

FALL 2004
Course Listing
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August 31, 2004

CS-0112-1

Is Big Brother Watching?: Privacy and Security on the Internet

Richard Weiss

Privacy and security are fundamental issues in our age of information. This course explores some of the cryptographic techniques that can be used to provide privacy of information exchange as well as authentication (how a bank can be sure that the real account holder is the one transferring funds). A second component of the course is an introduction to programming using the scripting language Perl. Students will have an opportunity to write programs that apply some of the simpler ciphers. There will be some discussion of the social and political implications of this technology as well. The important goals of this course are to understand how cryptographic techniques work how to use them and how they affect our lives as well as the basic programming concepts. No prior programming experience is required. PRJ QUA WRI

CS-0127-1

The Birth of Mind: Biological Foundations of Psychological Development

Jane Couperus

This course provides students with a solid background in brain/behavior relations across development. Goals of the course include developing a working knowledge of developmental systems neuroscience as well as developing skills in finding and reading research articles and in thinking and writing critically about research. Course requirements will include reading primary research articles library research and writing several short integrative review papers. Topics covered by the course will include the organization and development of the brain the structure function and development of motor and sensory systems and the development of some higher cognitive functions including memory language executive functions (e.g. attention) and emotion. This is a core course in the Culture Brain and Development Program. PRS REA WRI

CS-0128-1

Cognitive Science: An Introduction through Vision

Neil Stillings

Cognitive Science explores the nature of mind and brain through theories and methods first developed in psychology neuroscience computer science linguistics philosophy and anthropology. This course introduces the convergence of these multiple disciplinary perspectives through reading discussion writing and laboratory exercises. Throughout the course students will focus on the human visual system focusing on questions such as: How can a brain see? What does it mean to pay attention to something? Where do colors come from? or How are we able to imagine or dream about things? The major assignment in the course is a final project that involves the review of primary literature or the collection of original data. PRJ QUA WRI

CS-0132-1

Minds, Brains and Machines: An Introduction to Philosophy and Cognitive Science

Laura Sizer

This class will explore current issues at the intersection of philosophy and cognitive science (and science fiction) that allow us to address questions about the nature of mind and cognition (thinking). Some of the questions we might ask include: Can computers think? Feel? Is the mind the same thing as the brain? What makes us the 'same person' over time and through changes to our bodies and thoughts? Discussions will focus around academic articles from philosophy and the other cognitive sciences but science fiction movies and TV shows will also be used to provide interesting thought experiments and stimulate discussion. Students will write a series of short and longer papers and will have the opportunity to do a final project on a topic of their choosing. This is a core course in the Culture Brain and Development Program. PRJ REA WRI

CS-139T-1

Animal Thinking

Mark Feinstein

Cognition--the ability to represent information about the world and solve the challenges of life--is often regarded as a uniquely human attribute. Other animals may not be conscious in the human sense. But it would be surprising if human cognitive capacity turned out to have no antecedents in the history of life and no parallels in other animals. This course explores the alternative view that cognition is a widespread characteristic of biological systems with a deep evolutionary history. In pursuing this approach students will look at a wide variety of species: the common honeybee the octopus African gray parrots dolphins and vervet monkeys among others--including the domestic sheep an animal that certainly doesn't have much of a reputation for intelligence. Students will write a series of short papers based on readings from scientific literature and report on a self-designed project. This is an enhanced tutorial and registration in ET TRN Transformation is required. PRJ QUA WRI

CS-0165-1

Introduction to Experimental Psychology

Joanna Morris

The goal of experimental psychology is to try to understand why people think and act as they do. How do we interpret and use the information gathered by our senses? Why do we pay attention to some things and not others? How do we learn things? How do we remember things and why are some things forgotten? What is the source of our beliefs? What is the process by which we make decisions? This course will focus on the ways in which psychologists have attempted to answer these questions over the past century and a half using scientific methods. Readings will consist of a comprehensive text and selected journal articles. Students will be expected to complete weekly assignments as well as a substantial research paper at the end of the semester. PRJ QUA REA WRI

CS-0165-2

Introduction to Experimental Psychology

Joanna Morris

The goal of experimental psychology is to try to understand why people think and act as they do. How do we interpret and use the information gathered by our senses? Why do we pay attention to some things and not others? How do we learn things? How do we remember things and why are some things forgotten? What is the source of our beliefs? What is the process by which we make decisions? This course will focus on the ways in which psychologists have attempted to answer these questions over the past century and a half using scientific methods. Readings will consist of a comprehensive text and selected journal articles. Students will be expected to complete weekly assignments as well as a substantial research paper at the end of the semester. PRJ QUA REA WRI

CS-174T-1

Computer Animation I

Christopher Perry

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). Regular attendance is expected and due to the large amount of material being covered additional workshops outside of class may be scheduled. Some familiarity with computers camera-based image production (photography film/video) geometry and trigonometry is a plus. This is an enhanced tutorial and registration in ET TRN Transformations is required. PRJ

CS-0178-1

The Philosophy of Science: Theory, Reality and Explanation

Ernest Alleva

What is science? What is a scientific theory? In what sense does science provide knowledge? How is scientific knowledge different from or similar to other ways of knowing about ourselves and our world? How are scientific theories justified and evaluated? How do scientific theories change over time? Does science provide an objective picture or understanding of reality? Is science value free? What role do cognitive and other values play in scientific inquiry? Students will examine these and related philosophical topics regarding the nature and aims of science covering epistemological metaphysical and moral concerns. PRJ PRS REA WRI

CS-0180-1

African Englishes in the Americas

Cheryl Zoll

Language prejudices radically color our beliefs about all aspects of society. These attitudes are particularly strong when it comes to non-standard dialects of our own language. This class will analyze these attitudes by examining forms of English that arose through contact between English and African languages in the Americas including African American Vernacular English Jamaican Creole and other languages of the Caribbean. We will look at the history and development of these varieties their grammatical structure their relationship to other non-standard dialects and the social factors that play a role in how they are used. With this background we will then consider whether non-standard language varieties should be used in education with a focus on the 1990's Ebonics controversy in Oakland California. PRJ PRS WRI

CS-0184-1

Critical Thinking: When to Reason and How to Solve Problems

Kevin Grobman

We hear often about the importance of critical thinking but what does that really mean? This course introduces three broad ways that cognitive science and psychology have been employed to understand critical thinking. In the first part of the course the upcoming Presidential election will be used to explore research on how arguments become polarized. The second topic is the investigation of how people solve problems. Rather than focusing on problems we are taught how to solve (e.g. adding fractions) the focus will be on techniques people use in everyday situations (e.g. trial-and-error). The third topic is creative problem solving. How do people invent new solutions to old problems? How do we solve problems when we are not even clear about our goals? The course culminates in a final project that can be an analysis of a practical situation or an original psychological experiment. (PRJ REA WRI)

CS-0188-1

The Information Age

James Miller

According to the United Nations the world is in the midst of a revolutionary shift from an industrial to an information-based society and this change is fostering digital and knowledge divides. This is a controversial thesis. Some analysts contend that computer-related technologies like the Internet are actually expanding access to information and knowledge not reducing it. Other observers believe that whatever digital divides exist tend to mirror other long-established gaps between society's haves and have-nots. This course will explore the widespread development of the information society with special emphasis on the digital divide issue. Students will read the forecasts of futurologists examine the ubiquitous place of computer-related technology in everyday life and try to determine whether age-old social inequities are being lessened or made worse by these changing conditions. Students will make oral presentations write short essays and complete a final research paper. PRJ PRS REA WRI

CS-0190-1

Influencing Audiences with Digital Motion Graphics

Jamie Elkin

In this course students will explore the creation of digital visual imagery and its relation to the communication of ideas. Through work in the areas of two- dimensional digital imaging motion graphics special effects and storytelling we will investigate the creative processes surrounding information transmission. How are ideas conveyed? How do pictures change minds? How does design influence our decisions? What are some different ways to send similar messages? The tools for this course will primarily be Photoshop and After Effects. EXP PRJ PRS

CS-193T-1

Biocomputational Developmental Ecology

Raymond Coppinger, Lee Spector

How do animals evolve to survive in their environments? How do the ways in which they develop (grow up) interact with their evolution? More generally what are the principles governing the evolution of self- organizing systems whether those systems are biological cultural or technological? These questions can be addressed both using traditional biological methods and using new methods based on computational artificial life simulations; in this course students will take both approaches to explore the foundations

and the cutting edge of developmental ecology. Along the way students will tour several areas of biology and work with several forms of biologically-inspired technology including genetic algorithms and multi-agent simulations in visually-rich 3D virtual worlds. This is a core course in the Culture Brain and Development Program. This is an enhanced tutorial and registration in ET TRN Transformations is required. PRJ QUA REA WRI

CS-0203-1

Cognitive Development

Kevin Grobman

Do children perceive and think differently than do adults? How do perception and thought change as children grow up and why? What are the implications for educating children? This course takes an empirical scientific approach to addressing these questions. The primary goal of this course is to foster an understanding of the processes that cognitive psychologists use to understand the origins and development of knowledge. Students will examine what kinds of information processing and action seem fundamental to human behavior and its development. Some students will successfully use this course as preparation for CS 328: Research Practicum in Cognitive Development. Readings include a main text and empirical research articles. Students will complete short explications of most of the empirical articles as well as two longer papers.

CS-0205-1

Introduction to Computer Science

Richard Weiss

This is an introduction to computer science and computer programming. The goal is to understand how computers work and how to use them to extend our own intellectual capabilities. The beginning of the course will be done in Common Lisp which is a language traditionally used in artificial intelligence. The remainder of the course will be taught in Java an object-oriented language with many features designed for writing applets and applications for the Internet. No previous experience with programming is needed. The following topics will be covered: how computers work I/O representation of numbers control flow arrays data abstraction procedural abstraction and recursion.

CS-0214-1

Freedom of Expression

James Miller

Should there be limits to what people can say in speech and writing through the media and in other forms of social communication? Libertarians argue that in a truly free society there ought to be none. Everyone would agree however that falsely shouting Fire! in a crowded theater should be prohibited. Yet a tolerance that permits the hateful rhetoric of neo-Nazis may ultimately be repressive of the highest forms of expression. This course will investigate a range of legal and communications issues relating to free speech for individuals groups and the mass media perhaps including some comparison with other countries' approaches to freedom of expression. The crucial context of history will be emphasized since concepts of free speech change often dramatically over time. Special emphasis will be given to the application of First Amendment law to the media. Students will read actual court decisions and the texts of laws in addition to analyses from several disciplines. There will be a series of short essays small group projects and a final paper.

CS-0216-1

Data Structures

Christopher Eliot

All but the simplest computer programs involve layers of abstraction built on data structures such as lists stacks queues trees and graphs. Advanced work in computer science requires familiarity with these abstractions their formal analysis and practical implementation as well as an understanding of how basic abstractions are used in larger systems. This course will introduce students to the core set of data structures used in computer science with many examples drawn from the Swing graphics toolkit provided by the standard Java runtime library. The course will begin with an advanced description of the Java programming language intended for students with prior programming experience in some programming language. Substantial programming projects relating to the use of data structures for the representation of knowledge or multimedia in the development of intelligent tutoring systems will especially be encouraged.

CS-0228-1

Music: Brain and Development

Neil Stillings

This course is an introduction to the neuropsychology of music. Students will investigate how the psychological processes involved in music perception and learning are related to activity and change in various areas of the brain. This expanding area of research is yielding insights into the nature of music and it provides an interesting test case for the exploration of general questions about how neural plasticity is reflected in psychological development. The course takes an interdisciplinary approach that is designed for students interested in music psychology cognitive science or neuroscience. Assignments and class meetings will be devoted to reading and discussing the primary scientific literature. A final term project will be required. This is a core course in the Culture Brain and Development Program

CS-0244-1

Linguistics

Mark Feinstein

This course is an introduction to the scientific study of human language. Students will learn basic concepts and analytic techniques in phonetics and phonology (the study of linguistic sound systems); morphology (the analysis of word-formation); syntax (the principles of sentence structure); and semantics (the study of linguistic meaning). The biological bases of language and its social functions will be explored as well.

CS-0272-1

Emotions and the Brain

Joanna Morris, Laura Sizer

In one sense we are all experts on emotions. After all we have them every day. Nonetheless we would be hard pressed to say precisely what emotions are. Are they bodily and/or brain responses? Feelings? Thoughts? Why do we have them? What functions do they serve? Are emotions rational? Controllable? To answer these questions students need to look beyond their personal experiences and examine evidence and arguments offered by sciences such as philosophy neuroscience psychology and evolutionary theory. In the past decade there has been an explosion of research on emotions across the cognitive sciences. This class will focus on some of this recent literature. Students will read and critically analyze primary research articles and will write a series of short papers and several longer papers. This is a core course in the Culture Brain and Development Program. Prerequisite: a previous course in philosophy psychology or neuroscience.

CS-0278-1

SS-0278-1 CS-0278-1 NS-0278-1

Sex on the Brain: Gender, Sex and Biology

Jane Couperus

This course is designed to examine sex gender and sexuality in multiple contexts. The primary aim of this course is to develop an understanding of the biology and neuropsychology of sex gender and sexuality. Additionally the course will examine how biological and environmental factors influence sex gender and sexuality across development and how these factors influence differences in brain and behavior. Course requirements will include reading primary research articles in the fields of psychology neuroscience sociology anthropology and women's studies. Students will also be asked to conduct library research write several short response and review papers and conduct a larger research project. Students are not required to have a scientific background but they are asked to be open to reading and evaluating scientific research. This is a core course in the Culture Brain and Development Program.

CS-0316-1

CS-0316-1 NS-0316-1

Linear Algebra

Kenneth Hoffman

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. The material will be accessible to students who have taken at least one semester of calculus and is useful to most consumers of mathematics. The course focuses on real finite imensional vector spaces although abstract and infinite-dimensional vector spaces will be discussed towards the end of the semester. Applications will be made to computer

graphics environmental models and physics using tools from differential equations Fourier series inner product spaces and the theory of algorithms. Computers will be used throughout. Problem sets will be assigned for every class.

CS-0363-1

Advanced Animal Behavior Seminar

Raymond Coppinger

Advanced Animal Behavior Seminar is a custom-designed course for animal behavior concentrators specifically for students who are doing research. There will be core readings but often discussions will concentrate on experimental design or analysis.

CS-0368-1

Animating the Brain

Jamie Elkin

Students in this class will use computer animation techniques to create visualizations of the brain for use by Hampshire College faculty and students. Each student or small group of students will take a project from concept to completion. The course will provide ample opportunities for creativity and for the development of animation expertise but students must already be proficient in animation (using any software) and must show examples of their work before being allowed into this class. Lightwave software will be used for in-class demonstrations but students may use any appropriate software for the completion of their projects. The class will meet as a large group once per week with additional smaller group meetings as needed throughout the semester. Students should expect to devote significant time outside of class meetings to work on their projects.

ET-TRAN-1

Transformation

Steven Weisler, Ernest Alleva

The Enhanced Tutorial consists of weekly evening programs that develop a single intellectual theme from a variety of points of view that correspond to perspectives being developed in the various participating tutorials. This year the theme is TRANSFORMATION; we will offer a series of speakers movies activities and presentations that explore conceptions of TRANSFORMATION from various perspectives: transformation through architecture transformation of oneself transformation through evolution etc. (The Enhanced Tutorial can only be taken in conjunction with one of the various participating tutorials. Students cannot enroll in it separately from a participating tutorial.)

HACU-0103-1

HACU-0103-1 IA-0103-1 WP-0103-1

Introduction to Writing

William Ryan

This course will explore the work of scholars essayists and creative writers in order to use their prose as models for our own. We'll analyze scholarly explication and argument; we'll also try to appreciate the artistry in our finest personal essays short fiction and poetry. Students will complete a series of critical essays in the humanities social sciences and natural sciences respectively and follow with a personal essay a brief memoir and a piece of short fiction or poetry. Students will have an opportunity to submit their work for peer review and discussion. Frequent enthusiastic revision is an expectation. EXP MCP PRS REA WRI

HACU-0107-1

Digital Photography

Michele Turre

This course explores still photography as practiced in the 'digital darkroom.' Students can expect to acquire basic photographic skills while being challenged to expand their personal vision and deepen their understanding of the cultural contexts of image making. Technical components to be taught include: camera work and composition; image capture via flatbed scanner film scanner and digital cameras; image enhancement color correction and digital montage; and inkjet printing. A foundation in critical analysis and visual literacy will be emphasized through the study of historical and contemporary photography. There will be regular shooting and printing assignments with students completing a portfolio of finished prints by the end of the semester. EXPMCP PRJ PRSREA

HACU-0108-1

Hand Made Films

William Brand

While mainstream cinema developed as commercial entertainment artists working on the margins created a parallel and often oppositional film history. This course will explore experimental and avant-garde films made in the artisanal mode often in political response to commercial culture or in concert with developments in modern and post-modern art. The course will focus on films that respond directly to the physical properties of the medium either by subverting the photographic process or by directly manipulating the materials through primitive animation or direct painting on film. Students will screen films from all periods of cinema history - from Winsor McKay to Stan Brakhage - as well by artists working today. In each case students will attempt to understand films within a historical context with theoretical and historical texts. From a detailed study of films students will write descriptive and analytical essays. Also students will do their own hand made filmmaking through group and individual projects with pin-hole cameras painting and drawing on film cel and object animation and hand-processing techniques. EXP REA WRI

HACU-0113-1

Modern Dance I (HACU Half-Course)

Felice Wolfzahn

This course will emphasize building technique through conscious awareness of the body including alignment movement initiations and use of breath. We will work on freeing up our bodies for full expressive and distinct dancing. Classes will combine specific improvisations as well as introduce the basics for picking up and remembering movement phrases and sequences. Elements will also include: finding center playing on and off center supporting through the spine connecting to the floor specific use of weight momentum release and presence. Working in a supportive and focused environment these classes will build from a slow thorough warm-up to large luscious and energetic dancing. (This class may be used to fulfill one-half of Division I elective course.) EXP

HACU-0115-1

Contact Improvisation (HACU Half-Course)

Felice Wolfzahn

Contact Improvisation is a duet movement form. Two people move together playing in a physical dialogue communicating through the language of touch momentum and weight. Basic skills such as rolling falling spiraling playing with balance counter-balance jumping and weight sharing will help guide our explorations. Safety communication and sensory awareness will be emphasized. Classes will combine improvisational explorations with skill work in a supportive and focused environment. (This course may be used to fulfill one-half of a Division I elective course.) EXP

HACU-0119-1

Musical Beginnings

Rebecca Miller

This course focuses on the broad global fundamentals of music and music theory including music literacy (how to read music notation). Students will look at theoretical concepts (pitch rhythm timbral nuances texture intervals harmony) and develop our sense of music cognition through ear training. This course will connect music to theory by encouraging students to produce music themselves. Students will examine a variety of musical genres including world music pop jazz and western classical music. No prior music training or literacy is required. EXP PRJ WRI

HACU-120T-1

Making Images, Reading Images

Jacqueline Hayden

This course will be centered on the analyzing and the making of visual images. Students will learn how to read visual images by focusing on the development of interdisciplinary and experimental art forms of the 20th century and their influence on the visual products of mass culture and contemporary issues of image making. Students will use a range of approaches to analyzing visual culture looking at work from 1910s and 20s avant-garde movements including Dada Surrealism and Constructivism. Students will explore the connections between filmmaking painting sculpture photography and the performance aspects of these movements with contemporary art and mass media. In the contemporary period students will concentrate on installation work independent film and video photography performance art and advertising. Using a cultural studies approach this course will consist of lectures

screenings presentations and discussions. Students will also do concrete visual production exercises in which students will directly apply some of these theories. These will include collages slide presentations storyboards and performances. Students will be required to do substantial reading keep an image journal and to participate in classroom discussions and critiques. EXP MCP REA PRS PRJ

HACU-121T-1

Introduction to Media Criticis

Bethany Ogdon

This course will introduce students to critical skills which will enable them to describe interpret and evaluate the ways in which television and film represent the world around us. Approaches drawn from history semiotics genre studies feminist criticism and cultural studies will be used to analyze how the media create and perpetuate ideological frameworks that influence our perceptions of ourselves our personal relationships and our larger society. Students will write and revise numerous critiques using the different methodologies and there will be extensive class discussion and reading assignments. MCP PRJPRSREAWRI

HACU-122T-1

American Ethnic: Texts and Contexts

Rachel Rubinstein

This 100-level course is designed to introduce students to a range and variety of ethnic expression in twentieth-century American culture drawing on the work of writers artists filmmakers and theorists. Our informal theme is border- crossings: we will consider issues of migration and immigration translation and language ethnic impersonation and performance and cross-ethnic encounters. Throughout the semester we will be interrogating the very term ethnicity and the way in which it has been used in an American context. Authors and figures studied will range from James Weldon Johnson to Jeffrey Eugenides Al Jolson to Woody Allen Horace Kallen to Anna Devereaux-Smith. This is an enhanced tutorial and registration in ET TRN Transformations is required. MCP PRJREAWRI

HACU-123T-1

Alienation

Christoph Cox, Eric Schocket

This first-year seminar will explore the experience of alienation in modern thought and culture. Building from theoretical explorations of alienation (drawn from philosophy social theory psychoanalytic thought and legal studies) the course will proceed to examine the experience of alienation in a range of cultural texts (literature film music and popular culture). During the last third of the semester students will engage in self- directed research projects that will culminate in a significant piece of written work and an oral presentation. Readings by Marx Freud Sartre Kafka Melville Plath Ellison Rivera Gilman Brecht and others. This is an enhanced tutorial and registration in ET TRN Transformations is required. REA WRI PROJ

HACU-124T-1

Toys Are Us

Mariangeles Soto-Diaz

This will be a studio course which focuses on the subject of toys. We will explore drawing collage and other media in relation to this single subject as an introduction to developing an art practice which is both visually and intellectually rich. Children respond to toys freely and with great personal invention and yet one serious function of toys is being imposed on them: the representation and perpetuation of cultural norms. Gender and race in particular are of obvious importance but in addition children play with representations of animals vehicles tools and furniture scaled down and simplified. From American toys which are now exported throughout the world to hand crafted toys from other eras or various cultures toys offer up possibilities for understanding a society's preoccupations. Numerous contemporary artists have based work on toys and in the process addressed issues of art and of society. In addition to the wealth of possibilities in the toys themselves the freedom and seriousness with which children explore the world through toys can be a model for the serious artist. Whether considering Barbie and GI Joe or a pail and shovel unexpected use of sentimentality irony outrage or neutrality in combination with the use of genres such as still life or Renaissance portraiture as examples may allow for unanticipated outcomes. Over the course of the semester we will discuss readings research historical and contemporary art. and complete a number of projects. These will call on a range of skills and both collaborative and independent studio projects will extend students' ability to respond to ideas with freedom as well as discipline. Students will be required to work during and outside of class meeting times expected to participate meaningfully in discussions and critiques and to remain fully engaged with each of the problems presented.

HACU-125T-1

Images of War

Kara Lynch

This course will introduce students to interdisciplinary work. Students in this class will be active readers lookers thinkers and makers. Whether through first-hand oral accounts painting photography film video or live web-streaming war is imaged for our consumption and contemplation. This class will consider the relationship between images and military proliferation within daily life. We will look at how images function in both pro and anti-war debates and how they are crucial to our understanding of death and violence when associated with war. We will concentrate on modern warfare and the camera's framing of these engagements. This class will introduce students to critical skills that will enable them to describe interpret and evaluate the ways in which images represent the world around us. Response research reflection and revision are key concepts within the structure of this class. Weekly reading and looking assignments will provoke written and visual responses. Students will participate in group work and dynamic class discussions. This class will prepare students for continued work in media and cultural studies media production and the social sciences.

HACU-126T-1

Novel Photography: Reading, Writing and Making the Image

Robert Seydel

The class will examine the making of images the psychology of the image-maker and the various forms - artistic journalistic and commercial among others through which the medium has been traditionally partitioned. Students will be required to read an extensive number of novels and short stories as well as view films in which the photographer as both type and individual plays a central role. Based on these literary and filmic models students will be asked to write critical essays and produce photographic bodies of work necessitating imaginative and fictive leaps into the consciousness of the novelistic characters under discussion. REA. WRI EXP

HACU-127T-1

HACU-127T-1 SS-127T-1

Mills to Lofts: Transforming Space and Community through Design

Karen Koehler, Myrna Breitbart

Since the early days of industrialization horrific images of industrial cities have fed the popular imagination. These same places are now the focus of many cultural revitalization strategies. How and why have the images and social reality of the urban industrial landscape evolved over time? Through a series of case studies we will examine the changing use and representation of factory mill and warehouse spaces in literature film photography and painting as well as urban planning and public policy. Employing multiple perspectives (e.g. art history architecture political economy cultural studies and urban design) we will consider many of the complex social political and economic issues raised by the factory's changing role in capitalism from its origins to the contemporary re-use of mills for museums artist lofts housing and retailing. We will also explore the growing role of the arts and culture in contemporary urban industrial revitalization through field trips that will take place on occasional Fridays. This is an enhanced tutorial and registration in ET TRN Transformations is required. REA; WRI; PRS; MCP; PRJ

HACU-129T-1

Centering

Daphne Lowell

In dance centering is both a physical and metaphysical quest. It is a kind of Holy Grail that we seek in our daily physical and creative work. It is also a concept important in all sorts of other cultural practices--in other arts religion sports martial arts and war. This course will approach the idea of the center through movement and image. Students will begin exploring it on the body level in the studio using several somatic theories as points of entry including Sweigard's Ideokinesis Cohen's Body Mind Centering and Bartenieff's Fundamentals. Then students will explore the symbolism of center in improvisation and composition playing with such concepts as polarity and balance mandalas and cycles. Though not a dance technique course this is a studio course geared for students interested in dance and other arts and anyone interested in exploring the physical and symbolic properties of the center. This is an enhanced tutorial and registration in ET TRN Transformations is required. EXP PRJ

HACU-130T-1

Black Traditions in American Dance

Constance Hill

The class begins with looking at Africanist- inflected dance forms in contemporary American culture (from hip-hop in film and music television videos to tap dance in commercials to musicals on Broadway and the concert stage). We will then trace historically the forms contents and contexts of black traditions that played a crucial role in shaping these corporeal expressions. Viewing cultural history through the lens of movement and performance (as dance is the embodiment of culture; it is culture's body) we are asking what are the particular black cultural traditions have shaped American dance performance? How are expressive cultural forms from the African Diaspora transferred from the social space to the concert stage? And how (and why) have dance and movement forms from the black vernacular been inhaled wholesale into the mainstream of American popular culture? MCP PRS REA

HACU-0153-1

Emergence of Modernism

Sura Levine

This course will focus on several European artistic movements which formed a bridge between the naturalist tendencies of late nineteenth-century art and the development of abstraction in the early twentieth century. Beginning with the Impressionists (Monet Renoir Degas) and ending with Cubism (Picasso Braque Gris) this course will examine the stylistic thematic and philosophical bases of each movement as a means of developing a vocabulary and analytical skills for the discussion of visual representation. Documents from the period along with recent criticism will introduce students to various art historical positions. Students will be expected to give presentations on objects in local museums and to write several papers. MCP PRS REA WRI

HACU-0156-1

Three Russian Writers: Pushkin, Gogol and Turgenev

Joanna Hubbs

This is a course in Russian cultural history. Pushkin and Gogol are the first great nineteenth-century Russian writers to give full expression to the contradictions of the culture in which they live. Turgenev introduced Russian literature to western readers. Our concern in this seminar will be to explore an obsession with Russia which all three writers share by looking at their major works in the light of certain aspects of Russian culture primarily its religious and mythological heritage. Books will include: Pushkin Eugene Onegin The Captain's Daughter Tales of Belkin The Queen of Spades; Gogol Dead Souls The Overcoat The Nose Diary of a Mad Man other short stories; Turgenev Hunter's Sketches and Fathers and Sons. MCP REA

HACU-0158-1

Southern Writers: Sense of Place

L. Brown Kennedy

This seminar on the fiction of the southern U.S. will include texts by now well known writers from the 30s through the 60s (Hurston Welty Ob Connor McCullers Faulkner Ellison Wright) together with works by more recent authors such as Lee Smith Kay Gibbons Randall Kenan. As for my point of view--the possible questions I had in mind in choosing these particular writers--How do gender or race shape the segment of human experience they choose to depict? Of what importance is it that they are all Southern? Is regionalism a useful criterion in thinking about literature? If not in what other ways can one talk about the sense of place--of land of history of community and family they evoke in their writing: What can one make of the insistence one finds in many of their works on isolation loneliness or violence and on the physically and psychologically grotesque? The focus of this course will be on learning to read literary text critically. Short bi-weekly papers active class participation and a longer paper involving research will be expected. MCP PRS REA WRI

HACU-0160-1

Introduction to Asian Religions

Mario D'Amato

The religious traditions of Asia present a rich variety of discourses and practices which aim to place humanity in its broadest possible context. In this course we will introduce ourselves to religious traditions of South Asia (e.g. Hinduism Jainism Buddhism) and East Asia (e.g. Confucianism Taoism). Our approach in this course will be historical- critical which is to say we will endeavor to cultivate a discourse about these religious traditions. We will read a number of primary sources-e.g. Upanisads Buddhist sutras Laozi-attempting throughout to understand these texts in relation to their historical contexts. MCP REA WRI

HACU-0161-1

Introduction to Twentieth-Century World Literature

Lily Chiu

The twentieth century has seen two world wars the end of European colonialism Hiroshima the Holocaust the rise and fall of Fascism and Communism the Civil Rights movement and Apartheid massive diaspora and immigration and the tentative beginnings of a global culture. Throughout the last century the individuals who witnessed these tumultuous events have recorded their own testimonies in the form of literary texts. This course will introduce students to diverse forms of literary expression-- novels short stories poetry essays and plays-- by authors from Europe Asia Africa the Caribbean and the Americas. We will focus on questions of the individual's place in his or her nation the acts of witnessing testifying to and rewriting history and the increasing globalization of literature. Writers studied will include Chinua Achebe Aime Cesaire Assia Djebar Marguerite Duras Nadine Gordimer Salman Rushdie Dai Sijie and Elie Wiesel. Active participation in class discussion as well as short weekly response papers and a longer final paper are expected. MCPREA WRI

HACU-0163-1

Caves to Canvas to Cameras: The Desire to Record the World

Karen Koehler

Throughout history artists have sought to recreate the natural world in a myriad of ways. Indeed the desire to record the world has been a driving force behind artistic representation from the earliest human-made images to the invention of photography and film to contemporary methods of computer generated images. In some cases this realist intention has meant designing the built environment to human scale; in others it has meant trying to record seasonal changes and scenes of simple agricultural activities; in others still realism has been used to provoke political change or suggest the presence of the divine in everyday objects or circumstances. Whether accurately or symbolically through blatant use of materials or through scenes of virtuoso trickery artists have consistently tried to transfer scenes from the 'real world' on to other surfaces or sites. This course will explore the artistic motivation to record the world from ancient times to the present--in paintings sculpture architecture prints photography film and literature. Students will be responsible for two short papers one longer research paper individual and group in-class presentations and trips to local museums.

HACU-0175-1

American Independent Cinema, 1987-1998

Matthew Schmidt

This course will explore American Independent Cinema 1987-1998 a vibrantly creative period for narrative filmmaking outside or on the fringes of Hollywood. We will examine independent cinema as a cultural phenomenon in light of its multiple aesthetic directions social and political themes as well as its commercial and institutional relationship to New Hollywood. The range of indie films discussed in the course will reflect the diverse and eclectic nature of independent film production in this time period including works associated with regional cinema New African American Cinema New Gay and Lesbian Cinema ethnic cinema the postmodern genre film and so on. Films will be considered in the context of recent social history emphasizing their thematic preoccupations with class gender roles ethnicity and race. Readings will include film scholarship on the period including Emanuel Levy's *Cinema of Outsiders: The Rise of American Independent Film* (1999) and selected articles focusing on topics in cultural history. Students will write a weekly journal and develop a class presentation. Films (subject to change): *Do the Right Thing* *sex lies and videotape* *Menace II Society* *Ruby in Paradise* *Lone Star* *Big Night* *Citizen Ruth* *Little Odessa* *The Hours* and *Times Boogie Nights* *Welcome to the Dollhouse* *The Wedding Banquet*.

HACU-0175-2

American Independent Cinema, 1987-1998

Matthew Schmidt

This course will explore American Independent Cinema 1987-1998 a vibrantly creative period for narrative filmmaking outside or on the fringes of Hollywood. We will examine independent cinema as a cultural phenomenon in light of its multiple aesthetic directions social and political themes as well as its commercial and institutional relationship to New Hollywood. The range of indie films discussed in the course will reflect the diverse and eclectic nature of independent film production in this time period including works associated with regional cinema New African American Cinema New Gay and Lesbian Cinema ethnic cinema the postmodern genre film and so on. Films will be considered in the context of recent social history emphasizing their thematic

preoccupations with class gender roles ethnicity and race. Readings will include film scholarship on the period including Emanuel Levy's Cinema of Outsiders: The Rise of American Independent Film (1999) and selected articles focusing on topics in cultural history. Students will write a weekly journal and develop a class presentation. Films (subject to change): Do the Right Thing sex lies and videotape Menace II Society Ruby in Paradise Lone Star Big Night Citizen Ruth Little Odessa The Hours and Times Boogie Nights Welcome to the Dollhouse The Wedding Banquet.

HACU-0180-1

Introduction to Cultural Studies

Thomas Oates

This course offers a critical introduction to the interdisciplinary and ever-expanding field of inquiry known as cultural studies. We will identify culture as a struggle over meaning and illustrate the central role meaning-making has in our daily lives. We will explore how meanings are produced in contemporary societies how meanings are received and interpreted by different audiences and learn tools for reading popular texts critically. Our study of some important works that have shaped the field will emphasize cultural studies as a practice and as a way of knowing not just as a body of knowledge. Each student will have the opportunity to conduct a study that will incorporate critical reading practices and will explore the production and reception of a popular cultural text of her or his choosing. MCP PRJ PRS QUA REA WRI

HACU-0187-1

Introduction to Film/Video theory/Practice

Joan Braderman

This course will offer an overview of the area through examination of some key issues and historical moments in the theorizing of filmic (and later TV/Video) representations. Three primary critical-theoretical approaches will be examined in close relation to the works to which they are addressed or helped bring into being. Students will study Eisenstein's developing notions of film as a language while looking at key works from the heroic period of Soviet Filmmaking the link of his work to contemporary writing and avant-garde film practice where linguistic aspects of the medium are stressed such as semiotics and structural film. Our work on spatial and phenomenological thinking about sound and image mise-en-scene style as well as realist ideology will center on the work of Andre Baxin Renoir and the Italian Neo- Realists and continue into the 60's European New Wave especially as students examine more current theories of film narrative. While economic contexts for production will always be considered as elements of the film process as will cultural and psychoanalytic aspects of spectator ship these factors will be particularly emphasized when students lay out analytic models for thinking about broadcast television and the independent video which evolves in direct relation to it. For this section of the course we will look at essays by Mattalart Brecht Schiller and other critical theorists. EXPPRSPRJREA

HACU-0203-1

Architectural Design for Diversity and Social Change

Robert Goodman

In this course students will develop innovative housing and community design approaches that address unmet social and environmental needs. Students will analyze and design projects that involve shelter for the homeless non-traditional communities new transportation technologies and low environmental impact architecture. Design solutions which may include renovating existing buildings and communities as well as developing totally new ones will be considered within the social and political context of whose needs are being met and how they are to be implemented. Emphasis will be placed on developing each student's ability to work individually and in group situations. While previous design skills will be helpful the course will focus on conceptually innovative ideas and is open to motivated students without previous background in architecture or urban planning.

HACU-0204-1

IA-0204-1 HACU-0204-1 WP-0204-1

Writing About the Good Life

Deborah Gorlin

In this writing seminar students will write about aspects of the so-called Good Life those cultural resources traditionally called the fine arts and the humanities which enrich our experiences and make life interesting. Writing about these subjects ranges from the classical academic approaches of Robert Hughes in art or Helen Vendler in poetry to the more popular styles of reviewers in various publications including The New Yorker or The New York Times. In this class students will broaden our definition of these subject areas to include writing about food travel fashion gardening and home design.

HACU-0206-1

Architectural Concepts & Fundamentals

Mary Yun

This course is an introductory architecture design studio offered through the Five College Architectural Studies Project. Students will be introduced to underlying concepts of architectural design analysis of the built environment and fundamentals of graphic and three-dimensional representation through discussions presentations and individual and group assignments. Open to students from the Five Colleges by instructor permission; no prerequisites. Lab fee: \$120 will cover individual drafting equipment kits (students to keep) sketchbook papers and other project materials.

HACU-0208-1

Introduction to Painting

Gideon Bok

Students must have completed a college level drawing course to enroll in Intro to Painting. We will focus on observation through direct in-and-out-of-class assignments. Through attention to formal material conceptual and historical concerns students will develop a solid grounding in the use of oil paint. The emphasis through weekly painting assignments critiques directed studio sessions and frequent slide lectures is on drawing accurate color mixing and attention to surface. In the out- of-class assignments individual responses to specific problems are encouraged. Assignments include still life self-portraits and a copy problem. Students need not have any experience with paint but the course demands a real commitment in time and materials: each week we meet for six hours with a minimum of another six hours required for outside work. The materials cost is approximately \$200. Completion of this course is required for those arts concentrators wishing to do more advanced work in painting and in order to earn an evaluation students may not miss more than three classes and must participate fully in critiques by submitting work when due and articulating their thoughts.

HACU-0209-1

Video I

Baba Hillman

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. 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. In-class critiques and discussion will focus on media analysis and image/sound relationships. Prerequisites: 100 level course in media arts (Introduction to Media Arts Introduction to Media Production Introduction to Digital Photography & New Media or equivalent). There is a lab fee charged for the course.

HACU-0209-2

Video I

Baba Hillman

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. 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. In-class critiques and discussion will focus on media analysis and image/sound relationships. Prerequisites: 100 level course in media arts (Introduction to Media Arts Introduction to Media Production Introduction to Digital Photography & New Media or equivalent). There is a lab fee charged for the course.

HACU-0210-1

Film/Video Workshop I

William Brand

This course teaches the basic skills of film production including camera work editing sound recording 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 which 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 be produced in 16mm format. Video formats plus digital image processing and non-linear editing will also be introduced. A \$50 lab fee provides access to equipment and editing facilities. Students are responsible for providing their own film tape processing and supplies. There are weekly evening screenings or workshops. Prerequisite courses include a 100-level course in media arts (Introduction to Media Arts Introduction to Media Production Introduction to Digital Photography & New Media or equivalent and must be completed and not concurrent with this course.)

HACU-0210-2

Film/Video Workshop I

William Brand

This course teaches the basic skills of film production including camera work editing sound recording 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 which 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 be produced in 16mm format. Video formats plus digital image processing and non-linear editing will also be introduced. A \$50 lab fee provides access to equipment and editing facilities. Students are responsible for providing their own film tape processing and supplies. There are weekly evening screenings or workshops. Prerequisite courses include a 100-level course in media arts (Introduction to Media Arts Introduction to Media Production Introduction to Digital Photography & New Media or equivalent and must be completed and not concurrent with this course.)

HACU-0211-1

Still Photography Workshop I

Kane Stewart

This course emphasizes three objectives: first the acquisition of basic photographic skills including composition exposure processing and printing; 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. Students will have weekly shooting and printing assignments and in addition will complete a portfolio by the end of the semester. A \$50 lab fee is charged for this course. The lab fee provides access to darkroom facilities laboratory supplies and chemicals and special equipment and materials. Students must provide their own film paper and cameras.

HACU-0211-2

Still Photography Workshop I

Kane Stewart

This course emphasizes three objectives: first the acquisition of basic photographic skills including composition exposure processing and printing; 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. Students will have weekly shooting and printing assignments and in addition will complete a portfolio by the end of the semester. A \$50 lab fee is charged for this course. The lab fee provides access to darkroom facilities laboratory supplies and and special equipment and materials. Students must provide their own film paper and cameras. Prerequisite: 100 level course in media arts (Introduction to Media Arts Introduction to Media Production Introduction to Digital Photography & New Media or equivalent).

HACU-0215-1

Modern Dance III (HACU half course)

Kelly Parsely

This course is for dancers at the intermediate level of technical dance skill. Central topics include refining kinesthetic perception developing efficient alignment increasing strength and flexibility and broadening the range of movement qualities vocabularies and phrasing. Practice in personal skills such as mobilizing weight articulating joints and finding center will be emphasized along with the development of expressivity and joy in moving. (This class may be used to fulfill one half of a Division I elective course).

HACU-0224-1

Symbolists and Decadents

Sura Levine

The period of the 1890s witnessed to major trends in the arts: a sense of the decadence that coincided with the turn-of-the-century and a social and artistic rejuvenation associated with that same event. This course will explore this dual notion of the fine-de-siècle in the visual and literary arts. Documents from the period along with more recent art historical and literary criticism will introduce students to the thematic philosophical and stylistic bases that formed these arts as a way to develop a vocabulary and the necessary analytical skills to discuss visual and verbal representation. Among the artists and writers to be included are Moreau Redon Munch Khnopff Rops Horta Klimt Brooks Mucha Beardsley Denis Baudelaire Mallarmé Huysmans Wilde and Ibsen.

HACU-0225-1

The Holocaust in America

Rachel Rubinstein

How did Americans both Jewish and non-Jewish respond to the events of the Holocaust while it was happening in its immediate aftermath and at the remove of a generation or two? How and why has the Holocaust come to function in American culture as all at once a unique and central historical event a useful political tool for many different groups and an artistic subject with rich aesthetic and symbolic power? Is it possible to read critically for instance the American romance with Anne Frank the success of Schindler's List or the building of a national Holocaust museum? Through our study of novels poetry short stories political and philosophical debates television film and museum exhibitions students will consider such questions as: the responsibility of art to history the ownership of experience the flexibility of the Holocaust as metaphorical vehicle and the changing meaning of the Holocaust for American Jewish identity and wider American culture.

HACU-0230-1

HACU-0230-1 SS-0230-1

Controversies in U.S. Economic and Social History

Susan Tracy, Laurie Nisonoff

This course addresses the development of the United States economy and society from the colonial period to the present. Focusing on the development of capitalism it provides students with an introduction to economic and historical analysis. Students will study the interrelationship among society economy and the state the transformation of agriculture and the response of workers to capitalism. Issues of gender race class and ethnicity will figure prominently in this course. This is designed to be a core course for students concentrating in economics politics and history. Students will work on developing research skills in economics and historical methodologies. Classes will have a lecture/discussion format. Students will be expected to attend class regularly lead occasional discussions and write several papers.

HACU-0239-1

The Jazz Improvisation Orchestra

Martin Ehrlich

This is a performance -oriented class. Our goal is the presentation of an evening length orchestra performance at the end of each semester. Each student will be challenged to develop his or her skills as an ensemble musician and as a soloist within the full ensemble. We will use compositions and improvisational contexts from the whole history of jazz up to its great diversity in the present day. The range of musical genres we'll explore and present is open to the input of each student. Along with the full orchestra we will also perform in small ensembles where the emphasis will be on original compositions by the orchestra members. Each student will be required to do a listening and research project studying a chosen artist's musical and cultural influences in consultation with the professor. A short paper will be required on this by the end of each semester. The Hampshire Jazz Improvisation Orchestra is open to all instruments including voice. Prerequisite: Tonal Theory I and Tonal Theory II or equivalent Five College music courses.

HACU-0250-1

Sound Art

Daniel Warner

This course will focus on the evolution of sound art from the early 20th Century to the present. Four areas will be covered: sound poetry sound sculpture sound installation recordings and performed works. A range of works by contemporary composers and

sound artists will be presented. Students will be expected to complete regular readings and four sound art projects during the semester. Pre-requisite: one college-level course in computer music video/film production or studio art.

HACU-0253-1

Media Production II: Documentary Practice: History, Memory ,Archive, Vision

Kara Lynch

This course is an intermediate level production class that concentrates on non-fiction media production. This course will interrogate the documentary format and expand the definition while introducing students to techniques and strategies for getting their non-fiction projects from concept to completion. Requirements for this class include: attendance participation in discussions and in-class critiques outside theoretical readings and film/video screenings weekly journal entries two production assignments in-class workshops and a written proposal treatment and budget for their final projects. Students will complete two major projects--one short group presentation and a final project. Through these projects students will become familiar with three major stages of media production: pre-production (research and development of an idea planning & scheduling) production (shooting recording execution) and post-production (editing and revision); they also now have cursory knowledge of distribution. Supplementary workshops will concentrate on skills necessary for work in digital film/video and audio production including: lighting field and studio recording and editing. The goal of the course is for students to produce non-fictional work from start to finish with a group and individually and practice their skills as producers and directors writers thinkers and artists. Prerequisites include: Video/film I or equivalent media studies/theory class and one related social theory/literature course.

HACU-0254-1

Still Photography Workshop II: Color Photography

Jacqueline Hayden

This studio course is designed for intermediate and advanced students of photography to explore the language of color with medium and large format and digital cameras and photographic translations into print. The goal is to develop a vocabulary with color to include its genesis and physical properties aesthetic and emotional tone how a variety of photographic materials translate color its particular expressive characteristics and descriptive properties. The larger format cameras are employed for their ability to render the fidelity of the photographic medium through detail and tone and to shape perspective line and plane. Students will be required to explore both analog and digital printing. Workshops that give training for using equipment and software will occur outside regularly scheduled class and students who already have experience in color and large format are welcome in the course. Students must purchase their own film and paper and must pay their own processing fees. Required attendance at visiting artists lectures and workshops will be mandatory. There will be a \$50 lab fee. Instructor permission required Prerequisite Still Photography I.

HACU-0255-1

Film Workshop II

Jenny Perlin

The course will introduce the basics of 16mm sound-synch including pre-planning (scripting or storyboarding) sound recording editing and post production finishing. The course will especially focus on 16mm cinematography with special attention to lighting composition camera placement lenses exposure and film stocks. Analogous issues in electronic cinematography (video) will also be covered. Students will be expected to complete individual projects as well as participate in group exercises. Reading and writing about critical issues is an important part of the course and students will be expected to complete one analytical essay. They will also write responses to the film and video works in documentary narrative and experimental genres screened during the required evening screening sessions. Workshops in animation optical printing video editing digital imaging and audio mixing will be offered throughout the semester. A \$50 lab fee entitles students to use camera and recording equipment transfer and editing facilities plus video and computer production and post-production equipment. Students must purchase their own film and pay their own processing fees. Film/Video Workshop I will be considered a prerequisite.

HACU-0257-1

Mapping Time: Histories and practices of Film/Video Installation

Jenny Perlin

In this course we will investigate the multiple histories strategies and concepts around film and video installation. Perceptions of time and space function differently in the museum than in the theatrical setting. Installation uses space as an integral part of creating meaning. In this course we will look at film video and media works that use sound site-specificity multiple channels

loops and absences as tools for communicating ideas. The presentation of motion pictures in a non-theatrical setting dates back to the early days of cinema. We will look at histories of projection performance multi-channel video works and installations from the days of magic lantern slides through Dada Fluxus and Happenings to contemporary installation practice. Students will be expected to read from a variety of historical theoretical literary and art historical texts write papers and give in-class presentations on historical and contemporary installation artists. Prerequisite: Minimum of one Film or Video course.

HACU-0258-1

Manhood, Race, and Hierarchy in American Popular Culture

Thomas Oates

Although manliness is often thought of as the outward expression of biological gender differences a closer look reveals that stories about men are constantly changing. This course explores a number of stories about widely celebrated powerful men. Our investigations of Rambo the Terminator Tarzan and Harry Houdini among others will seek to explain what made these figures so popular b what desires they fulfilled what cultural logics they supported what anxieties they soothed. In addition to the mainstream heros listed above we will also consider some emerging alternative representations of manliness. Each student will have the opportunity to conduct two critical analyses of historically situated images of manhood.

HACU-0262-1

Video II: Making Media for Democracy

Joan Braderman

In the current election cycle corporate consolidation and ties to the White House have intensified the usual myopia of the mass media in the US. But a range of new and independent news and culture jamming strategies are emerging rapid-fire to crack open the media landscape. In addition to video and text websites there are a skyrocketing number of streaming sites experiments with low power radio progressive entrepreneurs buying up satellite space bandwidth space independents crashing the gates of box offices and dreaming up ways to grow a huge underground of information and culture that the current regime does not want you to see. Though CNN Fox et al are still where most Americans learn what they know independent media-makers act on the belief that there can be no democracy without a wide range of sources of culture and news to educate and inspire real citizenship. In this workshop we will look at historical and current strategies for democratizing the media and creating and effectively distributing sounds images and words that are inaccessible in the dominant media. These range from the Situationists in Paris in the 60s to indymedia.com and the Hip Hop Convention today. As we examine experiments with media monopoly busting students will work individually and in groups to plan design and produce their own strategic media interventions b which will include video TV film digital media writing photography drawing poster installation theater music radio and whatever else students invent. Substantive experience in at least two of these areas and completed coursework in at least one are pre-requisites for this course.

HACU-0264-1

Tonal Theory I

Michael Dessen

This course will focus on the development of analytical and critical skills within the context of tonal music. Topics to be covered include harmonic progression voice leading and four-part writing modulation and tonicization secondary dominants and rhythm. Music examples will be drawn from the European classical repertoire as well as from jazz and popular music. Students will complete weekly reading listening and composition assignments as well as a final project. Prerequisite: Musical Beginnings or permission of the instructor.

HACU-0266-1

HACU-0266-1 SS-0266-1

Changing Childhoods

L. Brown Kennedy, Penina Glazer

This course uses the lenses of history literature and psychology to examine changing childhoods in the US over the last 200 years. The emerging field of Childhood Studies has made evident compelling questions about children's lives that can be pursued by working across multiple disciplines reading works of history and literature in addition to texts in child psychology. This interdisciplinary approach will allow us to pursue questions about changing perceptions of the nature and value of children such as: Have children been seen as actors in and shapers of their lives or as passive recipients of adult designs? How have child narrators been used in texts involving complex situations of conflict and violence? In what ways have children's social identities in terms of

such factors as race and ethnicity shifted across geographical space as well as across personal and historical time? How have work or play/fantasy been variously understood as the domain of children? Previous coursework in history literature and/or psychology is recommended.

HACU-0268-1

Tolstoi

Joanna Hubbs

In *What is Art?* Tolstoi writes: Art is a human activity consisting of this that one man (sic) consciously by means of certain external signs hands on to others feelings he has lived through and that others are infected by these feelings and also experience them. This seminar on Tolstoi will trace his development as a writer in the context of the cultural and social upheaval in nineteenth-century Russia. Students will be asked to research topics relating to Tolstoi's attitude to the church the state political parties and the woman question. However our reading of Tolstoi's novels and short stories will focus on his theories about art specifically about its infective nature.

HACU-0272-1

SS-0272-1 HACU-0272-1

Altered States

Bethany Ogdon, Michelle Bigenho

This interdisciplinary course examines the political economy of mind-altering drugs both legal and illegal with an emphasis on the relationship between these drugs and the individual body the social body and the body politic. Students will focus on questions relating to the political economy of coca production in South America traditional uses of mind altering substances motivations behind the development and global marketing of both psychopharmaceuticals and illegal drugs the role of U.S. foreign policy in relation to the illegal drug economy currently popular ideas about child development and psychological normalcy the demographics of legal and illegal drug use and historical shifts in the legal/illegal distinction itself. This course is designed as part of the Culture Brain and Development Program.

HACU-0279-1

Philosophy of the Arts and Literature: Contemporary Approaches to Artistic Form and Address

Monique Roelofs

The concepts of form and address lie at the heart of contemporary theories of art's aesthetic and political workings. A work's form is seen as central to its aesthetic functioning that is to say to its qualities as an artwork which link it with other productions and narratives of art. A work's address is seen to support its connections with constructions of subjectivity and difference. For all their experiential significance the concepts of form and address are complex and elusive. This course examines these concepts from a philosophical perspective. What ideas about art/society experience/criticism perception/politics art/nature mind/body do they entail? How do they implicate ideas about the materials of which cultural productions are made the media in which they are cast and the publics in relation to which they take on their meanings? How close are the concepts of form and address? How do new kinds of formalism and materialism fit into the story? This course studies these questions with the help of readings debate and artworks in various media and traditions. Readings are selected from Quintilian Althusser Derrida Danto Butler De Lauretis Doane Lubiano Johnson and others. Prerequisites: two courses in literature the arts cultural studies or philosophy.

HACU-0285-1

IA-0285-1 HACU-0285-1

Laban Movement Analysis

Rebecca Nordstrom

Laban Movement Analysis(LMA) is a system for describing measuring and classifying human movement. Through study and physical exploration of the basic effort shape body and space concepts students will examine their own movement patterns and preferences (with the potential for expanding personal repertoire) and develop skill in observation and analysis of the movement of others. The course is open to students from varied disciplines and there will be opportunity for exploration and application of LMA concepts and principles to individual movement education movement therapy and nonverbal communication.

HACU-0288-1

The Philosophy of Becoming and Immanence

Christoph Cox

From its inception philosophers have been obsessed with the notion of being with what essentially and enduringly is. But throughout the history of philosophy there has run a counter-tradition a group of philosophers who insist that there truly is no such thing as being or essence but only a perpetual becoming eternal change. In the past century and a half this tradition has become particularly prominent; and its philosophical outlook challenges many of our cherished ideas concerning self and world mind and body time history memory etc. In this course students will explore some key texts in the philosophy of becoming from Heraclitus and Plato through Spinoza Hegel Darwin and Nietzsche to Bergson Prigogine Deleuze & Guattari Derrida De Landa and Hardt & Negri. Previous work in philosophy or critical theory will be very helpful.

HACU-0289-1

Vietnam is Not a War: Literature and Film of the Vietnamese Diaspora

Lily Chiu

Vietnam is not a war. What is it then? To many Americans Vietnam is only a war-- a traumatic and unforgettable part of our national consciousness. Yet for many of the French Vietnam is an ex-colony a nostalgic topos engrained in French memory as a lost treasure. What is Vietnam to the Vietnamese who fought for over two millennia for independence from the Chinese the French and the Americans? What does Vietnam mean to you? In this class we will read Vietnamese literature from the early 19th century to today by writers including Nguyen Du Ho Xuan Huong Linda Le Duong Thu Huong Pham Thi Hoai Monique Truong Ly Lan and Nguyen Huy Thiep. These writers are all of Vietnamese origin but some have grown up in America some in France and some have stayed in Vietnam. By comparing their texts we will also be comparing the different cultures that shaped their lives. How has exile and immigration affected those who now live in the West? How has living beyond the war and with Communism affected those who still live in Vietnam? In addition to reading these texts we will watch several films by Vietnamese filmmakers such as Tran Anh Hung Trinh T. Minh-ha and Tony Bui. We will also read some supplementary texts on postcolonial film and feminist theory. Students are expected to participate in class discussion and write bi-weekly response papers as well as a longer final paper.

HACU-0290-1

Computer Music

Daniel Warner

This studio course will also survey the history theory and practice of electro-acoustic music. Students will receive a broad introduction to the musical technical theoretical and computational issues of electro-acoustic music which is broadly construed to include the Classical avant-garde electronica DJ culture ambient music etc. Digital recording editing and mixing will be covered using the PEAK, LIVE and ProTools programs. Students will also work with MIDI-controlled digital synthesizers and sampling using the programs ProTools and MAX and create sounds from scratch using MSP and ABSYNTH. Other topics to be covered include basic acoustics synthesis techniques and algorithmic composition. Students will be expected to complete three composition projects during the course of the semester. Formal knowledge of music is helpful but not required. Pre-requisite: Completion of all Division I course requirements.

HACU-0291-1

Advanced Drawing

K. Sinanoglu

This is a course intended for Division III and upper level Division II arts concentrators. Students will explore various scales materials and subjects with an emphasis on material and critical development. Through directed work sessions and critiques of work in progress students will continue to explore drawing as a way of thinking through ideas and as an end in itself. Prerequisites: A filed Division II contract Drawing I or IA's Foundation in Drawing and Visual Media or HACU's Landscape: Words and Pictures and 8 courses in studio/art history.

HACU-0293-1

Literature, Violence and the State

Mary Russo

A course on the poetics and politics of tragedy focusing on representations of state violence whose victims and agents of criminality have been women. The class will examine closely Sophocles' Antigone; Shakespeare's Rape of Lucrece and Titus Andronicus; and nineteenth- and twentieth- century depictions of the life and death of Beatrice Cenci (Shelley's and Artaud's among

others). Beginning with Aristotle's Poetics students will consider other writings in philosophy classical and romantic poetics and contemporary literary and social theories that link ethical aesthetic and emotional criteria to the question of what constitute legitimate acts of sovereign force or of individual self-sacrifice.

HACU-0294-1

IA-0294-1 HACU-0294-1

Embodied Imagination

Daphne Lowell

Imagination has both conscious and unconscious dimensions: in one we use craft and skill to express something; in the other lies images intuitions demons and muses that fuel (or block) conscious creations. Ultimately it is through the skillful union of both that original articulate art is made. This course will study the unconscious dimensions of imagination using a practice known as Authentic Movement and other forms of active imagination to explore and tussle with the images that stir in our dreams. It will also bring together students from a variety of art disciplines and purposefully ask them to play with media outside their training in order to provoke fresh perspectives on creativity's dynamics. Designed for upper-level students who have formal study in their medium the course will use movement as a primary mode of entry and the body as a potent metaphor but it requires no experience in movement/dance. Prerequisites: Previous courses in any art medium.

HACU-0296-1

Music Composition and Arranging Workshop

Michael Dessen

For Division II and Division III music concentrators. This course surveys a range of approaches to composition and arranging focusing on music traditions that foreground improvisation and collaboration. Students will study twentieth century works from jazz (defined broadly) as well as other traditions of experimental and popular music. In addition to refining compositional technique students will also work on articulating their individual practice and linking it to contemporary composers and discourses. Students will develop independent work in an aesthetic area of their choice throughout the course but will also be required to complete regular listening analysis reading and writing assignments on a variety of subjects. Students who choose to compose for instrumentalists not enrolled in the course are responsible for organizing performances of their compositions. In-class performances and recordings will provide regular opportunities for group critique. Experience using computers for notation MIDI and sound editing as well as basic knowledge of jazz harmony is not required but is recommended. Prerequisites: Tonal Theory I and II or permission of instructor.

HACU-0297-1

The Literature and Culture of the 1930's

Eric Schocket

Gone with the Wind or The Grapes of Wrath? Slapstick comedies or the Communist Party's Proletarian Culture movement? Which if any correctly represents the mood of the nation during the great depression? The 1930's are full of contradictions. On the one hand the country experienced a massive economic downturn that gave rise to a large-scale leftist cultural movement. On the other hand mass media which had been developed during the 1920's still promised escape. Our task this semester will be to read hear and view fiction non-fiction music photos and films in order to grapple with a set of historically specific but conceptually broad questions: What is culture for? How does it relate to social forms and processes? Can it be revolutionary? Students will be required to write short papers and to complete a research project.

HACU-0302-1

Applied Ethnomusicology

Rebecca Miller

While ethnomusicology -- the study of music in culture -- has traditionally been relegated to the classroom the field has recently spawned interest outside of the academy. Recognizing the importance of multicultural education and outreach arts organizations funders and community groups are focusing on the public presentation of community musics for general audiences. In this course students will learn basic methodologies of conducting ethnomusicological fieldwork in immigrant migrant and diasporic communities in the Pioneer Valley including photography audio and video recording interviewing oral histories etc. In addition to weekly reading assignments and several short papers students will complete a fieldwork project such as a concert presentation short video or audio documentary webpage paper etc. Students should have access to a still camera; other equipment can be borrowed from

Media Services. Limited to Division II and III students in Ethnomusicology Anthropology and related fields or with instructor permission.

HACU-0303-1

Beyond Sprawl and Crawl: Developing Alternatives to Car Dependence

Robert Goodman

Arguably no single 20th Century invention has so transformed the world as did the car. The future uses of cars will determine how and where we live and work the condition of our environment and -- as the recent experience in Iraq tragically demonstrates -- the extent to which we experience war or peace. This seminar format course will explore ways to develop transportation systems and human settlements that are less car dependent. Students will examine some of the most innovative approaches to public transit automobiles and alternative community design that are being used or proposed in this country and abroad. It will include a broad analysis of the cultural political and environmental impacts of the automobile through discussion extensive readings and research. The course is based on the assumption that establishing a smarter approach to city and transportation design in the U.S. the world's most car-dependent country could help to create a worldwide model for a more rational future. Students will engage in term long research and conceptual design proposals both individually and in teams. Emphasis will be on clear analysis and innovative ideas. Technical design skills are not necessary.

HACU-0305-1

Advanced Painting

Gideon Bok

Students will be introduced to problems which expand knowledge of the processes and aims of painting. Students should expect to work outside of class on drawings paintings and research projects which explore the formal material and conceptual development of visual ideas. Large-scale work on canvas panels and paper will be required and oil paint is the preferred medium. A full range of drawing and collage materials will be utilized as well. Prerequisite: Introduction to Drawing and Introduction to Painting plus one other studio course. Students must pre register and attend the first class meeting to gain a place. Please provide copies of course evaluations and grades at the first meeting.

HACU-0310-1

Advanced Topics in Film/Photography/Video

Robert Seydel

This course is open to film photography and video concentrators in Division III and others if room permits by consent of the instructor. The class will integrate the procedural and formal concentration requirements of the College with the creative work produced by each student. It will offer a forum for meaningful criticism exchange and exposure to each other. In addition written assignments and a variety of readings by artists and others will be given that are intended to relate to the development and enunciation of each student's formal and contextual concerns as they are expressed in their Division III projects. There will be a \$50 lab fee. Enrollment is limited to Division III concentrators; contracts must have been filed prior to enrollment. All others must have permission of the instructor.

HACU-0319-1

Feminist Philosophy: Gender, Cultural Identity, and the Question of Reciprocity

Monique Roelofs

While feminist critiques of identity politics and conceptions of gender are rampant at the same time feminist scholars have proposed new accounts of cultural identity and to some extent gender. What is the significance of the concepts of gender and cultural identity and how are these concepts most productively understood? What phenomena are to be taken into consideration? On what grounds might these concepts be ready or readied for transformation in light of feminist perceptions or vice versa? This course examines these questions from the perspectives of new work in several feminist philosophical traditions and explores the usefulness of the phenomenological notion of reciprocity (among subject and world and subject and subject) in theorizing gender and cultural identities. Courses in Philosophy Aesthetics or Gender Studies are prerequisites.

HACU-0320-1

Division III Dance Seminar

Rebecca Nordstrom

This seminar for Division III/senior thesis dance students will serve as a place for students to learn from and help each other with their independent projects. Students will read or view each other's work offer constructive criticism discuss strategies for solving problems encountered in the process and suggest resources of interest. Each student will present work in process at least twice during the semester and present research in progress once. These classes will also serve as production meetings for students producing Division III concerts. In addition to meeting together for two hours each week students will also meet privately with the instructor for critique several times during the semester.

HACU-0323-1

Theory Three: Topics in Contemporary Criticism

Mary Russo

This seminar is designed for Division III and upper-level Division II students whose projects or concentrations have a theoretical component. Students in literature conceptual or installation art film theory historiography or critical theory who would like to develop an aspect of their final project or a Division II paper are especially welcome. Students will have the opportunity in this course to shape our syllabus and reading lists. Students will present a mini-conference on topics in contemporary critical theory at the end of the semester. Prerequisite: Previous courses in literary theory aesthetics or critical theory.

HACU-0330-1

Buddhist Semiotics

Mario D'Amato

This course will be an advanced study of semiotics (theory of signs) and the philosophy of language in relation to Buddhism. We will begin by examining some important western philosophical texts in these areas (Peirce Frege Russell Quine) before turning to Buddhist materials. We will read and interpret translations of primary sources and significant secondary sources on Buddhist approaches to semiotics. We will assess accounts offered on signs words language meaning logic and paradox. Permission of the instructor required.

IA-0101-1

IA-0101-1 LS-0101-1

Elementary Spanish I

This course is designed for students with no background in Spanish. This class is taught almost entirely in Spanish. Students are introduced to basic grammatical structures (including past present and future tenses) and by the end of the semester are able to communicate in verbal and written forms about personal information daily activities future plans and past experiences. This is an oral-based course that focuses on fluency with attendance and classroom participation counting for 50 percent of the requirement for credit. Topics of study are based on assignments from the course textbook Plazas current and global events and the students' experiences. The class meets 5 hours per week and is limited to 15 students. PRJ PRS

IA-0101-2

IA-0101-2 LS-0101-2

Elementary Spanish I

Amanda Damon

This course is designed for students with no background in Spanish. This class is taught almost entirely in Spanish. Students are introduced to basic grammatical structures (including past present and future tenses) and by the end of the semester are able to communicate in verbal and written forms about personal information daily activities future plans and past experiences. This is an oral-based course that focuses on fluency with attendance and classroom participation counting for 50 percent of the requirement for credit. Topics of study are based on assignments from the course textbook Plazas current and global events and the students' experiences. The class meets 5 hours per week and is limited to 15 students. PRS PRJ

IA-0102-1

IA-0102-1 LS-0102-1

Elementary Spanish II

Cecilia Candia

This course is the second semester of first-year Spanish and students enrolled in this course should have taken LS 101 or an equivalent. This class and all subsequent LS courses are taught entirely in Spanish. Attention is given to building accuracy with grammatical structures introduced in LS 101. More sophisticated grammar structures such as the imperative and subjunctive moods are introduced. All four skill areas (speaking listening reading and writing) are practiced through activities that are based on real-life situations the course textbook Plazas and the students' experiences. This is an oral-based class: Classroom attendance and participation count for 50 percent of the requirement for credit. The class meets 5 hours per week and is limited to 15 students. PRJ PRS

IA-0103-1

HACU-0103-1 IA-0103-1 WP-0103-1

Introduction to Writing

William Ryan

This course will explore the work of scholars essayists and creative writers in order to use their prose as models for our own. We'll analyze scholarly explication and argument; we'll also try to appreciate the artistry in our finest personal essays short fiction and poetry. Students will complete a series of critical essays in the humanities social sciences and natural sciences respectively and follow with a personal essay a brief memoir and a piece of short fiction or poetry. Students will have an opportunity to submit their work for peer review and discussion. Frequent enthusiastic revision is an expectation. EXP MCP PRS REA WRI

IA-0109-1

Drawing Foundation

Thomas Haxo

This course provides initial preparation for work in the arts and other fields where ideas are visually presented. Perceptual skills will be built through a compounding series of assignments that utilize drawing and three dimensional form. Assignments addressing line tone color space and light will facilitate the development of personal imagery. A wide range of tools and techniques will be employed in the exploration of subject matter primarily focusing on the human body. An introduction to historical and contemporary issues in drawing as well as the critical vocabulary particular to its analysis will be established through group critiques and discussions. Considerable outside of class work is required. EXP PRJ PRS

IA-0110-1

Reading and Writing Poetry

Paul Jenkins

In this course first-year students will encounter a considerable range of contemporary U.S. poets write brief critical essays in response to those poets' work and create new poems of their own. The premise will be that reading the work of others is the best way to define our own affinities and challenges as writers and that critical thinking and imaginative writing can enhance not resist each other. Although students' poetry writing will be guided by assignments designed to address language rhythm and structure their poems will be the product of wholly individual imagining. The class will work collaboratively to discuss and critique each other's work and each student will be responsible on one occasion for choosing and presenting a poet other than those chosen by the instructor. The course's project component will consist of a final longer paper that meditates on the connection between the student's won poetry writing and the work of another poet that student has discovered together with revisions of all the poems written over the semester. One or several TA's will be available for advice tutoring and small group work. EXPREAWRI

IA-0111-1

IA-0111-1 LS-0111-1

Elementary Chinese I

Kay Johnson

This course will cover the first semester of beginning Chinese. It is offered to students whose schedules cannot accommodate elementary Chinese classes taught at the other colleges. The class will follow the Integrated Chinese textbook series used at Amherst College. This will allow students to continue in the more advanced level classes at Amherst College or the other Five Colleges after completion of this course. The class will cover speaking reading and writing Chinese characters. Required books are: Integrated Chinese Textbook Level 1 Part 1; Integrated Chinese Workbook Level 1 Part 1; Integrated Chinese Character Workbook Level 1 Part 1. (Students may choose either simplified or traditional character versions of these texts.) The class will meet threetimes a week for one hour each session; students will also schedule two one-hour drill sessions per week. The schedule for classes will be determined

at the first meeting in order to suit the scheduling needs of the students who sign up for the course. The first meeting will be on Wednesday September 8 at 5:00 p.m. in the FPH Faculty Lounge. If you have questions or cannot make the first meeting contact Kay Johnson via email <kjohnson@hampshire.edu> or the Social Science office X5547

IA-0114-1

Where Are The Dressing Rooms? Exploring Performance Spaces

Peter Kallok

Designers choreographers and performers frequently face a traditional empty space or as is often the case face a nontraditional space and then question how to 'fill' or design within it. What elements help create the functionality and appropriateness of a performance space? In this course we will explore a variety of spaces western non- western traditional nontraditional and the 'performers' who use them. We will then focus on design elements such as scenery lighting and sound and examine the many ways that these elements serve the text and/or vision of a performance piece within these spaces. EXP PRJ PRS.

IA-119T-1

Sculpture Tutorial

Thomas Haxo

This course provides students with a conceptual framework for the exploration of three-dimensional form. Fundamental sculptural principles are linked to the development of skills and ideas within a range of materials such as cardboard clay wood plaster steel and lightweight concrete. Subject matter will include the figure abstraction environmental sculpture and installation art. Readings research projects slide lectures visiting artists and group critiques will provide a theoretical framework for the development of independent work. A lab fee of \$70 will cover most materials. EXP PRJ PRS

IA-0125-1

Theatre of the Eye

William Kramer

In this course we will consider design for theatrical productions of *The Chairs* by Eugene Ionesco. This seminal work of the absurdist theatre will be approached in a variety of ways. While the major emphasis will be on sets and costumes we will begin our process by looking at the cultural context of the script the dramaturgical work that must inform design choices and the collaborative process that mediates the design responses. How does a designer begin the process with a script? How can playwright intentionality be discerned? How can design elements be manipulated to support the text? Students will be responsible for two designs during the course of the semester. The final design presentation will be a collaborative effort. Together the two design responses will constitute the project aspect of the course. Additionally student will do presentations in dramaturgical research. REA EXP PRJ

IA-132T-1

Feminist Fictions

Lynne Hanley

This course will explore works of fiction by post-women's liberation writers. Discussion will focus on forms of narration use of language and structure the representation of gender sexuality race and culture and the relation of the acts of writing and reading to feminist theory and practice. Readings will include *Beloved* *The Autobiography of My Mother* *For the Country Entirely* *Stone Butch Blues* and *Red Azalea*. We will also read *A Room of One's Own* and selected critical essays and students should expect to keep a journal consisting of at least one typed paragraph on each text and to attend a series of films on Wednesday evenings. Students will write in a variety of forms-personal essay literary criticism short fiction and autobiography. For the final project students will write a 1-15 page portrait of their mother which will be critiqued in small groups revised and presented to the class. The teaching assistants in the course will each be assigned a group of students with whom they will work in a variety of ways (read their journal entries and papers be available for advice perhaps organize evening writing workshops for interested students). Ellie Siegel co Director of the Writing Center will co-teach the course and be available to help students with their writing. This is an enhanced tutorial and registration in ET TRN Transformations is required. EXPPRSPRJREA

IA-139T-1

IA-139T-1 LM-139T-1

The Human Machine/Interface

Donna Cohn

The manufactured or built objects around us are generally intended to make our lives easier more productive and more comfortable. In this course students will examine physical and visual aspects of products in conjunction with behavioral tendencies of human beings in order to analyze what makes something intuitive and easy to use. This is a project-based course in which students will choose a product or environment to investigate analyze and redesign to better serve a particular population or user. Students will be called upon to use a combination of speaking writing digital technology drawing and basic shop skills in the analysis development and presentation of final projects. For more information please contact Donna Cohn at dcohn@hampshire.edu 559-6032. This is an enhanced tutorial and registration in ET TRN Transformations is required. EXP PRJ PRS

IA-0150-1

Form and Idea: An Introduction to Art Making

Karacabey Sinanoglu

The history of artistic practice is a history of form shaped by ideas. This course provides an introduction to the making of art through an exploration of the ideas that have impacted artistic practice beginning with Georges Seurat in the late nineteenth century. Students will examine artists' theories and statements alongside contextual source material for their ideas as well as a variety of critical texts. Topics will include Surrealism and the unconscious Minimalism and the discrete object Conceptual Art and the autonomous idea and Post- Modernism and architecture--among others. Lectures discussions and student presentations will supplement the readings. Students will explore a variety of media while working in two and three dimensions as they engage formal problems and aesthetic concerns through projects designed in relation to the readings. Along with studio art projects which will require substantial work outside of class students will be expected to complete weekly readings as well as one short writing assignment. There will be at least one museum visit. Students are responsible for their own supplies (a modest list of materials will be provided at the first class meeting). EXP PRS REAWRI

IA-0151-1

Theatre of the Ear

William Kramer

Theatre begins with the actor and the audience. The actor's tools are voice and body. In this course students will look at the long and effective tradition of reader's theatre the reduction of the theatrical experience to the essential relationship of actor voice to audience. There is a long history of reader's theatre including full stagings improvisations and choric speaking. Students will look at some of these forms as a way of exploring the actor's experience. The course will include individual performance work and group presentations before an invited audience. EXPMCPRJREA

IA-152T-1

The Process of Staging A Play

Davor Diklich

This course serves as a basic introduction to the complex art and craft of acting. The emphasis is on the exploration of the basic acting (and theater) premises: conflict and action. Through work on a short dramatic text and its analysis and through a series of theatrical exercises students will focus on the theatrical space and time as well as on the detail and moment as essential factors in stage characterization. Practical work will be related to the theory of acting. Beside providing the students with basic knowledge in theory of acting physical and vocal warm-ups necessary to begin development in performing the course will also introduce the creative process employed in acting through an increased awareness of self and other others. The core of the acting process - discipline practice concentration and respect - will be introduced through active participation. EXPPRJPRSREAWRI

IA-0156-1

Dramatic Literature for Children

Natalie Sowell

This course invites students to partake in critical analysis and interactive exploration of various types of dramatic literature for young audiences. Contemporary and time-honored scripts for theatre for young audiences (AKA children's theatre) will be examined. Students will also consider the practice of adapting literature and creating text from improvised scenes for performance. EXPMCPRJREAWRI

IA-0162-1

Relatives in Motion: Writing Fiction About Families

Nathalie Arnold

While the notion of the 'family' frequently elicits ideas of love and stability it can also call up feelings of confusion and fear. The tensions between what families 'ought to be' and what they can 'actually' be are often what makes stories about family so affecting. This course will focus on writing about families in flux. We will read U.S. and international fiction in which 'the family' -- and questions about its very nature-- are central. Students will ask: What can divorce bring about? How does death transform the living? What is the impact of moving or immigration on parents and children? What happens when a family member's life-goals differ from those of her spouse parents or siblings? Through focused writing exercises short papers and story-writing students will explore the meaning of 'family' and write compelling fiction that while it may say 'age-old' things does so in new ways Possible Readings: Danit Brown Toni Cade Bambara Truman Capote Raymond Carver Gish Jen Jhumpa Lahiri Bobbie Ann Mason Rohinton Mistry Haruki Murakami Vladimir Nabokov Flannery O'Connor Grace Paley Ruth Praver Jhabvala Annie Proulx Barbara Vine Alice Walker Eudora Welty. EXP MCP PRS REA WRI

IA-0164-1

The Art and Craft of Lying

Benjamin James

Just like in real life the world of literature is peopled with liars cranks quacks hornswogglers and deceivers of all varieties. In this course we'll take liars as our subjects and lying as our theme using these as a springboard from which to explore the craft of writing in multiple genres and forms including realist and fabulist fiction literary nonfiction graphic narrative sculptural narrative and forms as yet uninvented. Secrets memory desire delusion betrayal and the (false?) nature of appearances will be the stuff of our stories and sketches. Particular emphasis will be placed on the role of perception in our experience of reality. We'll pay close attention as well to political lies and the impact these have on our civic lives. Emphasis will be placed less on writing as a means of self expression than as a process of discovering lying about and inventing the world.

IA-0172-1

Writing the Memoir

Constance Kelly

This kind of writing takes many forms: there are memoirs of travel of place of vocation of coming of age of ethnicity of overcoming adversity etc. The categories often overlap. In this course the students will read the work of top memoirists and write memoirs of their own. By the end of the term they'll have produced at least thirty pages of material. Among the available options will be one extended memoir produced in three installments or three separate shorter memoirs. Subjects for these works will be of the student's choosing.

IA-0172-2

Writing the Memoir

Constance Kelly

This kind of writing takes many forms: there are memoirs of travel of place of vocation of coming of age of ethnicity of overcoming adversity etc. The categories often overlap. In this course the students will read the work of top memoirists and write memoirs of their own. By the end of the term they'll have produced at least thirty pages of material. Among the available options will be one extended memoir produced in three installments or three separate shorter memoirs. Subjects for these works will be of the student's choosing.

IA-0180-1

IA-0180-1 LM-0180-1

Design Fundamentals: Building the Backbone of Your Design Abilities

Colin Twitchell

This activity and project-based course will enable you to improve your design ability. Students of both artistic and applied design will gain deeper insights into their own design process and will learn techniques that will enhance their design creativity and skills. This course will explore the design process by examining many of the components that make up design. Utilizing assistive technology as a platform such elements as prototyping sketching drafting research methods material applications fabrication

techniques design style and aesthetics will be investigated. Divisional work may be accomplished through this class by working in conjunction with a faculty sponsor. EXP PRS PRJ

IA-185T-1

West African Literature

Robert Coles

The main thrust will be to read West African literature mostly of the twentieth century which originated from former British and French colonies. In this process students will seek to understand how West African literature evolved in relationship to the slave trade and later to colonialism. Students will discuss the regional events such as the Negritude movement Pan-Africanism and the spread of Islam and will also examine African writers in relationship to cultural issues. For example how has oral expression and indigenous language affected written texts? What impact has traditional society had on contemporary African writers? Whenever possible students will make comparisons between West African literature and African people throughout the world especially Africans in America. The course will require three formal essays in addition to other informal written assignments. The three formal essays of increasing length and requiring secondary sources will constitute the project component of the course. EXP MCP PRJ PRS REA WRI

IA-0201-1

LS-0201-1 IA-0201-1

Intermediate Spanish I

Cecilia Candia

This course is the first semester of second-year Spanish. Students enrolled in this course should have taken LS 102 or its equivalent. This course is designed to reinforce grammatical structures introduced in first-year Spanish through activities that practice all four skills: speaking listening reading and writing. Classroom activities and topics are connected to the culture and literature of the Spanish-speaking world as well as students' own experiences. Emphasis is placed on accuracy in speaking and writing in Spanish. Attendance and classroom participation count for 50 percent of the requirement for credit. The class meets 5 hours per week and is limited to 15 students.

IA-0202-1

IA-0202-1 LS-0202-1

Intermediate Spanish II

Luisa Maria Rojas-Rimachi

This course is the second semester of second-year Spanish. Students enrolled should have taken LS 201 or the equivalent. This course will solidify grammatical structures of Spanish through activities that practice all four skill areas: speaking listening reading and writing. Authentic materials that focus on the culture and literature of the Spanish-speaking world will be used. As in LS 201 focus will be placed on accuracy in speaking and writing in Spanish. Attendance and classroom participation count for 50 percent of the requirement for credit. The class meets 5 hours per week and is limited to 15 students.

IA-0204-1

IA-0204-1 HACU-0204-1 WP-0204-1

Writing About the Good Life

Deborah Gorlin

In this writing seminar students will write about aspects of the so-called Good Life those cultural resources traditionally called the fine arts and the humanities which enrich our experiences and make life interesting. Writing about these subjects ranges from the classical academic approaches of Robert Hughes in art or Helen Vendler in poetry to the more popular styles of reviewers in various publications including The New Yorker or The New York Times. In this class students will broaden our definition of these subject areas to include writing about food travel fashion gardening and home design.

IA-0208-1

Principles of Acting and Directing

Davor Diklich

The course combines acting and directing in order to familiarize students with both the creative processes and to facilitate the collaborative work of these inseparable trades. The work in the course follows the steps of creating a performance from a chosen script and its analysis through auditions and the rehearsal process to the final presentation. Each step of the process is practiced from both the actors and directors point of view. Analytical thinking is developed through discussions of presented works. Practical work is related to the theory of both acting and directing. Final paper is an analytical overview of both practical and theoretical work covered in class.

IA-0212-1

African American Poetry

Robert Coles

Students will trace the development of African-American poetry from early slave culture to the contemporary scene beginning with folklore and slave songs then moving through to Phillis Wheatley and the eighteenth-century formalists. Thereafter students will concentrate on key movements and writers such as Paul Lawrence Dunbar the Harlem Renaissance Gwendolyn Brooks and the Black Arts Movement. Students will also look at contemporary poets including hip hop artists as recent additions to the black tradition in poetry. In addition to writing critical essays students will be expected to write poems of their own using poems read in class as their model.

IA-0223-1

From Dramatic Play to Creative Drama

Natalie Sowell

Creative drama is an integrative process that develops imaginative thought critical thinking and creative expression in children. Utilizing the natural tendencies of children to engage in dramatic play as a springboard students in this course will explore philosophies theories and practices of the dynamic experiential learning and teaching methodology that is creative drama. Creative drama will be examined as an art form; as a process for enhancing and developing language and communication skills social awareness problem-solving abilities self-concept and an understanding of theatre; and as a tool for teaching abstract concepts and core curricular subjects such as math and science. We will work together to build a vocabulary of creative drama activities techniques and strategies spanning a wide variety of forms including movement puppetry improvisation story dramatization and process drama.

IA-0229-1

Object and Environment

Gregory Kline

In this course students will explore the sculptural object as a self contained form and as an element within a found or created environment. Traditional materials such as steel wood plaster and concrete will be taught concurrently with more ephemeral materials including paper wire mesh and found materials. Ideas originating within the traditions of modernism postmodernism minimalism post minimalism installation art and public art will be introduced through slide lectures readings and independent research. The course will culminate in an independent project. An introductory level course in sculpture is recommended.

IA-0240-1

Intermediate Fiction Writing

Lynne Hanley

Intended for Division II students whose concentrations include fiction writing this course will be a workshop in which students' own writing will be the primary subject of discussion. Students will be asked to draft and revise three short stories write commentaries on their classmates' work and participate in class critiques. Students should have had at least one writing workshop and one reading course in literature prior to taking this course and should expect to read two or three published short stories each week some selected by the instructor and some by their classmates. Students will be encouraged to explore the relation between storytelling and social change and to raise questions about the role of the writer in contemporary society. Instructor permission is required which will be granted after the first meeting of class. Permission restricted to second-and third-year students with priority given to third-year students who need the course for Division II concentrations in Creative Writing.

IA-0242-1

IA-0242-1 LM-0242-1

Designing All the Way, from Concept through Production

Donna Cohn

Students in this 200-level class will participate in the process of developing a product idea from concept through to production. The class will function as a model design firm with the goal of developing one or more viable products over the course of the semester. Students may bring one of their current projects to this class or choose to pursue a new idea. Throughout the course students will consider the factors that make a product easy to use and accessible to a wide range of consumers. The class will be structured to emphasize the benefits of collaboration. Phases of product development will include brainstorming research and information gathering competitive analysis determination of pricing and production design and working within a global economy. Throughout the course students will work towards improving visual communication skills and the ability to convey ideas. Students will be required to establish basic competency using SolidWorks a 3-D modeling software program. Access to a later model PC laptop is not required but is highly desirable. Additional class labs will be held to provide support for learning SolidWorks.

IA-0249-1

Gender and Love in Islamic Societies

Nathalie Arnold

How do Muslim men and women in Oman Egypt Lebanon Iraq and Iran find love security and affection? How do people experience polygamous marriages or divorce? How does Islam shape ideas about appropriate gender behavior? How are transgenderedness and transsexuality practiced in Iraq Pakistan Kenya and India? And what can the experiences of people in places far from North America have to tell us about our own varied approaches to love gender hardship and success? In this interdisciplinary seminar students will explore several kinds of information--life-histories ethnographies fiction and film-- that highlight the diversity of specific Islamic contexts as well as the common beliefs and practices that can give broadly consistent shape to human experiences in 'the Islamic World.' Students will also actively examine the gendered cultural and religious dimensions of our own lives to gain insights into what it means to be human wherever or whoever we are. Possible Readings: Deborah Amory Narya Atiya Mariama Ba Ghalib Dhalla John Esposito Minou Fugelsang Badruddin Khan Steven O. Murray Fatma Mernissi William Roscoe Marjane Satrapi Jehoda Sofer Unni Wikkan.

IA-0285-1

IA-0285-1 HACU-0285-1

Laban Movement Analysis

Rebecca Nordstrom

Laban Movement Analysis(LMA) is a system for describing measuring and classifying human movement. Through study and physical exploration of the basic effort shape body and space concepts students will examine their own movement patterns and preferences (with the potential for expanding personal repertoire) and develop skill in observation and analysis of the movement of others. The course is open to students from varied disciplines and there will be opportunity for exploration and application of LMA concepts and principles to individual movement education movement therapy and nonverbal communication.

IA-0294-1

IA-0294-1 HACU-0294-1

Embodied Imagination

Daphne Lowell

Imagination has both conscious and unconscious dimensions: in one we use craft and skill to express something; in the other lies images intuitions demons and muses that fuel (or block) conscious creations. Ultimately it is through the skillful union of both that original articulate art is made. This course will study the unconscious dimensions of imagination using a practice known as Authentic Movement and other forms of active imagination to explore and tussle with the images that stir in our dreams. It will also bring together students from a variety of art disciplines and purposefully ask them to play with media outside their training in order to provoke fresh perspectives on creativity's dynamics. Designed for upper-level students who have formal study in their medium the course will use movement as a primary mode of entry and the body as a potent metaphor but it requires no experience in movement/dance. Prerequisites: Previous courses in any art medium.

IA-0318-1

Advanced Poetry Workshop in Revision

Paul Jenkins

Why revise poems? How? What about the first-thought-best-thought position? What do established poets have to say -- or show in response to the perils and promise of the revising process? Intended for writers undertaking a Division III project in poetry and final-semester Division II writers this course will explore the difference between revision-as-fine-tuning and radical revision but focusing centrally on how we do our own revising in the company of workshop members. Instructor permission only to be decided at the first class meeting (instructor on sabbatical leave during the Spring 2004 semester.)

IA-0336-1

Division III Concentrator's Seminar in Visual Art

William Brayton

This critique centered seminar will provide a forum for the discussion of independent visual art production in two three and four dimensional media at the upper Division II and Division III levels. Readings will be incorporated to define historical paradigms and elucidate contemporary issues. Nationally and internationally known visiting artists will present their own work and conduct critiques. Slide lectures and independent research will be used to inform and broaden class discussions. Weekly rotating critiques will provide ample time for the discussion of individual artwork.

LM-0135-1

OPRA-0135-1 LM-0135-1

Introduction to Soft Goods Design

Glenna Alderson

This course involves understanding the design process through soft goods equipment design. Students will be introduced experientially to applied design principles. Students will learn basic sewing and soft goods construction techniques by designing and creating a series of useful soft goods items including clothing functional outdoor products and equipment that improves the lives of people with disabilities with each project building on the skills and techniques learned from the last. Students will keep a design log to track and understand their design process. No previous design or sewing experience is required. Additional topics of discussion include: anatomy ergonomics design for people with special needs establishing design parameters and market influence on design.

LM-139T-1

IA-139T-1 LM-139T-1

The Human Machine/Interface

Donna Cohn

The manufactured or built objects around us are generally intended to make our lives easier more productive and more comfortable. In this course students will examine physical and visual aspects of products in conjunction with behavioral tendencies of human beings in order to analyze what makes something intuitive and easy to use. This is a project-based course in which students will choose a product or environment to investigate analyze and redesign to better serve a particular population or user. Students will be called upon to use a combination of speaking writing digital technology drawing and basic shop skills in the analysis development and presentation of final projects. For more information please contact Donna Cohn at dcohn@hampshire.edu 559-6032. This is an enhanced tutorial and registration in ET TRN Transformations is required. EXP PRJ PRS

LM-0180-1

IA-0180-1 LM-0180-1

Design Fundamentals: Building the Backbone of Your Design Abilities

Colin Twitchell

This activity and project-based course will enable you to improve your design ability. Students of both artistic and applied design will gain deeper insights into their own design process and will learn techniques that will enhance their design creativity and skills. This course will explore the design process by examining many of the components that make up design. Utilizing assistive technology as a platform such elements as prototyping sketching drafting research methods material applications fabrication techniques design style and aesthetics will be investigated. Divisional work may be accomplished through this class by working in conjunction with a faculty sponsor. EXP PRS PRJ

LM-0242-1

IA-0242-1 LM-0242-1

Designing All the Way, from Concept through Production

Donna Cohn

Students in this 200-level class will participate in the process of developing a product idea from concept through to production. The class will function as a model design firm with the goal of developing one or more viable products over the course of the semester. Students may bring one of their current projects to this class or choose to pursue a new idea. Throughout the course students will consider the factors that make a product easy to use and accessible to a wide range of consumers. The class will be structured to emphasize the benefits of collaboration. Phases of product development will include brainstorming research and information gathering competitive analysis determination of pricing and production design and working within a global economy. Throughout the course students will work towards improving visual communication skills and the ability to convey ideas. Students will be required to establish basic competency using SolidWorks a 3-D modeling software program. Access to a later model PC laptop is not required but is highly desirable. Additional class labs will be held to provide support for learning SolidWorks.

LS-0101-1

IA-0101-1 LS-0101-1

Elementary Spanish I

This course is designed for students with no background in Spanish. This class is taught almost entirely in Spanish. Students are introduced to basic grammatical structures (including past present and future tenses) and by the end of the semester are able to communicate in verbal and written forms about personal information daily activities future plans and past experiences. This is an oral-based course that focuses on fluency with attendance and classroom participation counting for 50 percent of the requirement for credit. Topics of study are based on assignments from the course textbook Plazas current and global events and the students' experiences. The class meets 5 hours per week and is limited to 15 students. PRS PRJ

LS-0101-2

IA-0101-2 LS-0101-2

Elementary Spanish I

Amanda Damon

This course is designed for students with no background in Spanish. This class is taught almost entirely in Spanish. Students are introduced to basic grammatical structures (including past present and future tenses) and by the end of the semester are able to communicate in verbal and written forms about personal information daily activities future plans and past experiences. This is an oral-based course that focuses on fluency with attendance and classroom participation counting for 50 percent of the requirement for credit. Topics of study are based on assignments from the course textbook Plazas current and global events and the students' experiences. The class meets 5 hours per week and is limited to 15 students. PRS PRJ

LS-0102-1

IA-0102-1 LS-0102-1

Elementary Spanish II

Cecilia Candia

This course is the second semester of first-year Spanish and students enrolled in this course should have taken LS 101 or an equivalent. This class and all subsequent LS courses are taught entirely in Spanish. Attention is given to building accuracy with grammatical structures introduced in LS 101. More sophisticated grammar structures such as the imperative and subjunctive moods are introduced. All four skill areas (speaking listening reading and writing) are practiced through activities that are based on real-life situations the course textbook Plazas and the students' experiences. This is an oral-based class: Classroom attendance and participation count for 50 percent of the requirement for credit. The class meets 5 hours per week and is limited to 15 students. PRJ PRS

LS-0111-1

IA-0111-1 LS-0111-1

Elementary Chinese I

Kay Johnson

This course will cover the first semester of beginning Chinese. It is offered to students whose schedules cannot accommodate elementary Chinese classes taught at the other colleges. The class will follow the Integrated Chinese textbook series used at Amherst College. This will allow students to continue in the more advanced level classes at Amherst College or the other Five Colleges after

completion of this course. The class will cover speaking reading and writing Chinese characters. Required books are: Integrated Chinese Textbook Level 1 Part 1; Integrated Chinese Workbook Level 1 Part 1; Integrated Chinese Character Workbook Level 1 Part 1. (Students may choose either simplified or traditional character versions of these texts.) The class will meet threetimes a week for one hour each session; students will also schedule two one-hour drill sessions per week. The schedule for classes will be determined at the first meeting in order to suit the scheduling needs of the students who sign up for the course. The first meeting will be on Wednesday September 8 at 5:00 p.m. in the FPH Faculty Lounge. If you have questions or cannot make the first meeting contact Kay Johnson via email <kjohnson@hampshire.edu> or the Social Science office X5547.

LS-0201-1

LS-0201-1 IA-0201-1

Intermediate Spanish I

Cecilia Candia

This course is the first semester of second-year Spanish. Students enrolled in this course should have taken LS 102 or its equivalent. This course is designed to reinforce grammatical structures introduced in first-year Spanish through activities that practice all four skills: speaking listening reading and writing. Classroom activities and topics are connected to the culture and literature of the Spanish-speaking world as well as students' own experiences. Emphasis is placed on accuracy in speaking and writing in Spanish. Attendance and classroom participation count for 50 percent of the requirement for credit. The class meets 5 hours per week and is limited to 15 students.

LS-0202-1

IA-0202-1 LS-0202-1

Intermediate Spanish II

Luisa Maria Rojas-Rimachi

This course is the second semester of second-year Spanish. Students enrolled should have taken LS 201 or the equivalent. This course will solidify grammatical structures of Spanish through activities that practice all four skill areas: speaking listening reading and writing. Authentic materials that focus on the culture and literature of the Spanish-speaking world will be used. As in LS 201 focus will be placed on accuracy in speaking and writing in Spanish. Attendance and classroom participation count for 50 percent of the requirement for credit. The class meets 5 hours per week and is limited to 15 students.

NS-0106-1

Living Dangerously: Earth, Its Resources and the Environment

Steven Roof

Are humans currently living dangerously? Are we destroying our nest? In the past few years scientists have begun to view Earth as a holistic system of interacting components. In this course students will investigate how the natural world operates and examine how society interacts with Earth. Class discussions and weekly projects will introduce the major concepts and techniques of earth science (geology) environmental sciences and resource management. This course will emphasize a hands-on field- and lab-oriented approach to earth and environmental science in which students will learn to observe pose questions build hypotheses and develop answers. Through local field trips students will explore the history of our planet and earth-shaping processes such as earthquakes volcanic eruptions and erosion. By learning how our planet evolves students can then evaluate the current state of Earth and solutions to environmental ills. PRJ PRS QUA REA WRI

NS-0110-1

Science and Popular Opinions

Nancy Lowry

Everybody knows that coffee is bad for you MSG gives you headaches sugar causes hyperactivity in children margarine is better than butter for your health you must drink eight glasses of water a day and coffee and tea don't count and you should never let your dog eat chocolate. What is the scientific basis for these widely held opinions? How accurate is the link between the reporting of scientific studies in the scientific literature and the headlines and articles summarizing studies for the general public? How does the press report conflicting studies? When new research contradicts old research how is it reported and how effectively can the public change its mind? This course will look at popular scientific opinions and compare how they are supported by the scientific literature and reported in the popular press. Students will be challenged to examine their own firmly held beliefs and to look at data and research which inform their opinions. In addition to being an enjoyable exploration of the scientific and popular literature this

class will provide the basic skills and opportunities for completing a substantive research paper in Natural Science. PRJ REA WRI PRS

NS-0112-1

Puzzles and Paradoxes

David Kelly

M. Danesi's The Puzzle Instinct suggests that puzzling is as intrinsic to human nature as humor language music mathematics(?) and other arts. This class will examine historical and contemporary paradoxes and puzzles and their role in scientific thinking and culture. Students will read write and talk about the Riddle of the Sphinx the Minotaur's Maze the Rhind papyrus Zeno Fibonacci Durer magic squares the Konigsberg Bridges Leis Carroll Sam Loyd E.H. Dudeney the Twins Paradox Maxwell's' Demon Bertrand Russell Kurt Godel Hempel's Raven Berrocal Escher Agatha Christie Rubik the Unexpected Hanging Will Shortz the Loony Loop Stewart Coffin Martin Gardner Raymond Smullyan the Prisoner's Dilemma and Newcomb's Paradox. Lots of puzzles will be discovered created classified shared and enjoyed. Student will apply logic and invent math to solve some of them and will test their usefulness in teaching. Armed with examples and experience we'll ask what makes a puzzle 'good'? and why do people puzzle? QUA

NS-0115-1

From Generation to Generation: Seed Saving in Sustainable Agriculture

Rowen White

Seed saving once an essential skill passed through generations of farmers is nearly a lost art. Thanks to many generations of farmers today we find a diverse rainbow of crops in markets seed catalogs and gardensb &Orange peppers yellow watermelons purple tomatoes and blue corn. Is imagination the only limit to such flavors and colors of food crop varieties? The truth is that variation of life adheres to basic patterns and is influenced by dynamic systems such as plant human relationships the environment and plant to plant interactions. Using seed saving as the focal point this course will provide a practical perspective into the dynamic world of plant reproduction genetics and botany. The aim of the course is to deepen studentsb understanding of the importance of genetic diversity indigenous seeds and the need for regional seed sources. Working in collaboration with the Hampshire College Farm we will be doing evaluations and participatory research with several diverse seed crops.

NS-121T-1

Human Biology: Selected Topics in Medicine

Christopher Jarvis, Merle Bruno

Students in this course will learn about the biological function of selected human organs and systems through the study of actual medical cases. Not all human systems will be covered but students will gain a good understanding of how diseases are transmitted how they affect the body and the action of the immune system. The role of modern DNA technology in treating and diagnosing disease will be addressed. Working in small teams students will develop diagnoses for medical cases through reviewing descriptions of patient histories physical exams and laboratory findings. A human biology text medical texts on reserve and Internet resources will help students track down information they need to solve these medical mysteries. Students will choose particular diseases or treatments to investigate in detail and will present their findings to the class and in papers. PRJ PRS QUA REA WRI

NS-131T-1

Drugs in the Nervous System

Ann McNeal

Drugs clearly can affect behavior and mood. From the cup of coffee in the morning to anti-depressant and anti-psychotic drugs substances that affect the nervous system are around us everywhere. There has been an enormous amount of scientific research into the affects of drugs on the nervous system both long-term and short-term. Students will look into some of this research using several specific drugs as examples. In order to understand drug actions students will also study how nerve cells work. It is especially useful to know how nerves communicate with one another through synapses since many mood- altering drugs act at synapses. No scientific background is required. Readings will consist both of introductory materials and scientific papers. Each student will complete a research paper on a topic of her/his choice. PRJ PRS QUA REA WRI

NS-0132-1

Disease, Famine and War: Human Responses and Adaptability

Ventura Perez

This course will review various theories regarding how the human body adapts to biological change (reproduction growth and development and disease) environmental change (pollution climate altitude and malnutrition) and social change (cultural and political processes of exploitation violence and domination). Students will examine the complexities and interconnections between biological adaptability and sociopolitical systems. Students will also explore the adaptive flexibility that allows humans to adjust to changing conditions in the course of their lifetimes. The emphasis of this course will be on the non-genetic processes of human adaptation upon which humans primarily rely such as morphological and physiological acclimation learned behavior technological innovations and social coping strategies. This perspective on human adaptability will be critically evaluated to understand how people attempt to adjust to adverse environmental and social conditions. MCP PRJ PRS QUA REA WRI

NS-135T-1

Forensic Anthropology: Reading the Bones for Trauma and Identity

Debra Martin

This course provides students with hands-on laboratory experience in working with human skeletal remains. Using scientific methods developed in biological anthropology forensics medicine and histology students will learn the basic techniques for the analysis of human bones and teeth. Using primary research articles and laboratory exercises students will learn how to read the bones for clues to the identity of the individual as well as clues about the person's life. Age at death sex occupation handedness stature ethnic affiliation and the presence of disease and trauma are some of the things that can be obtained from the scientific investigation of remains. Students will critically read and evaluate the past use and present trajectory of forensic anthropology in a number of contexts such as archaeology homicides mass graves civil wars and historic cemeteries. Students will design and carry out an original research project and present the results at the end of the semester. The Osteology Trauma Lab(OTL)will be the primary source for projects and students interested in this class can learn more about it at <http://carbon.hampshire.edu/~dmartin>. This course is part of the Culture Brain and Development Program. PRJ PRS QUA REA WRI

NS-0150-1

Agriculture, Ecology and Society

Brian Schultz

This course will examine agriculture as a set of ecological systems and issues including related social aspects. It refers to ecology in both the sense of interactions between organisms (e.g. crops and pests) and their environment and in the larger-scale sense of environmental impacts. A broad range of topics will include crop pests pesticides and alternative methods of pest control soil erosion vs. conservation agricultural inputs and water pollution the problems of local farmers and of developing countries in food production the advantages of buying local community-supported agriculture (CSA) and more. Students will spend time in the field at our own Hampshire College farm and CSA as well as visit some nearby farms. The course work will consist of readings discussion short assignments field work and group and independent projects. PRJ QUA REA WRI

NS-0153-1

Natural History of Infectious Disease

Lynn Miller

Did you ever wonder why Jewish grandmothers who make gefilte fish from Norwegian sturgeon so frequently are parasitized by tapeworms? Maybe not but who gets parasitized when and by what is highly significant to understanding the history of humankind. In this seminar students will read and think about the failure of modern (Western) medicine to eliminate most of the tropical diseases of Homo sapiens. Students will also introduce the workings of Hampshire College and will read R. S. Desowitz's Federal Bodysnatchers and The New Guinea Virus and Who Gave Pinta to the Santa Maria? and other articles from the medical and scientific literature. Each student for an evaluation must write three essays and give one seminar on the public health medical social aspects of one of these parasitic diseases (malaria schistosomiasis trypanosomiasis kala-azar Guinea worm etc.) focusing on the disease in one particular tropical or subtropical country. Students are encouraged to work in small groups on one parasite. All students are expected to participate in the seminar to write three essays from the original literature and to lead one seminar. During the seminar students will spend time thinking and working on the skills needed for successful college-level work: reading study habits seminar skills and writing. MCP PRJ PRS QUA WRI

NS-0159-1

Migration and Health

Fatemeh Giahi

This course will examine the various outcomes of migration on health nutrition and overall well-being of individuals communities and nations. World population trends and projections of migration growth will be studied. The question of whether migration is a cause or a consequence of poor socio- economic conditions of populations will be explored. Nutrition and health related problems of all kinds of population movements including refugees internally displaced people and economic migrants within countries and across borders will be discussed. Special attention will be paid to the causes and consequences of rural-to-urban migration in developing nations. The course consists of lectures discussion and films. In addition to writing assignments students will be expected to complete a research project on migration related health problems of a population in a country of choice during the semester. PRJ PRS QUA WRI

NS-0161-1

Calculus In Context

David Kelly

The calculus provides the language and some powerful tools for the study of change. As such it is an essential subject for those interested in growth and decay processes motion and the determination of functional relationships in general. Students will investigate dynamical systems from economics ecology epidemiology and physics. Computers are essential tools in the exploration of such processes and will be integral to the course. No previous programming experience is required. Topics will include: 1) dynamical systems 2) basic concepts of calculus-- rate of change differentiation limits 3) differential equations 4) computer programming simulation and approximation 5) exponential and circular functions. While the course is self-contained students are strongly urged to follow it up by taking NS 316 Linear Algebra or the Calculus II to further develop their facility with the concepts. Optional evening problem sessions will be available. Regular substantial problem sets will be assigned and will constitute the heart of each student's course work. QUA

NS-166T-1

Natural History of the Connecticut River Valley

Kenneth Hoffman

Glaciers continental collisions and 10000 years of human occupation have left their marks on the Hampshire environment. In this course students will learn how to decode the records these transformations have left in the landscape and learn to visualize and predict the changes currently taking place. While students will read and discuss a variety of articles the focus of the course will be our own observations and questions growing out of a weekly field trip. Students will be expected to learn the common trees and shrubs of the area the major ecosystems and the geological and human history of the landscape. Students will be expected to keep a nature journal and to write up a careful report on each week's field trip. In addition each student will do a lengthier project of his/her choosing.

NS-0181-1

Sustainable Technology

Frederick Wirth

The structures and systems of the Hampshire Campus have both obvious and subtle effects on our lives as individuals and as a community. In addition their design construction functioning maintenance and eventual disposal have long-term effects on the environment and the local and global ecology. Students will use these systems to examine a number of ways in which technological decisions can be evaluated in a larger context and in so doing develop tools for evaluating proposals for greening our campus. Students will work problem sets write two papers read and present original literature to the class and develop original projects in fields of interest. Evaluations will be based on class participation problem sets and papers class presentations and a report on the final project. PRJ PRS QUA REA

NS-0194-1

Geological Controversies

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. PRJ PRS QUA REA WRI

NS-0195-1

Pollution and Our Environment

Dulasiri Amarasiriwardena

This course will explore environmental pollution problems covering four major areas: the atmosphere the hydrosphere the biosphere and energy issues. Several controversial topics including acid rain automobile emission ozone layer depletion mercury lead and cadmium poisoning pesticides solid waste disposal and problems of noise and thermal pollution will be addressed. Students will emphasize some of the environmental issues affecting our immediate community as well as those in developing nations. Students will also do several project-based labs gain understanding of scientific methodology and learn how to write scientific research reports. Students are expected to engage in scientific inquiry and to view their investigations in broader context gain a clear sense of scientific process and to develop quantitative oral and written communication skills. Class participation satisfactory work on the required class projects literature critiques and laboratory/field reports are required for evaluation. REA WRI QUA PRS PRJ

NS-0198-1

Ever Since Darwin

Lynn Miller

Humans vary: some short some tall; some fat some thin some prolific some nearly or completely sterile; some clever others dull; some successful and others failures. How much of this variation is due to variation in the genes how much due to different environments and how much due to developmental variation--not coded for or predetermined? Although this question has been studied ever since Darwin many molecular biologists geneticists and evolutionary psychologists (as they term themselves) have concluded that it's all in the genes. However no genes have been found that affect most of the variations listed above. Why have so many become so hereditarian in outlook? In this seminar students will read a tiny fraction of the recent literature on the attempts of some to geneticise everything from children's alleged dislike of spinach to various addictions to brain modules evolved on the African savannah. The principal texts are: Lewontin's The Triple Helix and the multiauthored Alas Poor Darwin: Arguments against Evolutionary Psychology. All students are expected to pick a single topic of interest to them and to write a series of essays on that topic from the original literature. All students are expected to participate in the seminar to write three essays from the original literature and to lead one seminar. During the seminar students will spend time thinking and working on the skills needed for successful college-level work: reading study habits seminar skills and writing. MCP PRJ PRS QUA WRI

NS-0202-1

Chemistry I

Dulasiri Amarasiriwardena

In this course students will learn the fundamental chemical concepts of composition and stoichiometry properties of matter the gas laws atomic structure bonding and molecular structure and chemical reactions and energy changes in chemical reactions. A considerable time will be devoted to learn the use of periodic table as a way of predicting the chemical properties of elements. Students will also emphasize on application of those chemical principles to environmental biological industrial and day-to-day life situations. No previous background in chemistry is necessary but a working knowledge of algebra is essential both because students will be expected to develop skill in solving a variety of numerical problems and because it is essential for understanding some of the subject matter. In the laboratory basic skills and techniques of qualitative and quantitative analysis use of modern chemical instrumentation will be emphasized. Students will also do two project-based labs learn to understand the scientific methodology and learn how to write scientific research reports.

NS-0204-1

Physics I

Frederick Wirth

The beginning of a three-semester sequence in Physics this course will concentrate mainly on mechanics with applications to astronomy. Topics will include kinematics and dynamics in one and two dimensions planetary motion conservation of energy and momentum rigid bodies and rotation and relativity. The course is calculus based and makes heavy use of computer modeling to

develop realistic examples. It is highly recommended that students take calculus in the same semester that they begin this course. Weekly laboratory/field work is required. The labs are grouped into three major projects. Evaluations will be based on class participation problem sets and laboratory project reports.

NS-0206-1

Research Project for the Third Semester

Charlene D'Avanzo

Here is a chance to see how you like doing science-no experience necessary! This course is for students who want to experience research including those who think they might be interested in going further in science. Students will meet with the coordinator who will then match up the students with NS faculty members in all areas. Students will then complete research with those faculty on topics proposed by the faculty member the student or both. The research could be mainly in the lab or field or purely library research; however all projects will include a written paper with references to the literature. The only background needed is completion of the first-year science requirement. At the start of the semester students will learn about the available project areas and will be asked to give first second and third choices.

NS-0222-1

NS-0222-1 SS-0222-1

Southwest Field Seminar: Investigating Violence

Debra Martin, Barbara Yngvesson

This course examines the history and cultural logic of violence enacted imposed upon and resisted by different groups in the American Southwest. This region offers a living laboratory for examining different forms of violence that take shape in the encounter of Hispanic Native American and Anglo populations. Drawing on methods theories and data from archaeological biological and cultural anthropology students examine the effects of violence on the body as well as the role of violence in ideology. Students will examine the representation and understanding of violence from different points of view such as that of the victims versus the perpetrators. Students will critically examine how violence is portrayed to the public in archaeological settings tourist attractions museums and heritage centers. This course involves a mandatory 8 day field trip to the Southwest where students will work on group projects at various sites throughout New Mexico (October 9-16 2004). Students will also be afforded the opportunity to carry out a small independent project of their own design while in the field. The cost of the field trip to each student is \$600 (and this amount needs to be provided during the second week of classes). For more information regarding activities of previous Southwest Field Seminars go to the U.S. Southwest and Mexico website (<http://carbon.hampshire.edu/~southwest>). This course is also part of the Culture Brain and Development Program.

NS-0226-1

Cosmology

George Greenstein

Cosmological models and the relationship between models and observable parameters. Topics in current astronomy that bear upon cosmological problems including background electromagnetic radiation nucleosynthesis dating methods determinations of mean density of the universe; the Hubble constant and tests of gravitational theories. Discussions of some questions concerning the foundations of cosmology and its future as a science. Prerequisites: 1 semester of calculus and 1 semester of a physical science.

NS-0234-1

Molecular Biology: How Genes Express Themselves

Christopher Jarvis

If a brain cell and a liver cell have the same DNA why are they different? What do genes have to do with DNA and what role does duplication and expression of genes play in determining what a cell chooses to be? Students will examine the cellular machinery involved in genetic activation look at how information is stored in the genes and how this information is utilized by the cell. Students will also look at the global regulators of development which give rise to such complex structures as eyeballs and fingers.

NS-0257-1

The Microbial Farm

Jason Tor

A functional and often diverse community of microorganisms are essential to agricultural sustainability despite being frequently overlooked and often poorly understood. Microbial activity is at the heart of nutrient cycling and uptake by plants as well as the recycling of farm wastes into food feeds and fuel. In this course students will learn who these fascinating microorganisms are what they are doing on the farm and how they do it - students will study microbiology in the context of agriculture. Potential topics include soil fertility plant microbe interactions plant pathogens human pathogens plant-animal interactions and the recycling of farm waste through microbial activity. Students will read sections of text books and primary research literature as well as visit the Hampshire College Farm to see microbes in action.

NS-0265-1

Statistics

Brian Schultz

This course will be an introduction to descriptive and inferential statistics with examples drawn from the fields of ecology agriculture public health and clinical medicine. The approach will mainly be applied and hands-on; students will complete a workbook of statistical problems collect and analyze data as a class design and carry out small individual projects do weekly problem sets plus revisions and read and interpret data from the literature. Students will learn to use common computer packages for statistical analysis: Excel and Minitab. Topics will include description estimation and basic techniques for hypothesis testing: z-scores t-tests chi-square correlation regression one-way and two-way analysis of variance and odds ratios. More advanced techniques such as multi-way anovas and multiple regression will also be briefly noted. Students will also discuss the role of statistics in the scientific method and the philosophy of science although the emphasis of the course will be on practical applications in design and analysis.

NS-0277-1

Conservation Ecology

Elizabeth (dr.) Farnsworth

Science is critical for addressing the accelerating loss of biodiversity. This course introduces the principles and practice of conservation ecology. Students will build a strong foundation in the biology and the quantitative methodology used by conservation biologists always with reference to concrete examples. Field and laboratory practice will afford hands-on experience with tools for evaluating species diversity quantifying population trends in rare species modeling the distribution and movements of organisms in space and designing strategies for reserve design and stewardship. Students will draw on case studies from the Pioneer Valley (a regional hot-spot of New England diversity) and around the world. Professional conservation biologists from around the region will offer workshops to illustrate the practical applications of science to conservation problem-solving. Over the semester each student will research and write a professional peer-reviewed conservation and management plan for a rare plant species to be used by the New England Plant Conservation Program Framingham Massachusetts. Prerequisites: Introductory biology course introductory ecology course familiarity with spreadsheets (Excel)

NS-0278-1

SS-0278-1 CS-0278-1 NS-0278-1

Sex on the Brain: Gender, Sex, and Biology

Jane Couperus

This course is designed to examine sex gender and sexuality in multiple contexts. The primary aim of this course is to develop an understanding of the biology and neuropsychology of sex gender and sexuality. Additionally the course will examine how biological and environmental factors influence sex gender and sexuality across development and how these factors influence differences in brain and behavior. Course requirements will include reading primary research articles in the fields of psychology neuroscience sociology anthropology and women's studies. Students will also be asked to conduct library research write several short response and review papers and conduct a larger research project. Students are not required to have a scientific background but they are asked to be open to reading and evaluating scientific research.

NS-0288-1

Inquiry Science Teaching in Middle and High School

Merle Bruno

The specter of standardized testing often discourages science teachers from using class time on projects that support inquiry. Students in this class will examine and evaluate science curriculum materials designed for inquiry-based teaching. They will choose

one of three projects-- either physics chemistry or biology--and work in teams to develop implement and improve activities that support both content learning and inquiry. Projects will focus on concrete issues of interest to students such as health food and assistive design. Students will teach these activities in local schools. Class will meet two times a week and additional flexible times will be needed in the middle of the semester to observe and teach the activities in the classrooms of cooperating teachers. Students will also help plan and participate in Hampshire's Day in the Lab for Middle School students.

NS-0316-1

CS-0316-1 NS-0316-1

Linear Algebra

Kenneth Hoffman

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. The material will be accessible to students who have taken at least one semester of calculus and is useful to most consumers of mathematics. The course focuses on real finite dimensional vector spaces although abstract and infinite-dimensional vector spaces will be discussed towards the end of the semester. Applications will be made to computer graphics environmental models and physics using tools from differential equations Fourier series inner product spaces and the theory of algorithms. Computers will be used throughout. Problem sets will be assigned for every class.

NS-0326-1

Neuropsychopharmacology: Pills and Personality

Bradley Crenshaw

The biochemical explanation of behavior has notable explanatory power today in both scientific and medical/clinical circles. The prevailing paradigm states that the neurochemistry of the brain is responsible not only for mental disorders but also for the subtleties of personality and the normal variations in temperament. The goal of this class will be to understand the relationship between brain chemistry and the mental behaviors mediated by various neurochemical systems. We will necessarily be examining the mechanisms by which drugs--prescription and otherwise--can affect behavior. Finally we will also examine the challenges to these neurochemical models of behavior which claim that the arguments for the connection between brain chemistry and personality are not compelling and are probably wrong. Students will work on an independent project on one favorite psychopharmacological topic of their own choosing. The course will presume familiarity with primary research information: how to find it how to read and evaluate it. The course will stress the development of critical thinking displayed in classroom participation bi-weekly written assignments and the completion of one major research project. Finally students taking the course should have completed at least one previous class on the brain and its behaviors.

NS-0379-1

Research in Environmental Microbiology

Jason Tor

This course is for a relatively small group of more advanced students to participate in some area of on-going research in environmental microbiology and microbial ecology. Topics may include (but are not limited to) the detection of pathogens in surface water cycling of phosphorus in soil or metal-microbe interactions. Depending on the nature of the experiments students will experience everything from basic techniques in culturing microorganisms to advanced molecular analysis. Early in the semester students will take few field trips to collect samples for projects later in the semester readings from primary research literature will be discussed in a journal-club format. A significant amount of time will be spent asking research questions designing experiments and conducting them in the field or lab. Thus the course schedule will be flexible depending on the weather results of our research as they develop and the interest of the participants in the course. Students will meet as a lab group to discuss our progress and will write up the results at the conclusion of the semester. This class is particularly recommended for enthusiastic Division II and III students who have completed at least one course in biology.

OPRA-0101-1

Beginning Shotokan Karate

Marion Taylor

Shotokan Karate is an unarmed form of self-defense developed in Japan. It stresses the use of balance timing and coordination to avoid an attack and as an effective means of counterattack to be used only if necessary. The beginning course will

cover basic methods of blocking punching kicking and combinations thereof; basic sparring; and basic kata prearranged sequences of techniques simulating defense against multiple opponents.

OPRA-0102-1

Intermediate Shotokan Karate

Marion Taylor

This course is for students who have completed OPRA 101.

OPRA-0104-1

Advanced Shotokan Karate

Marion Taylor

This course is for students who have attained the rank of brown belt or black belt. Enrollment is by instructor permission.

OPRA-0106-1

Hatha Yoga

Alyssa Lovell

Students will explore traditional postures with the body mind and breath. This exploration will be a meditative experience including an introduction to the chakra system breathing exercises (pranayama) and sitting meditation. All levels will be accommodated in each class with variations of the postures (asanas).

OPRA-0107-1

Hatha Yoga

Alyssa Lovell

Students will explore traditional postures with the body mind and breath. This exploration will be a meditative experience including an introduction to the chakra system breathing exercises (pranayama) and sitting meditation. All levels will be accommodated in each class with variations of the postures (asanas). This course is the same as OPRA 106.

OPRA-0108-1

Hatha Yoga

Alyssa Lovell

Students will explore traditional postures with the body mind and breath. This exploration will be a meditative experience including an introduction to the chakra system breathing exercises (pranayama) and sitting meditation. All levels will be accommodated in each class with variations of the postures (asanas). This course is the same as OPRA 106 and 107.

OPRA-0109-1

Intermediate Hatha Yoga

Alyssa Lovell

The Intermediate Hatha Yoga Course continues the exploration of Classical Hatha Yoga technique and philosophy. Variations of previously learned postures and posture flows are presented with emphasis on standing postures forward bends backbends spinal twists and inversions. This class provides students who have completed OPRA 106 107 or 108 with a format for continuing study and provides the experienced student with a place to review and deepen an existing practice.

OPRA-0110-1

Intermediate Hatha Yoga

Alyssa Lovell

The Intermediate Hatha Yoga Course continues the exploration of Classical Hatha Yoga technique and philosophy. Variations of previously learned postures and posture flows are presented with emphasis on standing postures forward bends backbends spinal twists and inversions. This class provides students who have completed OPRA 106 107 or 108 with a format for

continuing study and provides the experienced student with a place to review and deepen an existing practice. This course is the same as OPRA 109.

OPRA-0115-1

Beginning Kyudo: Japanese Archery

Marion Taylor

Kyudo the Way of the Bow has been practiced in Japan for centuries. The form of the practice is considered a type of Ritsuzen or standing Zen. It is often practiced in monasteries as an active meditation and contrast to Zazen or seated meditation. The class will concentrate on learning the seven co-ordinations or step-by-step shooting form. The target which is only six feet away serves the archer as a mirror in order to reflect the status of the archer's mind and spirit.

OPRA-0117-1

Advanced Kyudo

Marion Taylor

This course is for students working on formal demonstration forms. Students will expand the study of the formal seven co-ordinations into the more extended forms of Hitote and Reisha and demonstrations of synchronized shooting by groups of individuals. Students who have completed OPRA 115 can take the course.

OPRA-118A-1

RAD: (Rape Aggression Defense) - Basic Self Defense

Troy Hill, Kathy Kyker-Snowman

The Rape Aggression Defense system is a program of realistic self-defense tactics and techniques. The system is a comprehensive course for women that begins with awareness prevention risk reduction and avoidance while progressing on to the basics of hands-on defense training. It is dedicated to teaching women defensive concepts and techniques against various types of assault by utilizing easy effective and proven self- defense/martial arts tactics. The RAD system of realistic defense provides women with the knowledge to make an educated decision about resistance. Safety and survival in today's world require a definite course in action. Women will learn effective options for taking an active role in their own self-defense and psychological well being. All physical abilities are welcome and no previous experience is necessary but consistent attendance or making up classes is necessary. Class meets in the South Lounge of the RCC on Thursdays 1:00-3:00 PM; from September 9 to October 14.

OPRA-118B-1

RAD: (Rape Aggression Defense) - Basic Self-Defense

Karen Pauly, Marion Taylor

The Rape Aggression Defense system is a program of realistic self-defense tactics and techniques. The system is a comprehensive course for women that begins with awareness prevention risk reduction and avoidance while progressing on to the basics of hands-on defense training. It is dedicated to teaching women defensive concepts and techniques against various types of assault by utilizing easy effective and proven self- defense/martial arts tactics. The RAD system of realistic defense provides women with the knowledge to make an educated decision about resistance. Safety and survival in today's world require a definite course in action. Women will learn effective options for taking an active role in their own self-defense and psychological well being. All physical abilities are welcome and no previous experience is necessary but consistent attendance or making up classes is necessary. Class meets in the South Lounge of the RCC on Wednesdays 4:00-5:45 PM; from October 13 to November 17.

OPRA-0120-1

T'ai Chi

Rob Zilin

T'ai Chi is an enjoyable exercise which gives a feeling of exquisite mental calm and emotional ease. T'ai Chi does not strain joints or ligaments but actually heals them and teaches the body to move with perfect efficiency. T'ai Chi will not strain the heart or circulatory system but is a gentle and effective tonic to the heart. T'ai Chi is especially beneficial to the functions of the internal organs and builds up the body from the inside out. T'ai Chi has its origin as valid martial discipline. Our emphasis will show the contrasts and similarities of the health art and martial art. This 2 hour class is open to beginner and experienced students. During the first few classes students will practice in groups depending on experience and ability.

OPRA-0123-1

Beginning Whitewater Kayaking

Michael Alderson

No experience required except swimming ability. Learn the fundamentals of kayaking and basic whitewater skills including: equipment strokes rescue maneuvering eddy turns ferrying bracing river reading surfing and kayak rolling.

OPRA-0124-1

Beginning Whitewater Kayaking

Robert Penn

No experience required except swimming ability. Learn the fundamentals of kayaking and basic whitewater skills including: equipment strokes rescue maneuvering eddy turns ferrying bracing river reading surfing and kayak rolling. This course is the same as OPRA 123.

OPRA-0126-1

Beyond Beginning Whitewater Kayaking

Glenna Alderson

This course is for people who have had previous whitewater experience. Students will learn and perfect advanced whitewater techniques on class III water. Prerequisites include a kayak roll on moving water and solid class II+ skills.

OPRA-0131-1

Outdoor Adventure Sampler

Karen Warren

This course is an opportunity to experience the many activities that make up outdoor adventure. The class will also expose students to natural areas in the local region. Students will engage in the activities on a variety of levels from a beginning introduction to a refinement of skills. Activities will include canoeing sea kayaking mountain biking climbing hiking ropes course and group initiatives.

OPRA-0135-1

OPRA-0135-1 LM-0135-1

Introduction to Soft Goods Design

Glenna Alderson

This course involves understanding the design process through soft goods equipment design. Students will be introduced experientially to applied design principles. Students will learn basic sewing and soft goods construction techniques by designing and creating a series of useful soft goods items including clothing functional outdoor products and equipment that improves the lives of people with disabilities with each project building on the skills and techniques learned from the last. Students will keep a design log to track and understand their design process. No previous design or sewing experience is required. Additional topics of discussion include: anatomy ergonomics design for people with special needs establishing design parameters and market influence on design.

OPRA-0141-1

Aquatic Life Skills

Glenna Alderson

Becoming a competent performer in the water requires learning some basic fundamental skills. If you have the desire to learn to swim here is the perfect opportunity! This class will focus on helping the adult student better understand and adapt to the water environment. We will work on keeping the 'fun in fundamentals' as students learn floats glides propulsive movements breath control and personal safety techniques. This course is taught by an American Red Cross certified instructor and is otherwise known as Beginning Swimming - Level 1.

OPRA-0149-1

Openwater SCUBA Certification

, Project Deep

This is an N.A.U.I. sanctioned course leading to open water SCUBA certification. One and one-half hours of pool time and one and one-half hours of classroom instruction per week. Fee: \$195 plus mask fins snorkel and text. All other equipment provided. Prerequisite: adequate swimming skills.

OPRA-0151-1

Top Rope Climbing

Michael Alderson

This course is for beginning and experienced rock climbers. It will cover basic safety techniques rope work knots and climbing techniques. Enjoy the opportunity to exercise your body and mind at many local climbing areas as well as Hampshire College's indoor climbing wall. Beginners are especially welcome.

OPRA-0152-1

Top Rope Climbing

Kathy Kyker-Snowman

This course is for beginning and experienced rock climbers. It will cover basic safety techniques rope work knots and climbing techniques. Enjoy the opportunity to exercise your body and mind at many local climbing areas as well as Hampshire College's indoor climbing wall. Beginners are especially welcome. This course is the same as OPRA 151.

OPRA-0157-1

Mountain Biking

Michael Alderson

The Pioneer Valley has some of the best mountain biking trails in the United States. The trail system in the Holyoke Range (Hampshire's backyard) has some of the Valley's best riding and will be our classroom for mountain biking. Students will spend part of the class time riding for fun and fitness and some time on improving riding skills. This class is ideal for people with basic bike handling skills who are interested in improving technical riding skills and fitness.

OPRA-0174-1

Basic Fitness and Training

Troy Hill

This course will give students background knowledge first-hand experience in stretching weight lifting and aerobic conditioning. Students will learn the basics of flexibility training using heart rate to guide aerobic conditioning and assist in designing an individualized weight-training program. Each class session will include stretching running/walking and weight lifting. People who have never been involved in a fitness program are especially welcome.

OPRA-0181-1

Fundamentals of Basketball

Troy Hill

If you like basketball but have little or no experience this is the class for you. Students will work on the basic skills of basketball such as dribbling passing shooting rebounding and defense. Students will also spend time focusing on the rules of the game and playing.

OPRA-0190-1

Outdoor Event Creation Management

Robert Penn

In this hands-on course students will gain experience and valuable job skills. The focus of the course will be to plan organize publicize and conduct an outdoor event and the Five College Outdoor Festival during the semester. Topics such as event planning and management sponsorship programming and public relations will be applied experientially as students work to conduct a successful event. Possible events include a climbing competition a mountain bike race trail or river clean-up day an outdoor film festival or

series and an outdoor leadership conference. No prior event management experience needed just the ability to work with others and the desire to have fun.

OPRA-0205-1

Social Justice in Outdoor Experiential Education

Karen Warren

This course will address issues of diversity and social justice in the outdoors. Current theories of social justice education racial identity development gender studies and adaptive recreation will be applied to contemporary outdoor programming. Using experiential activities readings field visits individual projects and discussion students will explore the importance of race gender ability and class awareness in outdoor education work.

OPRA-0208-1

Experiential Education: From Theory to Practice

Karen Warren

This course will offer an overview of the theoretical tenets of experiential education and how they can be applied in a variety of settings including the outdoors and alternative and traditional classrooms. Topics to be addressed include current issues in experiential education oppression and empowerment in education teaching experientially creative expression and the historical and philosophical basis of experiential education. The course format will include readings discussion guest speakers field experiences and individual research and presentations on experiential education. An emphasis of the course will be for students to develop and work with curricula based on experiential learning by creating student facilitated workshops and gaining exposure to experiential education methodology currently employed in the local area. The course is designed for Division II and III level students.

SS-0101-1

Remapping las AmTricas: Introductory Perspectives in Latina and Latino Studies

Wilson Valentin

With the United States recognized as one of the largest Spanish-speaking nations in the world it is no wonder there is growing interest in Latina/o Studies. Why do 40 percent of all Puerto Ricans live in the United States and close to a half a million Dominican immigrants and citizens claim New York City as their home while an equal number of Latinos reside in Massachusetts? How and why did these migration patterns develop? More so what impact are Latina/o communities having upon the U.S. cultural social and political landscapes? How are Latinos expressing affirming and transforming their identities? Utilizing an interdisciplinary framework this course will introduce you to Latina/o communities in the United States emphasizing how they're remapping the Americas. MCP PRS REA WRI

SS-0104-1

Music and Politics of Latin America

Michelle Bigenho

What makes music political? When is music placed in a realm that supposedly exists outside of politics? In this course students will explore these questions in relation to Latin American musical expressions in ritual contexts dance venues and popular culture. Through anthropological and ethnographic texts recordings and films the class will discuss the significance of the pull between traditional and modern in Latin American music the possibilities of invented traditions the complexities of aesthetics within political projects and the power stakes in these issues. Students will gain an understanding of the Latin American region a familiarity with the kinds of questions posed by cultural anthropologists and an introduction to frameworks for studying both dance and music in social and cultural terms. MCP PRJ REA.

SS-0110-1

The Making of Modern South Asia

Vivek Bhandari

A sub-continental space of well over a billion people South Asia has witnessed the complex overlap of colonialism imperialism and nationalism in a period of less than 300 years. More recently following the events of 9/11 the region has received growing attention as a place where democratic and authoritarian rule coexist and more generally as an area of extremes. In this course students will discuss the economic social cultural and political forces that facilitated processes of nation-building in the region and

attempt to identify the contradictions and ironies that are characteristic of modern South Asia. Using academic monographs literary texts personal narratives and films - students will study how various scholars and artists have treated the region's history and culture. Students will also experiment with primary sources and bring some of the most compelling problems of South Asia's history into sharper focus. By addressing the specifics of the history of South Asia the course also hopes to bring questions of doing history into sharper focus and explore what developments in social and political theory have to offer as a guide to the future. MCP PRJ PRS REA WRI

SS-0113-1

Religious Fundamentalism

Abraham Zablocki

This course investigates the nature of religious Fundamentalism in the world today. We will seek to understand how specific forms of Fundamentalist practice ideology and institutions have emerged from particular historical encounters especially with modernity science liberalism and colonialism. At the same time we will examine the idea of Fundamentalism as a general category of religion with validity across cultural contexts. Through case studies drawn from contemporary accounts of Christian Muslim Jewish Hindu and Buddhist Fundamentalists we will investigate the tension between analyses which emphasize issues of cultural particularity and other analyses which rely upon cross-cultural categories of understanding. MCP PRJ PRS REA WRI

SS-0115-1

Political Justice

Lester Mazor

This seminar will examine the way politics law and justice intersect in dramatic political trials. Students will examine the characteristics functions and limits of the trial process and explore theories of the relation of law to politics and both to justice. The bulk of the course will consist of close study of notable political trials such as the Sacco-Vanzetti case the Rosenberg case the Chicago Conspiracy trial the Nelson Mandela case and the Angela Davis case. What political ends were at stake and whether justice was done will be persistent questions. Readings will include trial transcripts and news accounts; Kafka The Trial; and Kirchheimer Political Justice. Students will write critical essays and research papers working in small groups to develop collections of source materials and class presentations about particular cases. MCP PRJ PRS REA WRI

SS-118T-1

Media Literacy, Popular Culture and Education

Kristen Luschen

Contemporary educational debates often position schools and media as vying for youth's allegiance. This course takes for granted that popular culture is a site of education (cultural pedagogy) that overlaps with and is as significant as the education that occurs in schools. In this course students will examine popular culture as an educational entity particularly with regard to how it teaches about childhood youth and schooling. Students will explore the complicated relationship between schools and popular culture demonstrated by the ways that companies such as Disney Kotex and Snapple are invested in schools for instance. Finally students will explore approaches to media literacy and develop ideas for critical media education. Readings class discussions and frequent film screenings will encourage our purposes by providing engagement with specific topics texts and cultural forms. This is an enhanced tutorial and registration in ET TRN Transformations is required. MCP PRJ REAWRI

SS-0121-1

What is Psychology?

Lourdes Mattei

What is psychology? A science? A modern social construction or concept? This introductory course will be organized around certain fundamental questions relevant to the study of the psychological in contrast to--as well as in light of -- the social dimensions of human experience. Students will address psychology's emergence as a modern discipline; its long-standing debates and controversies will be examined in order to look at our ideas of the person (self/personality/identity) and its relationship to society. This course is intended for incoming or first-year students who might be interested in reflecting critically on the insights and prejudices that psychology brings to the social sciences. MCP PRS REA WRI

SS-127T-1

HACU-127T-1 SS-127T-1

Mills to Lofts: Transforming Space and Community through Design

Myrna Breitbart, Karen Koehler

Since the early days of industrialization horrific images of industrial cities have fed the popular imagination. These same places are now the focus of many cultural revitalization strategies. How and why have the images and social reality of the urban industrial landscape evolved over time? Through a series of case studies students will examine the changing use and representation of factory mill and warehouse spaces in literature film photography and painting as well as urban planning and public policy. Employing multiple perspectives (e.g. art history architecture political economy cultural studies and urban design) students will consider many of the complex social political and economic issues raised by the factory's changing role in capitalism from its origins to the contemporary re-use of mills for museums artist lofts housing and retailing. We will also explore the growing role of the arts and culture in contemporary urban industrial revitalization through field trips that will take place on occasional Fridays. This is an enhanced tutorial and registration in ET TRN Transformations is required. MCP PRJ PRS REAWRI

SS-130T-1

Farming in America

Robert Rakoff

Even though only a small percentage of Americans live and work on farms today farming still occupies a privileged place in American culture and plays an important role in our economic system. The values associated with the family farm still resonate in our cultural life: family nature fertility simplicity purity community individualism. But all capitalist farms whether small family operations or huge agribusinesses face daunting risks: getting land and loans finding and keeping markets coping with nature's uncertainties competing with one's neighbors and with growers all over the world struggling against powerful middlemen. In this course students will study the history and contemporary political-economic reality of farming in a capitalist world examining both mainstream and alternative agriculture. Students will consider a wide variety of writing and films by and about farmers rural communities and agricultural policy. Students will have the chance to do first-hand research on farm issues both historical and contemporary.

SS-0132-1

Critical Race Theory: The Color of Law, Politics, and Gender

Falguni Sheth, Margaret Cerullo

Critical race theory emerged out of a series of critical responses to the American legal structure. These responses which include the American Realist School of the 1920s and 1930s and the Critical Legal Studies school of the 1960s and 1970s questioned the formalism and objectivism of the law which purported that laws legal institutions legal outcomes and decisions were based on neutral objective and impartial criteria that abstracted from vested interests such as property power and social class. While the American Realists and the Critical Legal Theorists offered trenchant critiques of the purportedly neutral stance of the law their analyses reflected a myopia that did not take into account other weights which also affected the transformation of laws and cases such as race and sex. In the 1980s Critical Race Theorists began to ask questions such as how are certain cases affected by the views of judges on the question of race ethnicity in addition to class and power? How are the issues which are decided to be of importance in this country affected by the recognition or invisibility of race? Is race an interesting or significant factor in the emergence of various legal disputes on issues such as discrimination free speech reproductive rights domestic violence affirmative action and immigration? Students will legal and political philosophers who consider themselves part of this school including some of the following: Neil Gotanda Kimberle Crenshaw Derrick Bell Charles Mills Anita Allen Dorothy Roberts Ian Haney Lopez Lucius Outlaw. REA WRI

SS-140T-1

Enlightenment Workshop

Jutta Sperling

This course is designed to introduce students to select topics in eighteenth-century French history as well as to independent research and group work. After an introductory period in which students will read texts in common students will form groups and lead class discussions on topics and materials of their choice. At the end of the semester students will write one long research paper and present their work in the form of a mini-conference. Topics to be discussed might include: the writings of Rousseau Diderot and d'Alembert; women writers and the salonniers; Descartes and women scientists; Habermas's conception of the public sphere in pre-revolutionary France; Marie Antoinette in pornographic literature; the onset of the revolution and the dilemma of representation. PRJ PRS REA WRI.

SS-0149-1

History of Love and Dating in the United States

Lili Kim

How have people historically fallen in love and with whom? What can we learn about our society and culture through examinations 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 in the 20th-century United States. Topics include the making of homosocial/sexual cultures interracial dating acceptability of cohabitation without marriage and emergence of professional dating services. Students will pay particular attentions to major political events and cultural movements such as the introduction of an Equal Rights Amendment and the New Woman in the 20's the Cold War politics in the 50's and the counterculture movement and the women's liberation movement during the 60's that helped to change the way people thought about and practiced love and sex. Students will be heavily immersed in identifying and interpreting primary sources such as popular magazine ads articles and novels that reflect the culture and trends of romantic love and dating in the 20th-century United States. MCP PRJ PRS WRI

SS-0149-2

History of Love and Dating in the United States

Lili Kim

How have people historically fallen in love and with whom? What can we learn about our society and culture through examinations 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 in the 20th-century United States. Topics include the making of homosocial/sexual cultures interracial dating acceptability of cohabitation without marriage and emergence of professional dating services. Students will pay particular attentions to major political events and cultural movements such as the introduction of an Equal Rights Amendment and the New Woman in the 20's the Cold War politics in the 50's and the counterculture movement and the women's liberation movement during the 60's that helped to change the way people thought about and practiced love and sex. Students will be heavily immersed in identifying and interpreting primary sources such as popular magazine ads articles and novels that reflect the culture and trends of romantic love and dating in the 20th-century United States. MCP PRJ PRS WRI

SS-165T-1

Identity

Berna Turam

The broad aim of the course is to explore how self-identity is formed through social political historical and cultural processes. Identity will be analyzed in its interaction with broader social and political structures. Students will examine how identities are impacted by contemporary transitions such as Islamization westernization secularization medicalization and the expansion of civil society across the globe. A variety of identities and identity politics across cultures will be examined within the structural frameworks. Power dynamics will be incorporated into the core of politics at the interpersonal and institutional levels. This is an enhanced tutorial and registration in ET TRN Transformations is required. PRJPRSREAWRI

SS-171T-1

Children and their Cultural Worlds

Kimberly Chang, Rachel Conrad

How do children experience and navigate their multiple and conflicting cultural worlds? In this course students will explore this question by focusing on children's experiences and understandings of race as one defining aspect of their cultural worlds. Students will read what teachers parents and scholars have written about children's encounters with race and racism and its relation to cultural identity. Students will also look at the ways in which children's literature has addressed these issues. This course has an important community-based learning component giving students the opportunity to participate in a local multicultural afterschool program where they can put into practice what they have learned. This course is particularly appropriate for students who have had previous experience working with children. MCP PRSREA WRI

SS-0172-1

From African to African-American in Early U.S. History

Amy Jordan

Historians of slavery in the Americas struggle to define the processes through which diverse groups of Africans became African-Americans. In this class students will explore some examples of how scholars seek to address this compelling historical

problem. Students will examine historical scholarship films slave narratives and some primary documents. These sources will provide students with many historical examples of African-American cultural formation in the context of broader economic and political transformations. Students will examine how these processes occur within the context of the American French and Haitian Revolutions. Our discussions will focus on the fluidity of religious cultural and national identities and explore the varied meanings of home and foreign to Africans swept up in the brutality of the transatlantic slave trade. The course stresses class discussions where students will have opportunities to formulate their own perspectives on African-American cultures and grapple with the difficulties of analyzing the consciousness of people who left few conventional written sources. MCP PRS REA WRI

SS-176T-1

World War II and the Craft of Storytelling

Aaron Berman, William Ryan

World War II defined an era and transformed the lives of all who endured it. In doing so the war has become a growing source of stories and these tellings will be the subject of the discussions writings and projects in this first-year tutorial. Stories above all provide clues to the meanings we have attached to the politics and experience of the war and the resulting social transformations within the United States particularly with regard to matters of race gender and class. We will draw widely from journalists scholars novelists artists and participants and we will certainly consider whose stories are heard and why. But we also intend to study these writings as human productions in their own right. What do they teach us about the method of history and craft of storytelling? We hope to identify authorial choices and ultimately incorporate what we learn into our own analytical and creative historical writings. EXP MCP PRS PRJ REA WRI

SS-0212-1

Post-War America

Penina Glazer

After World War II the United States emerged as the dominant world power. In the next two decades the society was shaken by major domestic and international changes. Students will look at some of the major dimensions of U.S. society between 1945 and 1975: the onset of the Cold War the emergence of McCarthyism the beginning of the Civil Rights Movement the emergence of the New Left and the birth of modern feminism. Students will write two papers including one research paper.

SS-0213-1

Contemporary Germany in Global Context

Lester Mazor

Germany is a prime example of the dramatic changes that have taken place in Europe since World War II. The country was divided by the Cold War then reunited at the heart of the emerging New Europe--which seeks to become another world power-- in which it plays a key role. Contemporary German culture has been equally vibrant diverse and dynamic: Boll Grass Wolf Johnson Fassbinder Wenders and Beuys are among the internationally acclaimed writers filmmakers and artists of Germany in the last 60 years. This course will focus on German social political economic and cultural history since 1945 examining such topics as the territorial changes and population movements after WWII; the failures of denazification in East and West; the legacy of the Holocaust; the Economic Miracle; the rebels of the Sixties; the rise of the Green Party; the Two Cultures; the fall of the Wall; the problems of reunification; and the response to the pressures of immigration and globalization. Students will write critical essays and a research paper. A film series accompanies this course.

SS-0215-1

Politics of the Abortion Debate

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 freedom. Specific topics of inquiry include: abortion worldwide coercive contraception and sterilization abuse welfare rights population control and the criminalization of pregnancy. Enrollment is open.

SS-0222-1

NS-0222-1 SS-0222-1

Southwest Field Seminar

Barbara Yngvesson, Debra Martin

This course examines the history and cultural logic of violence enacted imposed upon and resisted by different groups in the American Southwest. This region offers a living laboratory for examining different forms of violence that take shape in the encounter of Hispanic Native American and Anglo populations. Drawing on methods theories and data from archaeological biological and cultural anthropology students examine the effects of violence on the body as well as the role of violence in ideology. Students will examine the representation and understanding of violence from different points of view such as that of the victims versus the perpetrators. Students will critically examine how violence is portrayed to the public in archaeological settings tourist attractions museums and heritage centers. This course involves a mandatory 8 day field trip to the Southwest where students will work on group projects at various sites throughout New Mexico (October 9-16 2004). Students will also be afforded the opportunity to carry out a small independent project of their own design while in the field. The cost of the field trip to each student is \$600 (and this amount needs to be provided during the second week of classes). For more information regarding activities of previous Southwest Field Seminars go to the U.S. Southwest and Mexico website (<http://carbon.hampshire.edu/~southwest>). This course is also part of the Culture Brain and Development Program.

SS-0223-1

Social Movements and Social Change: Zapatismo

Margaret Cerullo

On January 1 1994 the day that NAFTA (North American Free Trade Agreement) was signed between Canada the US and Mexico an armed uprising of indigenous campesinos of Chiapas Mexico announced a different vision of Mexico's present and future. The Zapatista Army of National Liberation fought with arms for only 12 days. For the subsequent nine years they have been conducting a different kind of radical political struggle-a revolution to make a revolution possible-that has captured the interest imagination and solidarity not only of large segments of Mexico but throughout the world contributing to creating what today is called international civil society. In this course students will examine the formation practices discourse and goals of Zapatismo. Students will at the same time consider directly the question of how to understand a social movement. Students will look at a variety of different narrations and images that have been produced by participants scholars journalists and imagemakers and ask about their impact on our understanding of zapatismo. During the semester students will have the opportunity to examine primary documents and engage in the kind of thinking that scholars who chronicle social movements do. This course (or an equivalent) is a prerequisite for a January Term trip to Mexico in which students will spend time in Chiapas in Zapatista communities continuing to elaborate our understanding and our questions about Zapatismo. At least a semester's Spanish is also a prerequisite for the trip (can be taken simultaneously).

SS-0225-1

Psychoanalytic Psychotherapy with Children

Annie Rogers

How does psychoanalysis understand the treatment of children and adolescents? How have ideas and practices of child psychotherapy within psychoanalysis changed over time? What does a therapist actually do in play therapy sessions and with what results? These are the major questions we'll address in this course. Students will begin with an overview of various treatment modalities: behavioral cognitive and humanistic approaches to treating children and adolescents so that students can learn the broader field in which psychoanalysis is unique. This course will involve intensive reading of primary sources and short reflective writing on each source. Students will read Freud's Little Hans case as well as his failed treatment of an adolescent girl Dora. Students will also look at Anna Freud's essays on the mechanisms of defense and adolescence as important historical documents. Similarly Melanie Klein's work on the psychoanalysis of children is a crucial part of the history of child treatment as is her Narrative of a Child Analysis. Students will read Donald Winnicott's classic treatment of a young girl The Piggie as well as excerpts from Playing and Reality. Students will also look at more contemporary accounts of child psychotherapy in a psychoanalytic tradition including my book A Shining Affliction and Catherine Mathelin's Lacanian Psychotherapy with Children: The Broken Piano. In a final assignment students will choose one of three novels Araundati Roy's The God of Small Things Toni Morrison's The Bluest Eye or Leah Hagar Cohen's Heat Lightning. After reading the novel students will create a fictional treatment relationship with one analyst from the course (making up a session) and then offer a justification for the analyst's responses to the child involved in the treatment. Students will be expected to prepare for discussions and to participate fully in class.

SS-0229-1

Deconstructing the Popular: Interdisciplinary Perspectives on Race, Identity, and Culture

Wilson Valentin

What do we mean when we say popular culture? In addition how do we go about deconstructing it? In this interdisciplinary seminar we will attempt to answer these questions by analyzing an array of popular cultural expressions such as music cinema theater performance art dance television sport and radio. In this course students will read canonical and contemporary works of ethnic cultural studies critical theory media studies performance studies sociology and history. Students will devote their attention on how racial and gender practices structure and are influenced by the culture industry. During the semester students will also investigate the interplay between class formations and the historical definitions of the popular while also considering the symbiotic relationship between culture social movements and belief systems.

SS-0230-1

HACU-0230-1 SS-0230-1

Controversies in U.S. Economic and Social History

Laurie Nisonoff, Susan Tracy

This course addresses the development of the United States economy and society from the colonial period to the present. Focusing on the development of capitalism it provides students with an introduction to economic and historical analysis. Students will study the interrelationship among society economy and the state the transformation of agriculture and the response of workers to capitalism. Issues of gender race class and ethnicity will figure prominently in this course. This is designed to be a core course for students concentrating in economics politics and history. Students will work on developing research skills in economics and historical methodologies. Classes will have a lecture/discussion format. Students will be expected to attend class regularly lead occasional discussions and write several papers.

SS-0234-1

Globalizing Culture

Abraham Zablocki

This course examines the transformation of culture(s) in light of globalization. We seek to understand how the emergence of new global forms of politics economics media technology violence and religion are generating complex new cultural forms. How have recent thinkers attempted to theorize these transformations? What do terms such as society and culture mean in a radically globalized world? We will be particularly concerned with the emergence of hybrid cultural formations and the consequences of this hybridity for people around the world.

SS-0248-1

Fluid Border: Mexico and the U.S.

Flavio Risech-Ozeguera

Anzald

a describes the U.S.-Mexico border as a thin edge of barbwire...where the Third World grates against the First and bleeds. Nowhere else in the world is there such a close and extensive physical proximity of a post-industrial nation with a developing one. While capital and goods are ostensibly freely traded with Mexico the economic relationship between the produces deeply unequal outcomes. The movement of Mexican workers into the U.S. is strictly regulated in law but only poorly controlled in fact and deeply held notions of racial ethnic and cultural boundaries--and their policy implications--are challenged by the growth of transnational communities on both sides of the line. Emphasizing historical analysis and contemporary theories of nation-state formation and deterritorialization globalization and identity construction the course will challenge students to investigate a range of controversies of the border area including labor immigration cultural and environmental issues.

SS-0249-1

Gender, Kinship, and Ethnicity in the Portuguese Empire (ca. 1500-1800)

Jutta Sperling

Portuguese history has been curiously neglected despite its obvious importance in the context of early colonization and imperial politics. In this course students will investigate how Portuguese gender relations shaped family practices and concepts of ethnicity; discuss medieval Muslim slavery vis-a-vis the early modern Atlantic slave trade; study the impact of Portuguese

colonization on the Indian Ocean region; analyze mutual influences through trade migrations and missions. Students will read plays by Gil Vicente but also travelogues and shipwreck narratives; learn about black confraternities in late-fifteenth-century Lisbon; study the lives of nuns saints and reformed prostitutes in Goa Macao and Brazil; trace the fate of convicts in Spo TomT and Angola; analyze the Jesuits' reports on missions in China and Japan; discuss the Africanization of Portuguese women and their estates in eighteenth-century Mozambique.

SS-0257-1

Transnationalism and the International Politics of Race

Amy Jordan

This course will explore the construction of national and transnational identities in communities of African descent throughout North America. We seek to examine these constructions through several bodies of literature including novels essays slave narratives biographies and historical monographs. A central aspect of our methodological approach is that the literary and historical sources for such an examination should ideally be explored together. For the nineteenth century narratives such as *The Life and Travels of Nancy Prince* will allow us to consider Black mobility across a range of geographical borders including Russia Jamaica and the U.S. Other literary texts such as Martin Delaney's *Blake* will help us to consider the role of the radical imagination in constructing notions of Pan Africanism among 19th century African-American nationalists. Twentieth century texts such as George Schuyler's *Black Empire* will allow us to consider conceptions of nation empire and global capitalism among African Americans seeking alternative constructions of nationality. Assignments will require students to utilize interdisciplinary approaches to research and writing. This course is also listed as African American Diasporas: Literature and Culture English 251 Mount Holyoke. It will be team taught by Michelle Stephens Assistant Professor English American and African American Studies Mount Holyoke and Amy Jordan Assistant Professor of African American History Hampshire College.

SS-0258-1

Storytelling, Mind and Culture

Philip Kelleher

This course will examine the relationship between mind and culture by focusing on storytelling in its various and diverse forms. Some of the questions it will address are: From an evolutionary perspective what were the causes and effects of language especially with respect to the enhanced capacity for narrative it made possible? How did the increasing plasticity of the brain contribute to the development of culture and then permit culture to influence how the mind works? How has this co-evolution of mind and culture manifested itself in art religion and science? The course will consider recent work in the fields of psychology biology and anthropology that attempt to answer these questions. Students should have taken at least one course in psychology anthropology or evolutionary theory. They will complete a series of short papers and a longer final assignment.

SS-0260-1

20th Century Political Philosophy: Citizenship, Nationalism, Toleration, and Exclusion

Falguni Sheth

Political Philosophy in the twentieth century features a reaction to the dominant liberalism of the 16th to the 19th centuries. At its heart lie challenges to notions of subjectivity borders sovereignty and membership. These challenges range from philosophers on the far left to the far right and are core to the issues that we face today internationally as well as in the U.S. Is it the case for example that human rights should be restricted to those who are legal citizens of a country? Are communitarian challenges to liberalism useful for margined individuals such as foreigners refugees and ethnic or sexual minorities or are they even more pernicious? Should we accept that freedom at home and abroad will cost us millions of human lives or don't the ends justify the means? Is cosmopolitanism an acceptable alternative to liberalism or does it privilege those who already have? In this course students will examine these questions among others which are so relevant to contemporary politics. Authors may include some of the following among others: Heidegger Carl Schmitt Arendt Foucault Agamben Taylor Rorty Benhabib Fraser Habermas Rawls Sandel Walzer I.M. Young K.Crenshaw Charles Mills. Prerequisite: At least one theory course preferably in political philosophy ethics or legal or social theory. This course will be reading writing and presentation-intensive.

SS-0261-1

Environmental History of North America

Robert Rakoff

This course examines the historical forces that have shaped the human transformation of the environments of North America since the 16th century. Students will analyze the impact of European settlement colonialism and westward expansion agricultural and industrial capitalism and urbanization on our uses of nature and our ideas of and narratives about the natural world. Students will pay special attention to the rise of the conservation and environmental movements and their impact on wilderness economic production public policy and everyday life and culture. Students will undertake research on the environmental history of specific places.

SS-0263-1

America and the World: The Global Debate Over U.S. Hegemony

Michael Klare

America is now the world's only superpower and it is likely to retain this dominant position for a long time to come. This unique situation has aroused enormous debate both at home and in the world at large over how the United States should wield its enormous power in international affairs. There are some in this country including many senior figures in the Bush administration who argue that the U.S. should use its power unilaterally and to America's exclusive advantage; others argue that the U.S. should employ its power in the interests of the broader international community. This debate has been further sharpened by the war in Iraq and the international opposition it has aroused. This course will examine and assess the domestic and international debates over America's international role and look at particular aspects of U.S. foreign policy. Students will be expected to participate in a series of policy debates on America's response to various international issues (proliferation human rights globalization the environment trade and so on) and to write a paper on a particular problem in foreign affairs.

SS-0266-1

HACU-0266-1 SS-0266-1

Changing Childhoods

Rachel Conrad, Penina Glazer

This course uses the lenses of history literature and psychology to examine changing childhoods in the US over the last 200 years. The emerging field of Childhood Studies has made evident compelling questions about children's lives that can be pursued by working across multiple disciplines reading works of history and literature in addition to texts in child psychology. This interdisciplinary approach will allow us to pursue questions about changing perceptions of the nature and value of children such as: Have children been seen as actors in and shapers of their lives or as passive recipients of adult designs? How have child narrators been used in texts involving complex situations of conflict and violence? In what ways have children's social identities in terms of such factors as race and ethnicity shifted across geographical space as well as across personal and historical time? How have work or play/fantasy been variously understood as the domain of children? Previous coursework in history literature and/or psychology is recommended.

SS-0270-1

Being Political: Historical and Psychological Perspectives on Resistance

Vivek Bhandari, Kimberly Chang

For centuries expressions of resistance have taken myriad forms ranging from everyday acts of individual dissent to organized protests of non-violent groups from impassioned writings employing the power of words to the use of violence and terror. What constitutes resistance? What determines the forms that it takes? What distinguishes it as a form of human agency? Drawing on both theory and case studies drawn from different parts of the world this course will explore historical and psychological perspectives on resistance the various individual and collective strategies people use to articulate dissent and the forms of power in which these strategies are embedded. This course is especially suitable for students returning from international programs and/or internships with community organizations who want to critically reflect on their own ways of being political .

SS-0271-1

Legal Constructions of Sex, Marriage and the Family

Stephanie Levin

The first legal same-sex marriages in the U.S. have occurred in Massachusetts and the President is supporting a constitutional amendment to ban them putting us at a pivotal moment in the legal regulation of sex marriage and the family. But same-sex marriage is not the only challenge to traditional understandings of the law's role in this area. The creation of civil unions the use of new reproductive technologies and the demand for transgender rights are other examples of issues that face contemporary law. This course will examine a wide range of these current controversies while also providing a perspective on how the American legal system

has historically regulated sex marriage and the family. Students will analyze legal opinions and other readings and will be encouraged to pursue an interest of their own in some depth throughout the semester culminating in a final paper and oral presentation.

SS-0272-1

SS-0272-1 HACU-0272-1

Altered States

Michelle Bigenho, Bethany Ogdon

This interdisciplinary course examines the political economy of mind-altering drugs both legal and illegal with an emphasis on the relationship between these drugs and the individual body the social body and the body politic. Students will focus on questions relating to the political economy of coca production in South America traditional uses of mind altering substances motivations behind the development and global marketing of both psychopharmaceuticals and illegal drugs the role of U.S. foreign policy in relation to the illegal drug economy currently popular ideas about child development and psychological normalcy the demographics of legal and illegal drug use and historical shifts in the legal/illegal distinction itself. This course is designed as part of the Culture Brain and Development Program.

SS-0278-1

SS-0278-1 CS-0278-1 NS-0278-1

Sex on the Brain: Gender, Sex and Biology

Jane Couperus

This course is designed to examine sex gender and sexuality in multiple contexts. The primary aim of this course is to develop an understanding of the biology and neuropsychology of sex gender and sexuality. Additionally the course will examine how biological and environmental factors influence sex gender and sexuality across development and how these factors influence differences in brain and behavior. Course requirements will include reading primary research articles in the fields of psychology neuroscience sociology anthropology and women's studies. Students will also be asked to conduct library research write several short response and review papers and conduct a larger research project. Students are not required to have a scientific background but they are asked to be open to reading and evaluating scientific research.

SS-0303-1

U.S. Hegemony and International Security in the 21st Century

Jon Western

This course explores how decisions and strategic positioning by the United States today will influence the global security climate in the coming decades. It begins with a broad overview of the global security environment and the nature and sources of American power. We will explore multiple conceptions of power and examine the role of American exceptionalism and liberal ideals as a basis of American hegemony. The course will then critically examine the effects of American power as it relates to traditional sources of international security and conflict and likely trends in WMD proliferation terrorism economic development environmental degradation resource consumption and scarcity demographic stress; and global public health. Previous courses in world politics required.

SS-0304-1

Interpretive Poetics: Engaging the Unsayable in Text

Annie Rogers

This seminar explores a psychological method for examining conscious and unconscious meanings in texts. It is appropriate for students working with psychological or literary texts such as interviews or novels. This method is designed to interrogate what we intend to say - in relation to the tacit circumspect and unconscious layer in language. Interpretive poetics is a structured process of analysis comprised of four entwined readings: story threads and themes relational dynamics languages of the unsayable and related signifiers. Students will learn how to use the method in class and work with their own texts outside class. This course is intensive and requires writing several papers in addition to reading about the method and its roots in post-modern understandings of language subjectivity memory and the unconscious. It is designed for students finishing Division II or beginning Division III. Permission of the instructor is required.

SS-0306-1

Comparative Middle East Politics: Islam-state Interaction

Berna Turam

This project-based seminar explores historical and socio-political factors that facilitate and/or delay transition in Muslim majority states. The course is designed as a workshop in which students will develop their independent projects. Comparing wide-ranging patterns of interaction between states and Islamic forces students will analyze various transitions from authoritarian regimes in the broadly defined Middle East and North Africa region. What is beyond the stereotype of clash between Islam and secular liberal democracies? What are the historical and socio-political conditions under which Islamic forces take side with or oppose to liberal reformist forces? What are the underlying causes of suspended transition and survival of autocracies in the region? The seminar emphasizes contemporary reformist Islamic movements which negotiate the terms of reform and democracy with authoritarian states. In search for an answer to similar questions students' research will concentrate on a particular area or country. Instructor's permission is required for the seminar.

SS-0310-1

Critical Issues in Asian American History

Lili Kim

This is a substantive as well as methodological course that examines the newest scholarship in Asian American history and the latest trends and approaches to studying Asian American history. The course will begin with an overview of the historiography of Asian American history up to the present. Students will then critically analyze the most recent works of Asian American history. Students will be expected to actively participate in class discussions. Assignments include oral presentations and position papers on each of the texts students will read during the semester. Position papers (3 pages) in which students will cogently explicate the main arguments and methodology of the scholarship are due in my office on the day before the class. In order to receive an evaluation for this course students must keep up with the reading and complete all position papers on time. Instructor Permission.

SS-0312-1

Ethnography in Educational Spaces: Representing Youth and their Learning Environments

Kristen Luschen

In this seminar students will examine the methodological complexities of researching and representing educational spaces and the experiences of young people in them. As such this class is appropriate for Division III students and advanced Division II students engaged in fieldwork with young people and their educational spaces. This seminar will encourage the exchange of ideas writing and research experiences among its participants. Therefore participants in the course will analyze theoretical methodological and qualitative scholarship as well as read and critique the work of other participants in the course. Each participant will be expected to present and workshop at least one writing selection during the semester. Instructor Permission.

WP-0103-1

HACU-0103-1 IA-0103-1 WP-0103-1

Introduction to Writing

William Ryan, Ellie Siegel

This course will explore the work of scholars essayists and creative writers in order to use their prose as models for our own. We'll analyze scholarly explication and argument; we'll also try to appreciate the artistry in our finest personal essays short fiction and poetry. Students will complete a series of critical essays in the humanities social sciences and natural sciences respectively and follow with a personal essay a brief memoir and a piece of short fiction or poetry. Students will have an opportunity to submit their work for peer review and discussion. Frequent enthusiastic revision is an expectation. EXP MCP PRS REA WRI

WP-0204-1

IA-0204-1 HACU-0204-1 WP-0204-1

Writing About the Good Life

Deborah Gorlin

In this writing seminar students will write about aspects of the so-called Good Life those cultural resources traditionally called the fine arts and the humanities which enrich our experiences and make life interesting. Writing about these subjects ranges from the classical academic approaches of Robert Hughes in art or Helen Vendler in poetry to the more popular styles of reviewers in various publications including The New Yorker or The New York Times. In this class students will broaden our definition of these subject areas to include writing about food travel fashion gardening and home design.

