDIES | BIOLOGICAL AND LIFE SCIENCES | CHEMISTRY |
| CHILDHOOD AND YOUTH STUDIES/EDUCATION | COGNITIVE SCIENCE | COMMUNICATIONS AND MEDIA STUDIES | COMPUTER SCIENCE |
| CULTURE, BRAIN, AND DEVELOPMENT | DANCE | DIGITAL MEDIA | ECONOMICS |
| ENTREPRENEURSHIP | ENVIRONMENTAL STUDIES AND SUSTAINABILITY | FILM, VIDEO, AND PHOTOGRAPHY | GAME DESIGN AND DEVELOPMENT |
| GENDER, FEMINIST, AND QUEER STUDIES | GLOBAL STUDIES AND INTERNATIONAL RELATIONS | HEALTH AND PREMEDICAL STUDIES | HISTORY |
| JEWISH STUDIES | LATIN AMERICAN STUDIES | LATINX STUDIES | LEGAL STUDIES |
| LANGUAGE, LINGUISTICS, AND TRANSLATION STUDIES | LITERATURE | MARINE STUDIES | MATHEMATICS |
| MIDDLE EASTERN STUDIES | MUSIC | NATIVE AMERICAN STUDIES | NEUROSCIENCE |
| PHILOSOPHY AND APPLIED ETHICS | PHYSICS | POLITICS | PSYCHOANALYTIC STUDIES |
| PSYCHOLOGY | RELIGION | SOCIAL MOVEMENTS | SOCIOLOGY |
| STUDIO / VISUAL ARTS | THEATRE | WRITING AND CREATIVE WRITING | |



Priyanka
Chemistry and the Environment



Max
Land Use and Urban Space



RJ
Tourism and Graphic Design

Dethroning the Course

In Division II, your committee will encourage you to “dethrone” your expectations of what a major should encompass. As part of your contract, you’ll consider many other learning experiences.

Field studies

Study abroad

Internships

Research assistantships

Independent or group studies



I spent the spring semester of my third year in Paris through a direct exchange program Hampshire has with Sciences Po. In addition to completing course work at the university, I found a community garden collective called Ecobox and independently set up an internship.



I went to Costa Rica during the fall semester of my third year. Being there really helped me be aware about the effects of globalization and neoliberalism and the impacts they have on local farmers. I lived in a village in the Talamanca Mountains where I looked at birds as a natural pest control for organic blackberry farms.

The *New College Plan*, Hampshire’s founding document, outlines the concept of “dethroning the course.” It rejected lecture-style learning as the only credible way to get an education. Our founders knew that there were many other ways to explore, and what were “experimental” educational ideas in the 1950s are commonplace today!



Div III • year 4

To know is not enough

Hampshire's motto, *Non Satis Scire*, means "To know is not enough." Divisions I and II have moved you beyond learning facts and into the practices of reflecting and asking great questions. Now what are you going to do with it? Division III, the fourth and final year at Hampshire, is a 10-month exercise in realizing your ideas. Starting with one great question, you see a project through to the end. Think senior thesis, but much larger in scope.

Div III requirements

A completed Division III project, encompassing 6-8 courses worth of work.

At least two Advanced Learning activities. These can be assisting a professor as a TA, taking a graduate-level course, completing a study abroad or field study, or enrolling in a Division III seminar.

Independent projects may be

radio documentary
experiment
musical composition
gallery show or installation
animation
performance and/or script
prototype
novel
business plan for a start-up
and more!

Examples of recent Division III titles

A technical system for monitoring water consumption of cows for the Agrigatr group • Documenting The Millennial Generation • The Body Empowered: You Are Not Failing • Industrial Furniture Design: From Dumpster to Living Space • Who's Story Is It Anyway?: Translation and Adaptation of Russian Folktales • Environmental Activism in the Anthropocene: Hope in the 21st Century • Urine as Resource: The Economic and Environmental Necessity of Phosphorus Recovery • The "Land Grabbers": Separating Fact from Fiction in China's International Farmland Investments • Designing Social Media Platforms To Engage Gen Z Users • The Role of Soluble CD147 in Matrix Metalloproteinase Induction and Metastasis • In Vitro Characterization of Daam2 in Colorectal Adenocarcinoma • Developing Brain Machine Interfaces • The Self and the Other: Rethinking Chinese Nationalism • Funding Structures and Professionalization: Community • Organizing in the 1970s • Urban Design in Springfield, Massachusetts Following the 2011 Tornado ➤ See back cover for more Div III titles!

Confidence to try the impossible

Confidence. Not arrogance or foolishness, but an assuredness that comes only from deep self-knowledge, experience with the unknown, and completion of that which looked impossible.

Hampshire graduates are confident in their abilities — and are OK with saying “I don’t know yet.” They see opportunity in all things and know the utility of failure. They are able to actualize their ideas and selves, now and into the future.

Most frequently attended grad schools

Columbia University
University of Massachusetts Amherst
New York University
Harvard University
Boston University
Yale University
University of California Berkeley
Simmons College
Smith College
Cornell University

65%

of students earn an advanced degree within ten years of graduating

top 3%

of the nation’s colleges whose graduates go on to earn a research doctorate

9 of 10

alums receive a job offer within six months of graduating

1/4

of our graduates start their own business or nonprofit

I gained a head start in my graduate school career by having already developed the ability to think critically after performing my own independent research project at Hampshire. I am able to contribute to the study of biophysics with an uncommon uniqueness when compared to my peers, who all have fulfilled a very standardized education, and therefore have a very standardized way of thinking.

Isaac Bruss 06F, PhD, postdoctoral fellow in applied mathematics
John A. Paulson School of Engineering and Applied Sciences, Harvard University

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Humane Picture Book • Citizens' resistance and the housing and eviction crisis: Barcelona, 1975-present • Skin Femme: Femininity as Affect through the Late-Capitalist Carceral Continuum • Conservation and use of crop wild relatives: A viable approach of enhancing agricultural resilience • Pink Archive: Nothing Applies • DIV III Contract • Recordations • First in the Family: Institutional structures that support first generation college students • Agroforestry: Regenerative Agriculture & Land Use in the Face of Climate Change • "How Can We Help You Make Better Choices?" A Case Study of Nonprofit Urban Agriculture in New Haven • Sleep's Impact on Emotion • Transforming Historical Architecture: Case Studies from Renzo Piano • Of Dogs and Drones: Narrative Ruminations on Colonialism and Agriculture in the US • Figural Perception • Photography as a Language to Come • Into a Woman's Hands: Performance and Design in Venus in Fur • Creating Varied Simulated Crowds • "I'm in charge of my body!": Human Rights and Agency in a Preschool Classroom • Using CO2 as a Building Block: Designing a Metal Catalyst to Incorporate Carbon Dioxide into Dienes/Enynes in the Synthesis of Small Useful Molecules • Development of Algorithm for Identifying Ancestors of Charge • Deposits From EXO-200 Experiment via Compton Scatter • Analysis of Clusters • Gouge Away: The Local Music of the Pioneer Valley Past and Present • Black/Criminal Deportations as a Racial Project Under Global Capitalism • Social Justice Education/Facilitation and Transformative Bridges: Knowledge + Power + Resiliency of Relationships • Theater as Expression of Self: A Div III • They Didn't Know We Were Seeds: growing heart-centered movements from the ground up • Photography and Photo-Voice • Music Composition and Improvisation • Held Together With Tape: A Short Film • Assume a Spherical Cow: Mathematical Modeling of Bovine Dynamical Systems • How Flies Perceive Motion : A Computational, Biological, and Information Theoretical Investigation • Media Composition and Computer Animation • Analytic Number Theory and Questions of Family, Humor, and the Grotesque in Russian Literature and American Southern Gothic Literature • The Effects of Training on Athletic Performance: 3 Investigative Studies • CD147 Research • Through the Roses: Dreaming about Chronic Illness in Film • Locating Race In Utopia • The Role of Transient Amplifying Cells in Epidermal Senescence • Transparency, Democracy, and Intersectionality • A Practicum in Building Student and Worker Power in Hampshire's Food Transition • ASD Screenplay • Dereliction: A Multimedia Installation • Conservative Architecture: Birding and the Built Form • The Radical Potential of Rupture: Protest as Performance & Theatre as Social Dialogue • The Political Economy of Payment Card – A Case Study on DS413 "Certain Measures Affecting Electronic Payment Services" and Retail Payment Market in China • Finding Process in a Form That Thrives on Chaos • Lymphoma & Lyricism: A Division III in Cancer Immunology & Poetry • Understanding Nature through Awareness • Creation of Hampshire's Student Led SRI Investments Fund • Life Cycle of Plastic Water Bottles: Raising Consumer Awareness through Art and Local Youth Empowerment • this outer blue • The Power of the Festival: an Exploration of Feminist Producing and Production Management • To Heal is to Hold: A Multimedia Exploration of Disability & Resilience • What Happens to You • Implicit Bias in Autism Spectrum Disorder • Rethinking Creative Learning • Kern Digital Dashboard: Real-World Software Engineering • "Be Ye a Good Knight:" Justification of Warfare in Three Evolutions of Idyllic Knighthood • GRID: Historical Fiction looking at treatment of early HIV patients • 'It was only a section of castle': Kant, Proust, and the experience of the sublime • "Nona" a short film • Transnational Commercial Surrogacy in India: Virtual Motherhood, Race, and Surveillance • We the Pathetic (Neuroatypicality through Interactive Media) • Dominicans Forgotten by History: Palo and Dominican Identity • Encounter and Transculturation: A Critical and Creative Investigation • A Practicum in Building Student & Worker Power in Hampshire's Food Transition • Electromechanical design and fabrication with a focus on custom electric vehicles, ecological sustainability, and social responsibility • Creating an immersive environment that encapsulates subtle beauty from the world around me, through fine art and artistic craftsmanship • DEAFinitions: A Deaf Studies Conference and Audience Research Analyses • The Body Canvas: Experimental Narratives Inspired by Young Women and Research Analyses on Feminine Ideals, Identity, and Violence • "May Life Be" A Psychological Novel • Triggered Regeneration of Molecular Circuit Components to Implement Iterative DNA Strand Displacement Operations • An Audiovisual Exploration of Travel and Global Human Interaction • Board Game Design