

SPRING 2005 COURSE LISTING

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CS-0106-1

Changing Languages

Mark Feinstein

Forty generations ago, English speakers would have easily understood this line from the epic Beowulf: Da com of more under misthleothum Grendel gongan, Godes yrre baer. Few people today know it means Then Grendel came walking from the moor, under cover of night, bearing God's anger. A handful of words are recognizable, but what we still call English has altered dramatically. In fact, all languages are constantly changing. Some become extinct; others take on new social roles. Several different languages may inter-mix to form a new one. A single language may give birth to many offspring: English and Hindi share an ancient common ancestor. Political forces, migration, the growth of ethnic and national identities, all contribute to these evolutionary processes, as does language learning itself. We will examine the history and structure of many languages in this course as we try to understand the roots of human linguistic diversity. MCP, REA, WRI

CS-0117-1

The Philosophy of Education

Ernest Alleva

What is education, and what is it for? What is the meaning and value of education to individuals and to society? What should the aims and content of education be? Are there things that everyone should know or be able to do? Should education promote morality or moral virtue? What are alternative methods of education? How should educational opportunities and resources be distributed? How might education contribute to or undermine certain inequalities in society? What roles should the individual, family, community, and state have in education? What should the role of education be in democratic societies? Students will examine alternative perspectives on these and related issues of educational theory and practice. Readings will include selections from a variety of influential historical thinkers, such as Plato, Rousseau, and Dewey, as well as more recent educational theorists and critics, such as Illich, Freire, and Kozol, among others. PRJ, PRS, REA, WRI, MCP

CS-0121-1

Programming Artificial Life

Jaime Davila

This course will expose students to topics in computer programming, cognitive sciences, and artificial life by engaging in the creation of virtual creatures in the BREVE simulation/programming environment. No previous programming experience is necessary. By the end of the course successful students will have acquired general programming skills at an introductory level and will be ready for more advanced courses. In addition, students will have gained knowledge related to several general topics in the cognitive sciences (such as vision, artificial intelligence, neural networks, and evolution). PRJ, PRS, QUA

CS/SS-0133-1

African American Cognitive Science Fiction

Jaime Davila, Amy Jordan

This course will explore the cognitive science fiction written by African American writers in the U.S. and the Caribbean, with close attention paid to the way their writing differs from that of writers of other backgrounds. By the time the course is completed, students will have read and investigated topics of relevance to both the school of Cognitive Science and the School of Social Science. Among the subjects to be discussed through this process are artificial intelligence, computer networks, psychology, philosophy, evolution, linguistics, folk culture, and historical memory. This is a core course in the Culture, Brain and Development Program. MCP, PRS, QUA, REA, WRI

CS/NS-0141-1

The Behavioral Ecology of Birds Found on the Hampshire College Campus

Steven Johnson

In this class we will observe interactions among some of the many facets of a bird's live history, such as communication, breeding behavior, and habitat requirements. We will develop an understanding of the importance of these interactions in developing both conservation strategies and research questions. We will work on two projects during this class: 1) developing a conservation management plan for the grassland birds found on Hampshire College property, and 2) observing some of the differences in song patterns of two or more species of birds found on campus. Through these projects students will develop both field-based and research skills, including bio-acoustic recording and analysis, basic habitat assessment, becoming familiar with the primary literature and how to search for pertinent articles, as well as presenting scientific results.

CS-0142-1

The Classroom

Laura Wenk

Most of us have spent a great deal of time in classrooms. We have ideas and opinions about what makes for a good classroom for learning. In this course, students will examine the research base and theory on classroom learning and ways to structure classrooms to be in keeping with this knowledge base. Topics include cognitive, motivational, and social issues in learning. Students read theory and research as well as do numerous classroom observations (K-16). Each observation helps give a practical face to our reading and brings up new questions for our consideration. Each student will be required to write a number of short papers, give in-class presentations, and to complete a final paper or project on one of the course topics. PRJ, PRS, WRI

CS-0143-1

Mediawork

James Miller

The content of popular media--news, feature films, recorded music--is the product of people's labor. Bringing specialized skills to bear on complex technology, usually in the context of a formal organization, media workers create cultural products on an almost continuous basis. This course explores this process of cultural production, with a focus on the division of labor among media workers. Students will study selected media industry sectors, probably including journalism, motion pictures, book publishing and popular music. The goal will be to understand the distribution of power and authority in the content production process. This may require some attention to the structure of media ownership and the legacy of organized labor. But mainly students will investigate the actual work and production routines that result in media content. Students will write several short papers and a longer final paper and make oral presentations. PRJ, PRS, REA, WRI

CS-0150-1

Algorithmic Arts

Jonathan Klein

This course will focus on the development of dynamic artworks that are driven by computation. It will be conducted partly as a programming course and partly as a studio art course. Students will learn to use a particular set of tools for the development of algorithmic arts and they will develop portfolios of work using these tools. They will also be expected to conduct research on algorithmic arts technologies outside of class and to present new work in class every week. EXP, PRJ, QUA

CS-0160-1

Psychology of Creativity

Kevin Grobman

Whether we think of creativity as the clever solutions of inventors or the powerful expressions of artists, we often feel creativity is impossible to quantify. Yet psychology and cognitive science have sought to define and measure creative problem solving and creative expression. This empirical research has examined, for example, moments of insight during problem solving, how groups foster brain-storming, how children develop artistic skills, and how we understand art. Students in this course will read and critique a wide range of articles about the psychology of creativity. The class will work as a whole to design and run a study about the possible links between creative expression and creative problem solving. This will include intensive project work that involves learning to review previous scientific studies, design experimental tasks, formulate coding instruments for qualitative data, analyze data, and discuss the implications of results. The class will help students develop an informed opinion about the ability of science to capture something as elusive as creativity. PRJ, QUA, REA

CS-0197-1

The Art and Science of Digital Imaging

Christopher Perry

This course will introduce students to the processes of creating, manipulating, transmitting, storing and displaying digital images with computers. About one-half of class time will be spent on theory, covering the mathematical, computational, and cognitive fundamentals of the field. This material will include image representation and compression, sampling, matte creation, compositing, image processing, time-based imaging, and exploration of the perceptual issues at play in the creation and observation of digital images. The other half of class time will be spent writing computer programs and using off-the-shelf software to explore these theories in practice. Students will complete work in multiple domains during this course, including but not limited to writing computer programs, solving mathematical problem sets, and creating digital images using the tools at their disposal. Students should be comfortable with math and familiarity with computers is a large plus. PRJ, QUA, EXP

CS-0208-1

How People Learn: An Introduction to Cognition & Education

Neil Stillings, Laura Wenk

In recent years interactions between cognitive science and education have grown rapidly. Research in cognitive science is the source of many new and influential ideas about classroom learning, approaches to teaching, testing and assessment, and the potential of educational technologies. Cognitive science itself is also changing to meet the challenge of understanding and improving teaching and learning. In this seminar students will read and discuss a selection of works on how theories of learning and cognition are being applied to education. Students will also reflect on the methods that are available for research on educational theories and for evaluating classroom applications. Each student will be required to give in-class presentations and to complete a final paper or project on one of the course topics.

CS-0233-1

Journalism in Crisis

James Miller

Journalism performs many social functions. Theories of modern democracy stress its role as a mediator between citizens and elected government. Political revolutionaries recognize the press as an informal teacher. For many people, journalism provides a kind of informative entertainment. Despite its prominence, however, contemporary American journalism is torn by controversy and uncertain how best to proceed. This course will explore a range of issues affecting news making, including high-profile reform efforts, increasing commercialization, debates over the nature and enforcement of ethics, and the export of U.S.-style journalism to other parts of the world. Students will help lead class discussions, write several short essays and a final research paper.

CS-0234-1

Intuitive Judgments and Rational Decisions

Philip Kelleher

Throughout our daily lives we make judgments about people and situations and decisions regarding our future plans and actions. Some of our judgments and decisions are based largely on intuition, while others occur only after conscious deliberation. Many are made under conditions of uncertainty. In this course students will investigate what experimental psychologists have learned about how people make judgments and decisions. Students will examine the roles of perception, attention, memory, and other psychological processes in judgment and decision making, with a special focus on how our judgments can sometimes be vulnerable to systematic errors or biases. Students will also consider theories and models of decision making, both those that attempt to describe how we do make decisions and those that prescribe how we should make them. Students will complete a series of short assignments and a longer, final project. A previous course in psychology is recommended, but not required.

CS-0237-1

Infant Development

Kevin Grobman

How do we make sense of a world of buzzing confusion and eventually grow into adults? Are we born, as John Locke suggested, as a blank slate that experience writes upon? Or are we born with innate knowledge and abilities? If infants know so much, as some studies and newspaper headlines suggest, why do older children seem to know so little about the same topics? How do parents help their infants develop? How do the rapidly growing bodies of infants influence other aspects of their development? These are some of the questions explored in this introduction to the Cognitive Science and Psychology of infancy. Particular attention will be given to the research methods that have been used to study infants scientifically. Readings will include short journal articles, and each student will give a short presentation on an empirical study. This course culminates in a final project involving the synthesis of some of the primary literature on a more specific sub- topic and suggestions for building upon that work with a new study.

CS-0251-1

Teaching English to Speakers of Other Languages Practicum

Caroline Gear, Alexis Johnson

This practicum is a continuation of the fall semester TESOL course. In addition to observing classes, learners plan and teach English classes to students at the International Language Institute in Northampton. Two classes are observed and processed by the trainers. Monthly workshops deal with issues arising in the classroom and meet on the following Wednesdays at 2:30: January 26, March 2, April 13, and May 4. Learners keep a teaching log and write a final paper on their growth as a teacher. Learners are also responsible for a final project- the presentation of a teaching point.

CS-0255-1

Computational Geometry

Richard Weiss

This course is an introduction to computational geometry, which forms the foundation of a wide variety of fields such as computer graphics, robotics, structural engineering, and geographic information systems. There are a multitude of interesting data structures and algorithms that have been developed in these fields. Students will cover the major geometrical structures-- triangulations, convex hulls, Voronoi diagrams, arrangements of lines and the major techniques--plane sweep, reduction to combinatorics, lifting to a higher dimension, as well as some interesting unsolved problems. There will be regular programming assignments and a final programming project. Prerequisite: two programming courses (including data structures) or one programming course and linear algebra.

CS-0256-1

Topics in Moral Psychology

Ernest Alleva

This course will examine alternative approaches to central questions of moral psychology. What does moral understanding and moral motivation involve? When we judge people, actions, practices, or institutions to be morally good or bad, right or wrong, just or unjust, what are we doing? What roles do reasoning and the emotions or feelings play in our moral understanding and responses regarding the world? How does morality develop in individual humans? How does morality vary across individuals and cultures? Material for the course will include work by philosophers, psychologists, cognitive scientists, social scientists, and biologists. Prerequisite: a prior course in philosophy or psychology.

CS-0260-1

Cognitive Ethology

Raymond Coppinger

Cognitive ethology is the study of animal behavior from a slightly different perspective. Instead of asking how and why an animal moves through time and space, it explores the internal states of the animal. Do they have intentional states or a representational content about the world they move in? Do they have beliefs about the environment they move in? Are they conscious and aware of what they are doing? Do they have minds? If there are non-human minds, what is the nature of them and how did they get them? Lectures, discussions, recommended readings, papers, research projects. This is a core course in the Culture, Brain and Development Program. Prerequisite: two courses in the behavioral or cognitive sciences.

CS-0263-1

Artificial Intelligence

Richard Weiss

Artificial intelligence is a branch of computer science concerned with the construction of computer systems that think. AI systems are incredibly diverse, from programs that play chess to vehicles that drive autonomously on the highway. This course is an introduction to the core ideas through hands-on experience. Students will explore a range of techniques including pattern matching, production systems, semantic networks, heuristic search, neural networks and genetic algorithms. The applications that students will look at include machine learning, computer vision, robotics, and natural language comprehension/generation. The philosophical and cognitive scientific implications of AI will also be considered. Prerequisite: one programming course or programming experience.

CS-0266-1

Computer Animation II

Christopher Perry

This course will cover intermediate topics that pertain to the production of visual imagery with the tools of three-dimensional computer graphics (CG). Lectures, readings, and homework assignments will explore subjects including organic shape modeling, character articulation, character animation, extensions to the basic shading models, photorealism, live-action integration, and procedural animation. Students will be expected to complete individual projects and participate in group exercises that explore CG as both a standalone medium and as an integral part of modern film/video production. Prerequisite: CS 174.

CS/SS/NS-0269-1

The Plastic Brain: Culture, Experience & Environment in Mind/Brain Development

Jane Couperus

This course explores the mechanisms of plasticity within the brain from conception through childhood and the factors that influence them. The goal of the course is to provide students with an understanding of how the brain can be shaped through biological development and experience and how these processes are reflected in behavior. In addition the course emphasizes learning to critically analyze and write about the diverse lines of research that are influencing ideas in the field. Course requirements include reading primary research articles, library research, and a final research project. Topics covered will include mechanisms of brain development and plasticity and how they are influenced at multiple levels from the molecular to the cultural. Also, both typical (e.g. education, family, etc.) and atypical (injury, toxins, interventions, etc.) factors that influence individual differences will be examined. Some background in psychology, cognitive science, neuropsychology, or neuroscience would be helpful although not required. This is a core course in the Culture, Brain and Development Program.

CS-0274-1

Bioacoustics

Mark Feinstein

Sound plays a critical role in the life of many biological organisms. In this course we will examine the physical nature of acoustic events, the anatomy and physiology of sound production and perception in a variety of species, and the functional and evolutionary significance of bioacoustic behavior. Among the special topics to be considered are the relationship of acoustic structure and behavioral function in communicative signals; neurophysiological and behavioral characteristics of ultrasonic echolocation systems (as in bats and cetaceans); information-gathering through the acoustic channel, in domains such as predation, predator-avoidance, population assessment, mate selection, and social interaction. Students will be expected to carry out an experiment and/or instrumental analysis bearing on issues raised in the course. Prerequisite: course work in animal cognition or animal behavior or strong relevant background in general cognitive science or biology.

CS-0279-1

The Behavior and Evolution of Domestic Animals

Raymond Coppinger

Domestic cattle, swine and fowl continue to have a major impact on human culture and the ecology of the earth. These animals are also fascinating to study from a behavior and evolutionary point of view. Selections for growth rate, reproductive rate, and docile behavior gave us a practical understanding of the evolutionary process

and were a major factor in tipping Darwin off to natural selection. Many of these animals' ancestors still exist and have been studied in detail. Their descendants exist locally and are available for study in their natural environment. Students will study in detail the evolution of behavior and will explore the processes of evolutionary change such as neoteny and allometry. Prerequisite: Two courses in the behavioral or biological sciences.

CS-0298-1

It's All Relative: Or Is It? Reflections on Truth

Theo Dawson-Tunik

Are there any absolute truths, or is all knowledge relative to particular individuals or social groups? How do ordinary people and philosophers think about these questions? In this class we will examine the current thinking about relativism in psychology and philosophy. Students will review the cognitive developmental research on relativism and explore the modern philosophical debate. Through readings, class discussions, and a series of written assignments, students will address two broad concerns: first, the nature of relativism as a psychological phenomenon, and second, its philosophical dimensions. This is an advanced 200-level course.

CS-0313-1

Brain and Cognition II

Jane Couperus

This course is an upper-level research seminar designed for students who wish to learn electroencephalography techniques and how to apply those techniques to answer research questions in the domain of cognitive psychology and cognitive neuropsychology. The course requirements will consist of reading primary research articles and the design and execution of an original research project. In class we will cover all elements of setting up an electroencephalography laboratory and we will focus on three of the principal known EEG components in cognitive neuropsychology: the P300, the N400, and the mismatch negativity potential. Students should have a fondness for science and be willing to work very hard. Some background in cognitive psychology, cognitive science, neuropsychology, or neuroscience would be helpful. This is a core course in the Culture Brain and Development Program.

CS/SS-0370-1

Culture, Mind, and Brain

Neil Stillings

Human culture has displayed remarkable variation across groups and over time, yet the human brain is highly similar to the brains of other primates, and it has not evolved significantly since the ice age. In this course we will consider contemporary approaches to the question of how the human mind/brain supports human culture. We will consider how processes of individual neurological and psychological development are related to processes of cultural stability and change. We will attempt to integrate insights from neuroscience, psychology, and anthropology to develop a more subtle account of human nature than any of these disciplines has been able to give on its own. We will explore these possibilities by reading and discussing key recent work. A major term paper and several shorter essays will be required. This is an advanced seminar in the Culture, Brain, and Development Program.

CS-1IND-1

Independent Study - 100 Level

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

CS-2IND-1

Independent Study - 200 Level

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

CS-3IND-1

Independent Study - 300 Level

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

HACU/WP/IA-0103-1

Introduction to Writing

Deborah Gorlin

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-0105-1

Architectural Design: Basic Approaches

Robert Goodman

This course is suitable for students with little or no background in architectural design who are interested in developing their skills in a studio setting. The course will focus on the design of simple buildings and will include basic architectural drawing and model study techniques, aesthetic and functional analysis, appropriate uses of construction materials and structures, and fundamental issues of site design. It will explore architectural design within the context of environmental sustainability, social equity, and different cultural approaches to shelter. The course will require a considerable amount of out-of-class time for analysis and design development. EXP, PRJ, PRS

HACU-0106-1

Introduction to Analog/Digital Media

Joan Braderman

This production and theory course will introduce students to basic video, film and photographic techniques and to a diverse range of critical texts on digital and film theory. Production work will include the use of digital video and non-linear editing, Super 8 film cameras and analog editing and digital photography and photoshop. Students will gain experience in pre-production and post-production techniques and will learn to think about and look critically at the moving and still image. Students will complete two digital photo projects and two time-based projects, including a Super 8 film and a digital video edited on a non-linear system. A \$50 lab fee provides access to equipment and editing facilities. Students are responsible for providing their own film, tape, processing and supplies. EXP, PRJ, REA

HACU-0108-1

Intro to Media: View From Elsewhere: Representations of Exile, Immigration, Travel

Jenny Perlin

This course will investigate the representation of immigrants and exiles in film, photography, text and video. In an effort to look at exile from inside and out, we will look at historical and contemporary examples of works both about exiles and immigrants and images created by them. On the flip side of immigration and exile, there exist complex concepts of home. How is home represented by those who have left it as an ideal or as a place from which to escape? In this course we seek to unpack the complex experiences of displacement that permeate our histories and our contemporary world. Class will consist of reading, writing, discussion, and hands-on workshops in a variety of media. Visual and written texts will be drawn from cinema, photography, video, literature, sociology, cultural studies and economics. Final projects can consist of a film or video, photo essay or literary text, plus an analytical text on the piece. EXP, MCP, PRJ, PRS, REA, WRI

HACU-0109-1

Collage History and Practice

Robert Seydel

Collage has been called the single most revolutionary formal innovation in artistic representation to occur in our century. In this class we will examine the history and practice of collage across disciplines, looking at literary,

visual, and other forms of the medium, which may be defined more aptly as a type of mentality peculiarly suited to a century of dislocation and fragmentation. Our studies will include an examination of collage workings as a central aspect of Cubism, Futurism, Dada, and Surrealism, among other groupings of the early and later avant-garde, and will proceed through to the present, following W.S. Burroughs' cut-up methods and the California artists of assemblage (George Herms, Wallace Berman, Jess, and Bruce Conner) to the New York School of Correspondence and contemporary photographic and electronic versions of the spirit of collage. Readings in the poetry and poetics of the early avant-garde will include selections from Americans such as Ezra Pound, T.S. Eliot, and William Carlos Williams, as well as texts by such European figures as Kurt Schwitters and Tristan Tzara. We will examine as well such later contemporary writers as Paul Metcalf, Ted Berrigan, and Susan Howe. Other primary texts will include writings by Walter Benjamin, Mary Ann Caws, and Marjorie Perloff. Students will be responsible for completing a number of collage-based assignments, the keeping of a journal/work, and a research paper. EXP, PRJ, REA, WRI

HACU-0111-1

Book Arts

Amaryllis Siniosoglou

The Book Arts course is designed for students who would like to advance their creative interests in the art of making books techniques and procedures within thematic developments. Students will be introduced to various book structures (pamphlet stitch, Japanese stab, folded books, Coptic stitch, concertina, unusual bindings) and basic book making techniques. EXP, PRJ

HACU-0114-1

Advanced Beginning Modern Dance II

Rebecca Nordstrom

This course is a continuing exploration of the basic principles of dance movement: body alignment, coordination, strength, flexibility, and basic forms of locomotion. Emphasis will be placed on the development of technical skill in service of dynamic and spatial clarity. This class is for students with some previous dance experience. EXP

HACU-0117-1

Radio Journalism

Karen Brown

Ever consider a five-minute span of silence your canvas, and sound your medium? That's the craft of radio--mixing reportage, narration, and environmental sounds. In this hands-on course, we will first learn the basics of radio journalism including reporting, recording, scriptwriting, production, and the effective use of sound. Students will use the medium of radio to address community issues using a style consistent with public radio. After grasping the nuts and bolts of radio news, we'll work up to a wider range of storytelling endeavors depending on each student's ambition and imagination. (Think: *This American Life*.) Students will gain a working knowledge of computer sound software and sound editing techniques. Background assignments include listening to examples of creative radio, plus minimal textbook reading. A previous knowledge of journalism including news writing and reporting is helpful, but not required. EXP, PRJ, PRS, REA, WRI

HACU-0150-1

Reading News Critically

Thomas Oates

News plays a central role in democracy, so much so that the institution of journalism is often referred to as the fourth estate of American government. Recognizing the importance of journalism, one might expect sophisticated public debate about the state of news. Unfortunately, what we find most often are critiques that identify the political sympathies of individual networks or the agendas of journalists, editors and producers. Instead of repeating this narrow line of questioning, this course focuses on the structural elements of news and of the organizations that produce it. It looks carefully at news narratives in order to identify familiar storylines, and asks how these stories create and maintain cultural and political beliefs. By framing our study of the media in this way, we can answer such fundamental questions as: Why is there such widespread agreement about what counts as news? Why do the press cover stories in such similar ways? Why are some voices privileged in news coverage while others are silenced? Who consumes news regularly, who doesn't, and why? In this course we will take a fairly broad view of news, considering coverage of politics, popular culture, sports, the economy, and crime across a variety of media

(newspapers, magazines, television, the Internet). One important goal of this course is to help provide some tools for thinking critically about current events and the conditions that shape their presentation. MCP, PRJ, PRS, QUA, REA, WRI

HACU/IA-0151-1

Making Dances

Daphne Lowell

Dance improvisation and movement exploration experiences aim to free the beginning composition student to discover for him or herself underlying principles of successful dance composition. Space, time, force, shape and motion are studied as basic elements of choreography. Focus on study of the structure and functions of the body as the expressive instrument of dance will be included. Students are guided toward developing awareness and appreciation of their personal movement style and helped to increase their range of movement choices. Group dance improvisation will be part of the focus of this course. Students are encouraged to take a technique class concurrently.

HACU/IA-0153-1

Dance as an Art Form

Rebecca Nordstrom

This course offers an experiential introduction to dance as a performing art. Its goals are to provide students with an understanding of the body as a source of movement imagery and expression, and to broaden students' capacities for seeing, describing and interpreting dance. No previous formal dance training is required. Course work will include regular movement practice, a series of introductory master classes in different dance idioms, video and concert viewings, experiments in group improvisation and choreography and readings on the aesthetic and cultural contexts of different dance traditions. EXP, PRJ, REA

HACU-0154-1

Introduction to Philosophy

Christoph Cox

This course focuses on a set of questions that have occupied philosophers from Plato through postmodernism: what is truly real? What do we really know? What is the relationship between the mind and the body? What is the self, if there is any such thing? Are my actions freely chosen, or are they entirely determined by forces outside of my control? We will address these questions through the close reading and discussion of texts by Descartes, Hume, Berkeley, Marx, Nietzsche, Freud, Sartre, Debord, Rorty, Arendt, Spelman, and others. During the first part of the course, students will write a series of short essays. The final weeks of the course will be dedicated to a piece of self-initiated and -researched philosophical writing.

HACU-0155-1

Woman and Poet

Lise Sanders

In *A Room of One's Own*, Virginia Woolf observed that [The woman] born with a gift of poetry in the sixteenth century was an unhappy woman, a woman at strife against herself. What professional and personal challenges have female poets faced throughout history? How have women reconciled societal expectations of proper femininity with the desire to write and publish? How has the marketplace influenced the development of poetry by women? How does the study of gender difference influence the process of reading and analyzing poetry? These are some of the many questions this course will address in an examination of Anglo-American women's poetry from the seventeenth century to the present. We will study the lives and works of poets ranging from Anne Bradstreet, Phyllis Wheatley, Elizabeth Barrett Browning, Emily Bronte and Emily Dickinson, to the female modernists (including Amy Lowell, H. D., and Marianne Moore), and other twentieth-century poets including Edna St. Vincent Millay, Elizabeth Bishop, Anne Sexton, and Sylvia Plath. The course will conclude with a discussion of contemporary poetry, paying particular attention to questions of race, ethnicity, and sexuality.

HACU-0162-1

Disney's World

Bethany Ogdon

This course will be a case study of the Disney Corporation, from its humble beginnings in the early part of the 20th Century to its present position as the quintessential example of synergy in the media and entertainment industry. We will analyze Disney through three interrelated approaches: textual analysis, political economy, and audience reception. We will focus in particular on the historical development of Disney's business strategies (including its forays into public education and city building, its labor policies and copyright litigation, and its global business ventures), the ideological content of its family entertainment, and the role Disney plays in the collective American consciousness. Readings will be interdisciplinary (film studies, cultural history, media economics, and popular culture studies) and include both academic and popular sources. MCP, PRJ, PRS, REA, WRI

HACU/NS-0163-1

Nature, Naturalists and Nature Writers

Kenneth Hoffman

As our culture has become increasingly urbanized, a corresponding literature has evolved in which nature is viewed as our true home, a place where a profound serenity of a kind unavailable in the human world may be experienced. In earlier times, nature may have had a forbidding, even threatening aspect, or the natural world may have appeared to be something needing to be totally under the control of human forces. We will explore these changing views through the literature of different periods. In reading the works of Muir, Emerson, Thoreau, Burroughs from the 19th century up through contemporary writers such as Krutch, Ammons, Lopez, Momaday, McPhee, Dillard, Ehrlich, Eiseley, and Piercy we will explore this transition from earlier views of nature. Four papers are required. QUA, WRI

HACU-0164-1

U.S. Literature Since 1960

Chris Vials

Though our focus will be on more recent literature of the United States, we will explore contemporary literature historically. That is to say, we will investigate literary trends over the past 40 years in order to help us define what is and is not unique to our historical moment, so that we may become more effective actors within it. We will look at how selected authors both responded to and participated in socio-cultural phenomena of the last half century: the mass consumer society enabled by postwar Keynesian economics, the Civil Rights movement and the New Left, Third Wave feminism, post-1964 immigration, postmodernity, globalization, September 11th, and more. Though our classroom texts will be predominately literary, you will also be responsible for readings in history and cultural theory. Literary authors will likely include Alice Walker, Gish Jen, Sandra Cisneros, David Sedaris, Toni Morrison, and Raymond Carver; cultural theory will likely include Jean Baudrillard, Fredrick Jameson, Gloria Anzaldua, Linda Hutcheon, Cornel West, and Herbert Marcuse. MCP REA WRI

HACU-0169-1

Exile and Immigration Literature

Lily Chiu

The global shift in ethnic populations has never been as strongly felt as in the 20th century. This course will examine the effects of decolonization, displacement and diaspora upon the individual by studying the literature of exile and immigration in the last century. Among the questions we will explore are: What is the function of translation--both linguistic and cultural--in these texts? How do those in exile deal with nostalgia and/or the inability to truly return to their native country? How do they negotiate an identity between their ethnic culture and the dominant culture of the adopted home? How do they use narrative and language to describe this intersection of cultures? What are the effects on the intergenerational gap between immigrants and their children? Authors studied will include Eva Hoffman, Maxine Hong Kingston, Jamaica Kincaid, Jhumpa Lahiri, Linda Lê, V.S. Naipaul, Salman Rushdie, and Leila Sebbar. MCP, REA, WRI

HACU-0170-1

Radicals and Reformers: Literature and Culture of American Jewish Activism

Rachel Rubinstein

From the Yiddish sweatshop poets to Allen Ginsberg and Gloria Steinem, Eastern European immigrant labor union organizers to Queer Jews, Jews in America have often been in the vanguard of social change and radical culture. Is there anything in Jewish religious tradition that has helped to create a modern, secular culture of activism? How have Jewish writers expressed new, radical American identities? How have Jewish authors spurred reform

through imaginative writing? What was the American Jewish creative participation in and response to such twentieth century phenomena as industrialization and labor reform, communism and anti-communism, racial violence and civil rights, gender inequities and women's rights? We will read novels and poetry, autobiography and reportage, in our exploration of American Jewish radicals and reformers of the last and current centuries. MCP, PRJ REA, WRI

HACU-0171-1

The American Film Renaissance: 1967-1977

Matthew Schmidt

This course will examine the American Film Renaissance or Hollywood New Wave from 1967 to 1977, an era of artistic innovation and revisionism in narrative filmmaking. Focusing on the history of cinema in this period as a cultural text, we will explore how the longstanding aesthetic conventions and social content of American films were reconfigured in response to changing institutional and economic conditions in the film industry as well as sociopolitical transformations in the nation, from the counterculture and the sexual revolution to Vietnam, Watergate, the civil rights movement, the women's movement, gay liberation, and the white ethnic revival. Students will read a general film history (David A. Cook's *Lost Illusions: American Cinema in the Shadow of Watergate and Vietnam, 1970-1979*), numerous critical essays on individual films and directors, and collateral works on social history.

Writing requirements will include frequent short papers in response to the assigned readings and a longer essay to be developed in consultation with the instructor. Films: *The Graduate* (1967), *Bonnie and Clyde* (1967), *Easy Rider* (1969), *Midnight Cowboy* (1969), *Cabaret* (1972), *The Last Picture Show* (1970), *Mean Streets* (1973), *Days of Heaven* (1978), *Chinatown* (1974), *Network* (1977), among others. REA, WRI

HACU-0174-1

Philosophy of Race: Race, Racism, and the Visual

Monique Roelofs

Philosophers such as Linda Alcoff and Cornel West have understood racism in terms of phenomenological, affective, and metaphysical regimes that attach cultural significance to visual perceptions of bodily characteristics. This course is a philosophical examination of the place of visibility in racism, racial identity formation, and race relations. We will study basic conceptions and approaches in the philosophy of race. With the help of screenings and artworks, we will also consider connections between racialization and the arts, and work towards an analytical framework that renders these connections legible. REA, WRI, PRS, PRJ, MCP.

HACU-0177-1

Reading Buddhist Sutras

Mario D'Amato

The three canonical collections of Buddhism—in Pali, Chinese, and Tibetan contain a vast array of sutras, discourses that purport to be the word of the Buddha. In this course we will read, interpret, reflect on, critique, and discuss a number of significant Buddhist sutras. We will also introduce ourselves to issues regarding the structure of the Buddhist canons, touch on questions in the theory of interpretation (hermeneutics), and consider ways in which these texts have been studied from a historical-critical perspective. MCP, REA, WRI

HACU-0178-1

The Photographic Print

Kane Stewart

This course will examine photography as a print form by exploring traditional and digital print processes on an intermediate level. Students will refine analog B&W and color printing skills and then move into their digital counterparts. Platinum/palladium, cyanotype, and using liquid light will be introduced as an alternative to conventional print making methods. Students will also make trips to area museums to view and discuss photographs in their collections. As our focus will be on printing, students should have a reservoir of negatives with which to work with or subject themes to pursue during the semester. Ideally, students interested in this course will have had at least high school photo experience and are suitably prepared to engage in an intermediate photo course. Although there will be a great deal of technical application covered in this course, the overall objective is to learn print processes that will add creative options to students wishing to further develop their personal vision. Lab Fee: \$50 Learning Goals: EXP, PRJ, PRS

HACU-0192-1
Jazz Ensemble Seminar I

In this performance-based introductory class, students will begin to develop the skills and techniques of jazz performance, including ensemble playing and improvisation. Students will study the forms and concepts of jazz composition and theory and apply them in the composition and performance of repertoire. They will learn to compose elements of jazz pieces and will present their original work in a spring concert performance. There will be assigned readings and a short, final paper. This course is open to all instrumentalists and vocalists who want to acquire proficiency in the basic elements of jazz. Students are expected to have reasonable proficiency on their instrument, including basic scales and rudimentary reading ability. EXP, PRJ

HACU-0193-1
American Literary Modernism
Eric Schocket

This advanced 100-level course is designed to introduce Division I students and literature concentrators to the various literary movements that comprise American modernism. Beginning with Gertrude Stein's early experiments with narration and ending with the cultural conservatism of the World War II era, we will examine assorted attempts to achieve textual innovation with an eye towards assessing their aesthetic and political successes and limitations. Readings are likely to include works by Stein, Eliot, Hemingway, Toomer, Faulkner, Fitzgerald, Hurston, West and Wright.

HACU-0194-1
Psychoanalysis and Literature
Mary Russo

This course examines the relationship between psychoanalysis and literature by focusing on Freud's concept of the uncanny as it appears in his famous essay of the same name and as it emerges in literary examples in the nineteenth and twentieth century. Freud himself drew on the work of E.T.A. Hoffman, whose *Sandman* features mysterious strangers, a mechanical doll, family romance, and madness. In the course of the semester we will read Hoffman's story, *The Sandman*, Dostoevsky's *The Double*, Rushdie's *Midnight's Children*, Toni Morrison's *Beloved*, and selected fiction by Angela Carter. In addition, we will examine the aesthetic categories related to the uncanny, such as the grotesque, the horrific and the abject and trace the development of genres like the gothic and the ghost story in literature and film. PRS, REA, WRI

HACU-0205-1
Topics in Architecture
Ann Marshall

This studio architecture course will be a design investigation of a particular theme in or approach to architecture and the built environment. Students will apply basic studio architecture skills (sketches, plans, elevations, and model-building, etc.)--as well as other inter-related artistic and cultural forms of visual and spatial analysis - -to the investigation of a particular site, building, text, theme or mode of inquiry. There are no prerequisites for this Five College Architectural Studies course, although one semester of design is recommended. Topic for spring 2005 and lab fee TBA.

HACU-0206-1
Modernism and Modernity
Karen Koehler

This course is an examination of the emergence, development, and dissolution of European modernist art, architecture and design. The course begins with the innovations and collisions of early twentieth century artb in response to the growth of modern urbanism, industrialist production, colonialist politics, and psychological experimentationb and ends with the cooptation of modernist radicalism in the wake of World War II. Distinctions between the terms modernist, modernity, threshold modernism, and the avant-garde will be explored as we unpack the complex equations between art, politics and social change in the first half of the twentieth century. Covering selected movements and groups (such as Expressionism, Cubism, Dadaism, Surrealism, L'Esprit Nouveau, Bauhaus, De Stijl, Constructivism, and New Objectivity) this course will consider themes such as mechanical reproduction, nihilism,

nationalism, consumerism, primitivism and difference as they are disclosed in the making and reception of modern art. Students will be responsible for presentations, papers, in-class writing assignments, and museum visits.

HACU-0208-1

Introduction to Painting

Mariangeles Soto-Diaz

This course introduces students to the basic language, conventions and material concerns of representational painting. The emphasis, through weekly painting assignments and frequent slide lectures, is on drawing, accurate color mixing, and attention to surface. In the out-of-class assignments, personal approaches to specific problems are encouraged. We work with oil paint. Problems 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. We meet six hours a week and a minimum of six hours is required for outside work. This course is required for those arts concentrators wishing to do advanced work in painting. Prerequisite: A college level *Drawing I*, IA's *Foundation in Drawing and Visual Media* or HACU's *Landscape: Words and Pictures*, completed or concurrent.

HACU-0209-1/209-2

Video I

Kara Lynch

Video I is an introductory video production course. Over the course of the semester students will gain experience in pre-production, production, and post-production techniques as well as learn to think and look critically about the making of the moving image. 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. There is a lab fee charged for the course. Prerequisite: 100-level course in media arts (*Introduction to Media Arts*, *Introduction to Media Production*, *Introduction to Digital Photography & New Media*, or equivalent)

HACU-0210-1/0210-2

Film/Video Workshop I

Jenny Perlin

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-0211-1/0211-2

Still Photography Workshop I

John Marcy

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. 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

Jill Sweeny

This course will be a laboratory exploring the movement capacities of the human body as selected for aesthetic and expressive purposes. Class work will be geared to refining the perception of movement, learning how to move safely, developing the ability to move with more ease, range, specifically and individually. Students will be required to participate in dance outside of class (by attending dance concerts, working as crew for a production, perhaps rehearsing for performance) and submit written evidence of that participation. Absence from more than 2 or 3 classes is considered unsatisfactory. This is geared to the low intermediate level.

HACU-0223-1

Nationalism, Media and Identity

Thomas Oates

Although the concept of nationalism is only a few hundred years old, it is an idea for which people are literally willing to die. As an organizing principle, the nation has evoked intense devotion from millions of people, and operates at a level on par with family and faith. While patriotism has been a consistent feature of public life in the United States, the contemporary political climate and the recent presidential campaign remind us of the power and pervasiveness of nationalist sentiment. Where does this intensity come from? How has it been maintained? Who has it privileged? This course will focus on how nationhood is created, maintained, and shaped through narratives and rituals. We will explore the instrumental role of films, television programs, news reports, and other media in the construction of national narratives. Considering feminist, structuralist, and post-structuralist perspectives, we will explore how those narratives have been shaped, and how they have served to identify and position subjects of the nation, claiming rights for some, while excluding others.

HACU-0225-1

Southern US Literature and History: Multiple Narratives of The Other Souths

L. Brown Kennedy, Susan Tracy

Constructed as almost a mythic fiction by its own major novelists and historians, stereotyped in the popular media, the South is also a multiple set of stories told by former slaves and slaveholders, women in kitchens and fields, workers in mines and factories. Through analysis of the fiction and autobiography of its writers, together with discussion of major debates in the current historical scholarship, this course seeks to introduce you to South(s) of starkly contrasting geographies and economies and of diverse peoples. The class will trace themes that span the period from the Civil War to the Civil Rights movement: the defense and critique of the plantation South, the growing split between rural life and urban life, the role of family, religion, memory and myth making, relations among the races: black, white and Native American and between men and women.

HACU-0227-1

The British Moral Tradition: Sensation as Civilization

Monique Roelofs

Philosophers in the British Moral Tradition such as Shaftesbury, Francis Hutcheson, David Hume, Adam Smith, Edmund Burke, and Mary Wollstonecraft have articulated influential accounts of the individual's social agency. These theories offer philosophical views of phenomena such as laziness, productivity, melancholy, happiness, beauty, desire, consumption, sympathy, passion, and the love of life. This course studies conceptions of agency, knowledge, and morality in the British Moralists by tracing, among other things, the connections these phenomena forge among culture, knowledge, and economic activity; desire and civic virtue; sensation and civilization; nature and culture, whiteness, and humanity; blackness and horror; heterosexuality and civility; and homosociality and reason. Our reading of the British Moralists will be a philosophical reading, that is to say, a reading that analyzes their proposed conceptual schemes, which will then also bring out major ideas in the philosophy of culture and the arts. The course will combine historical selections with contemporary texts that develop analogues, critiques, or elaborations of the moralists' themes.

HACU-0233-1

African American Composers Improvising the Twentieth Century

Michael Dessen

This course examines changing constructs and practices of art music in relation to broader patterns of racial, class, and gender difference in American society during the twentieth century. Our focus will be on African American

composers, including not only those associated with European classical traditions, but also composers associated with different genres, notably jazz and other experimental forms. We will interrogate binaries such as art vs. popular music, composition vs. improvisation, or African American music traditions vs. European American ones, and ask how and why dominant understandings of these terms change over time. How are such taxonomies negotiated through media discourses and representational practices, and what are the consequences for musicians, listeners, institutions, and the music? How do musicians position themselves in relation to existing traditions, and how are they positioned by others? What musical and extra-musical strategies have African American musicians used to create new forms of support for their work or to articulate alternative conceptions of black identity? Rather than provide a comprehensive overview of composers, this course will explore the music and ideas of selected musicians alongside critical writings on race, gender, and the political economy of the music industry. Students will complete weekly reading, listening, research and writing assignments.

HACU-0237-1

Under the Influence: Art, Drugs, Mesmerism, Education, and Other Mysterious Powers in 19th-Century Literature

Jeffrey Wallen

The fear of being under the influence of someone or something else is widespread in late 19th-century literature. In *The Picture of Dorian Gray* Oscar Wilde writes: All influence is immoral--immoral from the scientific point of view, whereas Nietzsche speculates about what it might mean for the most astonishing works to have an influence in the true sense--an influence on life and action. In this course we will read works that explore being under the influence of drugs, of mesmerism and hypnotism, of art, of education, or of an unknowable other. Readings will include works by the following authors: Baudelaire, E.T.A. Hoffmann, Edgar Allan Poe, Charlotte Brontë, Oscar Wilde, Walter Pater, Guy de Maupassant, Nietzsche, and Freud.

HACU-0238-1

Myths of America

Rachel Rubinstein

This course investigates the imaginative, mythic, historical, and aesthetic meanings of America, from its earliest incarnations through the mid-nineteenth century, and the ways in which the "national imaginary" has continually been challenged, shaped and pressured by the presence of radical and marginal groups and individuals. We will read both major and unfamiliar works of the colonial, revolutionary, early republic and antebellum years, and examine how these works embody, envision, revise, and respond to central concepts and tropes of national purpose and identity. Our conversations will address the spiritual and religious underpinnings of American nationhood; exploration, conquest, and nature; notions of individualism, progress, improvement, and success; race, ethnicity, class, and gender; alternative nationalisms and communities. This course is ideal for students seeking to ground and fortify their study of nineteenth and twentieth century American literature, history and culture.

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-0242-1

Cold War Culture

Eric Schocket

Between the violence of World War II and Vietnam lies the relative calm of the 1950's. Typically derided for its focus on isolationism, individualism and consumerism or lauded for its sense of family values and economic growth, this period is usually examined in simplistic terms, viewed through the tinted lens of Leave It to Beaver reruns. Using novels, poetry, films and nonfiction, this course will try to complicate this picture, attending to the ways in which mid-century culture was shaped by and resisted such forces as cold war ideology, post-Fordist consumerism and the burgeoning civil rights movement. Through the eyes of Sylvia Plath, Norman Mailer, J.D. Salinger, James Baldwin, Jack Kerouac, James Dean and others, we will try to understand how the Beav' went bad, and how we might understand the incipient forces of unrest that led to the explosive culture of the 1960's.

HACU/SS-0243-1

The Art of War and Peace

Sura Levine, Michael Klare

War and the desire for peace have both been the subjects of some of the most important works of art. By looking at such examples as ancient Roman and Greek military portraits and medieval weaponry, Suleyman the Magnificent's expansionist politics, the grandeur of Samurai military accoutrements, to Paolo Uccello's *Battle of San Romano*, French Revolutionary and Napoleonic war imagery, Francis co Goya's *Third of May*, anti-WWI imagery in Europe, Pablo Picasso's *Guernica* and related works, and photographic representations of the aftermath of the Hiroshima and Nagasaki bombings, this course will not be a survey. Instead, we will examine such topics as the visual and political iconography of militarism; histories of weaponry; the glorification of empire and conquest through art; war and the glorification of the masculine (and the male physique); nationalism, war, and art; war, weaponry, and the glorification of the Modern in art; the de-legitimization of war and conquest through art; propaganda imagery; protest art; and their converse in the representation of peace.

HACU-0246-1

Audio Culture:Theories and Practices in Music Today

Christoph Cox, Daniel Warner

This course will explore a range of vanguard musical practices and various approaches to thinking philosophically and critically about them. We will traverse musical areas such as minimalism, indeterminacy, musique concrète, free improvisation, turntablism, and electronica and examine these via philosophy, cultural studies, critical theory, film/video and statements by composers and producers. Investigating different modes of listening to and talking about contemporary music, we will ask such questions as: What is the nature of music in relationship to silence and noise? What are the effects of recording and sampling on contemporary musical life? Can music have a political or critical function? Are the distinctions between "classical" and "popular," "high art" and "mass art" still appropriate in the contemporary setting?

HACU-0250-1

Designing the Post-Suburban Community

Robert Goodman

Our objective will be to develop innovative and more environmentally sustainable alternatives to traditional suburban development, including housing, commercial, and transportation systems design. The course will explore the ways in which cultural norms and human, material and technological resources translate into physical design solutions. We will examine the technical, behavioral, and political changes that are necessary to accomplish this new paradigm. Student design assignments will involve retrofitting existing buildings for new uses, as well as developing totally new structures. Some examples will include reconceptualizing the suburban mall and suburban housing and the design of low environmental impact architecture. The course will include a series of design exercises, readings, analysis, and class discussions. Design or art experience is helpful, but not essential. Class emphasis will be on innovative ideas and clear analysis.

HACU-0255-1

Filmmaking Frame By Frame

William Brand

This course is for students who have completed Film/Video Workshop I and are prepared to continue developing their own individual projects. While the film industry uses optical printing to create special effects and animation to make cartoons, this course instead, will emphasize work that uses these tools for expressive or

exploratory purposes. The course will center on the use of the optical printer and the animation stand and will provide detailed instruction on planning and executing projects using these tools. The course assumes a basic knowledge of 16mm filmmaking and students are expected to independently extend their knowledge and mastery of basic production and post-production techniques. Films will be viewed in class presenting a variety of approaches to optical printing and animation as a medium for artists. Students will be expected to complete weekly exercises and a semester long independent project. While computers may be a part of a student's working process, this course does not cover computer animation and students will not be allowed to do computer animation projects for their semester project. Each student will be expected to research an artist and/or analyze a film, write a 5-8 page paper and make an oral presentation to the class. 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 animation supplies and pay their own processing fees. Required screenings and workshops sometimes occur in the evening.

HACU-0256-1

Theory/Practice:Retrofuture Revisited--Installation/ Performance/Document

Kara Lynch

This course will further support interdisciplinary student work in diverse media: video, digital, audio, photo, film, installation, performance, plastic arts. This is a rigorous theory/practice workshop class designed specifically for upper division students.. We will look to a variety of texts for inspiration and insight, for example: films - *2001:A Space Odyssey* and *Last Angel of History*, books - *Almanac of the Dead* and *Dahlgren* and the installation work of Janet Cardiff, Julie Becker and Ilya Kulbakov, among others. In this seminar students will develop their skills within their specific media and work collaboratively throughout the semester to produce work that engages questions of site, space, time, experience and vision within an historical context. We will challenge traditional modes of production and presentation collectively. Students will be encouraged to share their knowledge and talents with each other to hone their craft and learn new skills. Students will focus in on their critical skills and be required to produce written responses, two visual projects, and a research project/presentation. Class participation is paramount as each class meeting is a work session. This thematically based course will encourage students to broaden their perspective of artistic production. This will be a challenging course for serious students in the media arts. Prerequisites: 1 introductory media production course or equivalent; any introductory course in digital, visual, media, or performing arts and/or creative writing; 1 critical or cultural studies course. Recommended: 1 200-level course in either the humanities or social sciences.

HACU-0258-1

Still Photography II: The Body and the Frame

Jacqueline Hayden

The human form--nude, naked, clothed, full bodies, partial bodies, gendered and racial bodies, young and old bodies--constitute a primary subject in contemporary artistic practice. In this class we will explore both the traditions of the photographic nude in western art and its subversions in late 20th century photography. Students will be expected to develop a body of photographs related to the topic that can intersect anywhere with the body: straight portraiture, nudes, abstractions of bodies or virtual Web bodies. Students will be instructed to use cameras, computers and materials to develop an aesthetic strategy that either embraces or challenges existing genres. Assigned readings will address issues of identity and representation. 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-0259-1

Perspective and the Figure: Drawing and Painting

Gideon Bok

In the *Perspective and the Figure*, we will be exploring issues of perspective within drawing and painting space, and how those issues interact with issues of the figure. We will be working from life, and will use a variety of materials and techniques. Class time will mostly be spent working from the model in various perspectival situations, but some classes will involve traveling to see shows that address the issues of the class. *Introduction to Drawing* is a prerequisite and *Introduction to Painting* is recommended.

HACU/IA-0262-1

Contemplative Dance/Authentic Movement: Level I

Daphne Lowell

This practice offers a new dance paradigm, one that works to awaken an integrated bodymind in individual practitioners and to develop a conscious community of investigators. The deceptively simple practice of inviting the bodily aspects of self to initiate movement or stillness leads to a range of ramifications. It cultivates self-authority, authenticity and originality, an appreciation for diversity within and without, compassion and powers of observation. It opens pathways to imagination, intuition and thought. Most importantly, it reclaims the body from the West's attempts to subjugate, control and marginalize it. It is a movement practice for everybody: no previous dance experience or special physical skills are required. Studio practice will be augmented by reading and discussion about the form's history, and issues it raises for such endeavors as performance, art-making, education, the place of ritual in society, somatic studies. Students will write weekly reading responses and complete a research paper. Lab Time to be announced.

HACU-0265-1

Tonal Theory II

Michael Dessen

This course explores advanced harmonic and rhythmic structures as well as large-scale form and process, and introduces students to a wide range of questions and methods shaping contemporary music research. Topics and repertoire are drawn from European Classical traditions as well as jazz, popular, and non-Western musics. Weekly assignments involve transcription, composition, and analysis, and students will also complete a research paper and a final project. Prerequisite: *Tonal Theory I*, or equivalent.

HACU-0267-1

Studies in American Modernism: Lynching as a Topic in Modernist Poetry

Milton Welch

In this course we analyze the crucial link of different forms of modernist poetry to lynching, both of which crescendo roughly simultaneously: 1890-1930. Selectively ranging literature, theory, and history; primary and secondary sources; white and black modernist poets; we will read and discuss: 1) accounts, explanations, and theories of lynching; 2) what modernist poetry reveals about lynching, and vice versa. We will also pay some attention to lynch-poems by later poets influenced by this modernist treatment of the theme. All of the works in this course either directly or indirectly involve lynching and such related themes as racial identity, group violence, and interracial desire. Poets will include T.S. Eliot, Jean Toomer, Sterling Brown, Ezra Pound, Langston Hughes, Helene Johnson, Gwendolyn Brooks, and Allen Tate. Authors of critical and secondary readings include Orlando Patterson, Ida B. Wells, Jacqueline Goldsby, Anne Douglas, and Michael North among others. Some previous experience with poetry recommended.

HACU-0270-1

Fleeting Images: Choreography on Film

Constance Hill

This selected survey of choreography on film and video indulges in the purely kinesthetic experience of watching the dancing body on film. We will focus on works that have most successfully produced a true synthesis of the two mediums, negotiating between the spatial freedom of film and the time-space-energy fields of dance, the cinematic techniques of camera-cutting-collage and the vibrant continuity of the moving body. And discern the roles of the choreographer, director, and editor in shaping and controlling the moving image, and explore the relationship of music and the dancing body on film. Putting theory into practice, we will form small group collaborations to create an original study in choreography for the camera; students will be expected to engage in all aspects of production, from the concept, script, choreography and storyboard to performance, direction, lighting, sound and editing. This class is open to film/video concentrators and dancers/choreographers interested in exploring the relationship between dance and the camera and the creative processes involved in creating choreography for the camera.

HACU-0276-1

Postcolonial theory and Literature

Lily Chiu

This course will examine British and French colonial systems and the theory and literature that were produced by the natives as a result of that colonization. We will study theory and literature by writers and intellectuals from formerly colonized nations in Africa, the Caribbean, the Indian subcontinent, Ireland, and Indochina, who are now living and writing in Britain or France. Among the issues we will address in this course are nation, exile, immigration, deracination, gender, cultural and linguistic translation, imaginary homelands, and questions of race, ethnicity, authenticity, hybridity and identity. Authors and theorists studied will include Homi Bhabha, Ken Bugul, Aimé Césaire, Rey Chow, Frantz Fanon, Jamaica Kincaid, Albert Memmi, Edward Said, and Gayatri Spivak.

HACU/SS-0281-1

Theorizing Religion

Mario D'Amato, Abraham Zablocki

Why are human beings religious? Is religion primarily a matter of individual belief? Or does it mainly reflect the social construction of reality? Or is a disposition to religion biologically hardwired? Many theories explaining or interpreting the phenomenon of religion have been offered in Western thought. In this course we will focus especially on influential philosophical, psychological, anthropological, sociological, and biological theories of religion. Our approach in this course will be to read these theories by going directly to the primary sources that offer them. Thus we will read works by such seminal theorists as Freud, Weber, Durkheim, Boyer, and others. Our goals will be to develop skills in reading and interpreting important theoretical works, and, most importantly, to think about religion in complex and interesting ways.

HACU-0283-1

The Nineteenth-Century Novel and the British Empire

Lise Sanders

This course uses the British Empire as a case study in order to examine the cultural politics of imperialism and colonization. Focusing on British India but with excursions into other colonial contexts, readings will explore the connections between race, gender, sexuality and empire. In reading nineteenth-century literary and historical texts in conjunction with postcolonial criticism and contemporary fiction, we will ask the following questions: How does the imperialist project affect or determine constructions of sexuality and gender? How are ethnicity, nationality, and racial difference deployed in the service of empire? How is the body figured under imperialism? We will also study the relationship between empire and nationalism, examining writings that represent and/or theorize domination and resistance in the colonial encounter. Readings will include novels by Austen, Brontë, Haggard, Schreiner, Kipling, and Forster and criticism by Bhabha, Said, and Spivak, among others. The goal of this course is to enable students to explore the relationship between literature and history in narratives of empire, and to develop a set of theoretical tools by which to examine these concerns.

HACU-0287-1

Directing and Performance for Film and Video

Baba Hillman

This is a production/theory course for video and film students interested in developing and strengthening the element of performance in their work. How does performance for the camera differ from performance for the stage? How do we find a physical language and a camera language that expand upon one another in a way that liberates the imagination? This course will explore performance and directing in their most diverse possibilities, in a context specific to film and videomakers. The class will concentrate on the development of individual approaches to directing, performance, text, sound and image. We will explore the ways in which ideas of artifice, naturalism, theatricality and anti-theatricality function within scripted and unscripted fiction and non-fiction works. We will discuss visual and verbal gesture, variations of approach with actors and non-actors, narration and voice-over, camera movement and rhythm within the shot, and the structuring of performance in short and long form works. Screenings and readings will introduce students to a wide range of approaches to directing and performance.

HACU-0288-1

Shakespeare and Woolf

L. Brown Kennedy

"Lovers and mad men have such shaping phantasies, that apprehend more than cool reason ever comprehends." (*A Midsummer Night's Dream*) In the first part of the course we will read Shakespeare (five plays) and

in the latter part Virginia Woolf (four novels and selected essays). Our main focus will be on the texts, reading them from several perspectives and with some attention to their widely different literary and cultural assumptions. However, one thread tying together our work on these two authors will be their common interest in the ways human beings lose their frames of reference and their sense of themselves in madness, lose and find themselves in love or in sexuality, and find or make both self and world in the shaping act of the imagination. The method of the course will include directed close reading, discussion, and periodic lectures. Three to four pieces of student writing are expected; the course is open to second semester students by permission.

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

Judith Mann

This is a course intended for Division III and upper level Division II arts concentrators. We 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-0292-1 (NEW)

Composition and Orchestration Seminar

Marty Ehrlich

This class is for Div II and div III music concentrators. It is a hands-on composing class, and will be notation based. We will have weekly composition exercises, done by both student and instructor that focus on the elements of composing. We will compose for the instruments we have in the class, so that the works can be heard and discussed. (Efforts will also be made to involve diverse instruments from the school community). Our goal will be to attain fluency in our ability to work with musical language and form. We will aim to each create a multi sectional composition by the end of the semester. The pre-requisite is Tonal Theory I and II.

HACU-0298-1

Critical Cultural Studies: Roland Barthes

Mary Russo

This course will focus on the writings of one of the most intriguing and influential figures in twentieth-century cultural theory and criticism: Roland Barthes. Barthes' career provides a map of late 20th-century thinking on language, culture, subjectivity, and writing from structuralism to autobiographical criticism. Works like *Image/Music/Text*, *Mythologies*, and his famous treatise on photography, *Camera Lucida*, provide interesting and varied models of critical and autobiographical writing, as well. Students will gain experience in applying different styles and modes of approaching art, popular culture, autobiography and everyday life.

HACU-0299-1

Division II Independent Projects in Film, Video, Photography, Installation, Performance and Web Art

Joan Braderman

This course will provide an opportunity to Division II students who wish to pursue their own work, creating at least one completed new work for inclusion in the Division II portfolio. We will enter each work where it is at the beginning of the course, whether in pre-production, production or post-production. Each student will be required to present his/her work to the group several times during the semester for critique and discussion. The group will provide critical, technical and crew support for one another. Team projects are fine as long as each participant has a distinct and responsible role in the making of the work. Technical workshops will be offered where necessary, although students must have some level of mastery over his/her form of expression before joining the course -- and college level course work and evaluations in that area. We will unpack the conceptual process of creating and realizing new works. Readings, screenings and museum/gallery visits which address the specific problems faced by class members in developing the works-in-progress will be added as we go. All of these activities including active verbal contributions to all sessions are required of each student under the guiding principle that tracking each others' intellectual and creative process will help them refine their own. A lab fee of \$50 covers the use of Hampshire equipment and technical staff (although only one lab fee per semester is expected of each student whether participating in one or more courses.) For those interested in re-radicalizing the Hampshire curriculum, this new course provides a structured context in which to do independent work at the Division II level. Prerequisites: good mastery of form in which you will work and evaluations from several courses in the area.

HACU-0317-1

Reading Literary Theory and Criticism

Jeffrey Wallen

In this course, we will closely analyze key texts of recent literary theory and criticism, as well as the literary texts (short stories, poems, novellas) on which they are based. The point of the course will be to understand the theoretical, philosophical, ideological, and rhetorical stakes of each critical argument, and to see exactly how each critic constructs an essay, so each week we will concentrate mainly on one or two critical essays.

HACU-0322-1

Studio Arts Division III Concentrator's Seminar

Mariangeles Soto-Diaz

This is a critique and discussion-centered seminar, a forum for independent visual art production in two and three-dimensional media. Students will be challenged to test the limits of their materials while building critical skills. They will be expected to build up discipline, concentration, and attention when working in their studio, and to learn to contextualize and articulate their work. There will be required reading and visiting artists' slide lectures. For Division III students, by instructor permission.

HACU-0323-1

Contemporary Painting

Gideon Bok

This course will focus on techniques and critical issues addressed by contemporary painters. During class we will travel to artists' studios and to gallery shows to see how artists implement contemporary critical issues and techniques within their practice; the rest of the time will be spent working in the studio to incorporate these issues with in students' work. Introductory drawing and introductory painting courses are prerequisites; some critical theory and art history are recommended.

HACU-0329-1

The End of Democracy?

Bethany Ogdon

There is a deep contradiction between a for-profit, highly concentrated corporate media system and the communication requirements for a democratic society. In fact, many scholars now warn, this concentrated corporate control of the media is disastrous for any notion of participatory democracy. The focus of this advanced seminar will be on corporate control of the U.S. media and the effects this control has on both the ideal and the realities of participatory democracy in United States today. We will first focus on the concept of democracy itself, reading political and philosophical writings on both ideal and actually existing democracy. We will then look in detail at the evolution of journalistic practice, government media policy, and media concentration over the course of the 20th century with added emphasis on specific developments since the media merger frenzy of the mid-80s. The aim of this

course is to gain an in-depth understanding of democracy as a political form, the media system as it currently operates in the United States, and impact of concentrated media ownership on present day American democracy.

HACU-0330-1

Books, Book Arts, Artists' Books and Bibliophilia

Sura Levine

This course will examine the changing status of printed matter from the flowering of book design and book bindings in turn-of-the-century England and the Continent through the early 20th-century transformative experiments of the Italian Futurists and the textual agitprop of the Russian Constructivists. Topics will explore the politics and possibilities of collaboration, innovation and design. Of particular interest will be such examples as William Morris's Kelmscott Press, the Brussels-based publishers Edmond Deman and la Veuve Monnom; the Art Nouveau book and the renaissance of typographic design in Europe and the US; and the revolutionary book arts of El Lissitzky and Filippo Marinetti.

HACU-399B-1

Film/Photography/Video Studies Seminar

William Brand, Jacqueline Hayden

This course is open to film and photography concentrators in Division III and others by consent of the instructor. The class will attempt to 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, various specific kinds of group experience will be offered including lectures and critiques by guest artists and professionals and workshops in advanced techniques. The course will include discussions of post-graduate options and survival skills including tips on fundraising, exhibition and distribution, and graduate school applications. 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-1IND-1

Independent Study - 100 Level

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

HACU-2IND-1

Independent Study - 200 Level

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

HACU-3IND-1

Independent Study - 300 Level

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

IA/LS-0101-1

Elementary Spanish I

Jeff Bankman

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. PRS, PRJ, MCP

IA/LS-0102-1

Elementary Spanish II

Amanda Damon

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. PRJ, PRS, MCP

IA/WP/HACU-0103-1

Introduction to Writing

Deborah Gorlin

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/LS-0112-1

Elementary Chinese II

Xingming Wang, Kay Johnson

This course will cover the second 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. This will allow students to continue in the more advanced level classes 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 three times 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 January 26, 7:00 p.m. in FPH 104. If you have questions or cannot make the first meeting, contact Kay Johnson via email johnson@hampshire.edu or the Social Science office X5547.

IA-0115-1

Lost and Disappearing Worlds

Benjamin James

One of the most crucial elements of storytelling is its urge toward cultural conservation, its effort to pass on, or simply remember, the practices of people's lives. These days, we live in a world where languages, cultures, and local knowledge are disappearing--or becoming transformed--with devastating swiftness, which makes the acts of conservation and re-imagining even more significant. In this course, we'll write both fiction and nonfiction about people and the profoundly ephemeral details of their lives. We'll explore the craft of writing in multiple genres and forms, focusing on scene construction and character development, and emphasizing artistic re-invention, rather than nostalgia. Texts and recordings will include John Berger's *Pig Earth*, Ursula K. LeGuin's *Always Coming Home*, Eduardo Galeano's *Memory of Fire*, Greil Marcus's *The Old, Weird America*, Harry Smith's *Anthology of American Folk Music*, and Bob Dylan's *Basement Tapes* and *Highway 61 Revisited*. EXP, PRJ, PRS, REA, WRI

IA/LS-0123-1

American Sign Language, Level I

Ruth Moore

This course introduces the third most widely used language in the United States and Canada. It is intended to give an overview of both the language and the culture of the deaf community. Emphasis will be focused on learning basic grammatical structure as well as developing receptive and expressive signing skills using in everyday conversation, also being able to give a skit in American Sign Language. Cultural aspects of the Deaf community will be shared through readings, videotapes and class discussion. MCP, PRJ, PRS

IA/LM-0130-1

Look Ma, No Hands

Donna Cohn

In this class students will consider how designed objects can enhance the independence and function of individuals who do not have full use of their hands. This is an mixed-level design class intended to stretch students' problem solving and creative thinking abilities, as well as provide techniques to analyze and prioritize the needs of a user in a given situation. Students may direct their design efforts towards a wide range of populations including children and/or adults with temporary injuries/conditions or ongoing physical disabilities. Students will have the opportunity to work with the full range of fabrication techniques available in the shop. Over the semester students will gain a basic understanding of hand anatomy by becoming familiar with common injuries and medical conditions that impair the hand, arm and shoulders. We will survey products that are already on the market and consider examples of successful Universal Design. We will also consider the political and social implications of living with a physical disability. The class will include weekly hands-on design assignments, guest speakers, readings, film viewings, discussions about the design process itself, and as well as a substantial final project of each students' choosing. Students will be required to maintain a design notebook and make presentations of their work throughout the semester. EXP,PRJ, PRS

IA-0147-1

Literary Journalism

Constance Kelly

Literary journalism is the intersection of art and craft. In this course, we'll explore the practical, theoretical, and ethical issues of writing non-fiction that combines interview, observation, and investigation with narrative techniques of character development and scene creation. The format of the class will be half discussion/lecture and half workshop. All written work will receive ongoing review and evaluation from the instructor and the class members. WRI

IA-0149-1

Modern East European Theatre

Davor Diklich

In the Twentieth century Eastern Europe provided one of the most innovating and vibrant periods in the history of world theatre. Through lectures, and student research and presentations, the course will look into theaters of Russia/Soviet Union, Poland, East Germany, Czechoslovakia, Hungary, Romania, Bulgaria and Yugoslavia. In these countries live and work some of the most influential theoreticians and/or practitioners of the modern theatre. Just to mention a few: Stanislavsky, Meyerhold, Tairov, Vaghtangov, Brecht, Kantor, Grotowski, Svoboda, etc. The students will explore this crucial period in theatre history in order to better understand the theatre of today. EXP, PRS, PRJ, WRI

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, REA, WRI

IA/HACU-0151-1

Making Dances

Daphne Lowell

Dance improvisation and movement exploration experiences aim to free the beginning composition student to discover for him or herself underlying principles of successful dance composition. Space, time, force, shape and motion are studied as basic elements of choreography. Focus on study of the structure and functions of the body as the expressive instrument of dance will be included. Students are guided toward developing awareness and appreciation of their personal movement style and helped to increase their range of movement choices. Group dance improvisation will be part of the focus of this course. Students are encouraged to take a technique class concurrently. EXP, PRS, REA

IA-0152-1

Mysterious Fiction: Writing About Secrets

Nathalie Arnold

Why are secrets so fascinating? Is every story a mystery at heart? When should the hidden remain hidden, or all truths be told? This introductory course assumes that managing the tension between the said and the unsaid can be central to any story's success. We will read stories about different styles of secrets: family secrets, unsolved secrets, terrible secrets and different kinds of characters who keep, reveal, and actively seek to discover secrets their own or those of others. Inventing and writing about various types of secrets, class members will acquire skills for balancing the hidden and the known in stories of their own. Through active reading, focused writing exercises, analytical responses, and short fiction assignments, students will learn to: create believable characters who keep, discover, or spill secrets; and write effective scenes in which the implications of a secret are felt but not told, as well as convincing depictions of secrets revealed. Possible Readings: Aimee Bender, Truman Capote, Angela Carter, Agatha Christie, Graham Greene, Shirley Jackson, Jhumpa Lahiri, Guy de Maupassant, Haruki Murakami, V.S. Naipaul, Salman Rushdie, Barbara Vine. EXP, MCP, PRS, REA, WRI.

IA/HACU-0153-1

Dance as an Art Form

Rebecca Nordstrom

This course offers an experiential introduction to dance as a performing art. Its goals are to provide students with an understanding of the body as a source of movement imagery and expression, and to broaden students' capacities for seeing, describing and interpreting dance. No previous formal dance training is required. Course work will include regular movement practice, a series of introductory master classes in different dance idioms, video and concert viewings, experiments in group improvisation and choreography and readings on the aesthetic and cultural contexts of different dance traditions. EXP, PRJ, REA

IA-0158-1

Wright, Baldwin, Hansberry, Ellison

Robert Coles

This class will focus on the works of four African American writers of the twentieth century: Richard Wright, James Baldwin, Lorraine Hansberry, and Ralph Ellison. Specifically we will read and criticize each of their major works and attempt to understand them within the milieu of post-war (WW II) American history. Among some of the topics we will consider will be the post-war expatriate movement (to France) as well as the arising civil rights movement in the 1950s. We will consider how these writers were shaped by these social events, and how the events affected their work. We will examine also the general racial climate of mid-century America and how these writers responded to it. Among the works we will read include several well-known classics of African American literature: *The Fire Next Time*, *Notes of a Native Son*, *Black Boy*, *Native Son*, *A Raisin in the Sun*, *Invisible Man*. This class is an excellent course for those students who have not yet read these important authors. MCP, PRS, REA, WRI.

IA-0160-1

Drawing Foundation

Scott Reeds

This course provides initial preparation for work in the visual arts. Drawing assignments will require that students develop their ability to perceive and construct visual images using form, light, color, space, and the development of personal imagery. Projects will address the two-dimensional picture plane from a range of observed and imagined sources. A broad variety of media will be employed in the exploration of collage, architectural spaces, the human body, and found and fabricated objects. Slide presentations and individual and group critiques will provide students with a context for understanding and developing their work. Considerable outside class work is required EXP PRJ PRS

IA-0161-1

Living For Tomorrow: Cultural Contestations, Gender/AIDS

Jill Lewis

What critical and creative tools can we explore to develop sexual safety education that is vivid and engaging? What does it mean to question gender norms in different cultural contexts? How can we design initiatives that involve young people actively in questioning gendered sexual behaviours that reproduce risk and damage and enable them to help stem the HIV/AIDS epidemic? In this course students will look at cultural texts - to open discussion of gender and how masculinity and femininity are culturally scripted. A particular emphasis will be on masculinity and sexual safety, and on ways gender research importantly questions the institution and behaviours of heterosexuality. The Living for Tomorrow course will take these questions into the context of the HIV/AIDS epidemic - relating the cultural scriptings of gender to this urgent contemporary political crisis the world faces. The course draws on instructor's experience of running 3 year pilot project on these issues in Estonia, and working on youth HIV prevention in various different cultures. The course will include participatory learning work and designing creative input for HIV prevention educational action that can stimulate critical literacy about the gender system among young people. It will lay groundwork for participating students to consider education implementation possibilities with young people. MCP, PRJ, PRS, REA, WRI

IA-0166-1

Introduction to Art Education

Jana Silver

In this introductory course, students will develop a general understanding of art education and its relationship to contemporary society. Through investigation of cultural, sociological and philosophical influences we will explore the teaching of visual arts in public and private schools, museums, community-based educational programs, and other alternative educational sites. We will discuss current issues in the profession and incorporate observation and hands on involvement in art teaching situations. EXP, REA, WRI

IA/LM-0177-1

Designing and Fabricating Three-Dimensional Models

Robert Cann

This course is a hands-on introduction to the art of model making. 3-D models can be instrumental in developing ideas and concepts, and in conveying these ideas and concepts to others. Models have been used throughout history to analyze, educate, entertain, and sell in diverse fields such as sculpture, industrial design, engineering, architecture, set design and medicine. Principal types of models to be introduced and discussed in this course will be study models, demonstration models, presentation models, product models, and scale models. Actual samples will be examined and dissected. Fabrication techniques will be taught and practiced, using basic materials such as cardboard, sharp blades and glue. No prior shop skills are required. EXP, PRJ, PRS

IA-0183-1

Integration of Creative Drama and Core Curriculum

Natalie Sowell

A Chinese Proverb states, "Tell me and I'll forget; show me and I may remember; involve me and I'll understand." The core curriculum subjects of language arts, social studies, mathematics, and science are often taught through modalities recognized to be ineffective to many students. Integration of creative drama with basic subject areas provides opportunities to fully engage students in their educational process. In this course we will explore how

history and science may be examined through the role-playing mode of process drama, how language arts, social studies and geometry can be taught through improvisation and story dramatization, and how abstract concepts of math are made comprehensible and critical thinking skills are encouraged through pantomime and movement. Gardner's multiple intelligences, Heathcote's mantle of the expert, and other theories and practices will be considered to gain further understanding of the possibilities creative drama presents in primary and middle school education. EXP, MCP, WRI, PRJ

IA/LS-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.

IA/LS-0202-1

Intermediate Spanish II

Cecilia Candia

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.

IA-0206-1

Writing a Child's Voice for Theatre

Natalie Sowell, Ellen Donkin

In the first part of the semester, we will look at how children are portrayed in a series of plays written for adult audiences, including plays by Harper Lee, Carson McCullers, Lorraine Hansberry, Lynn Nottage, and Naomi Wallace. How do we define children in these plays? How do we determine if the character of the child feels authentic? In what ways do we observe that child characters in plays from other countries are conceived very differently? We will then shift gears into exploring the child protagonist in theatre for young audiences. We have chosen two plays in particular, one by Suzan Zeder and the other by James Still, which will form the centerpieces of our discussion and exercise work in and out of class. What does it mean to write for children, instead of writing about them? For the final project, students will be offered a choice of several pieces of literature. They will be asked to adapt one of these pieces into a carefully edited and revised scene for dramatic presentation, either for adults or for children. In the final days of the course, students will be expected to collaborate with one another on informal staged readings of each piece.

IA-0213-1

The Beats

Robert Coles

This course will examine the genesis and growth of what is now termed the Beat Movement, an artistic period that flourished in post-war (World War II) American culture. Our focus will attempt to uncover some kind of definition rooted in post-war alienation, rebellion, and dissatisfaction among American artists with established society. We will also trace the antecedents to the Beat movement: Romanticism, Symbolism, and Western decadence. We will also look at how African Americans, native Americans and Eastern mysticism influenced Beatnik philosophy. Readings will include Ginsberg (Howl), Kerouac (On the Road), Diprima (Memoirs of a Beatnik), Kaufman (Solitudes Crowded with Loneliness), Burroughs (Junkie) and other texts.

IA-0224-1

Setting the Stage for Social Action

Peter Kallok

How can scenic, lighting, and sound design enhance or underscore a social or political message? How can a designer's vision influence one's experience or interpretation of a performance? In this class we will look at designers and designs whose work has amplified or challenged traditional and nontraditional social and political texts. Throughout the semester students will be challenged to create scenery, lighting and sound designs with the intention of enhancing or confronting the social or political themes of selected works. Within a studio format students will be introduced to the fundamentals of scenic, lighting, and sound design.

IA-0229-1/0229-2

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, post-modernism, 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/LM-0237-1

Appropriate Design in the Developing World

Donna Cohn

This course will look at the issues involved with design and fabrication in situations where there are limited resources. In the context of selected developing countries, the focus of our investigation will be appropriate and adaptive design. We will look at how applied design is shaped by the needs and constraints of the emerging world. This project-based course will consider such elements of design as creating design solutions that are holistic in nature and encompass the unique design parameters imposed by limited resources, technology transfer and sustainability and the influence of culture on design and technology. Students interested in this course should have prior applied design and fabrication experience and an interest in low technology solutions to the needs of people with disabilities in the developing world. For more information please contact Colin Twitchell at cstLM@hampshire.edu, 559- 5705, or Donna Cohn at dcohn@hampshire.edu, 559-6032.

IA/LM-0240-1

Social Entrepreneurship

Colin Twitchell

This 200-level course will give participants an introduction to social entrepreneurship and be focused on enterprise creation. Through readings and case studies the course will start by exploring what social entrepreneurship is and the impact that it has on society. From this exploration we will go on to investigate how social enterprises are created and the types of organizational structures that constitute them, such as non profit, green business, non profit- profit hybrids, etc. With this background knowledge, participants in the course will create their own social enterprise concept plan. Participants in this course will be expected to actively research relevant social entrepreneurial material and share it with others in the course. The latter part of the course will largely be devoted to the creation of a social enterprise concept plan. Guest speakers through out the course will help participants gain deeper insights into the meaning and practice of social entrepreneurship. Art and disability will be prominent perspectives through which the course will view social entrepreneurship. Key questions the course will consider are: What is social entrepreneurship? What role does social entrepreneurship play in our society? What are the types of social enterprise structures? How does one go about creating a social enterprise?

IA-0245-1

Production

Davor Diklich

This course will be, for some students, a continuation of the *Principles of Acting and Directing* course from the Fall Semester. It will be directly related to the production of the play *The Marriage* by Witold Gombrowicz, which will be directed by Davor Diklich. The students who decide to continue from the previous semester, with the addition of all the students who will be a part of the production, will be enrolled in this course. Each student in the course will

be assigned a certain job in the production of *The Marriage* and consequently learn practically about the process of creating a theatrical performance.

IA/SS-0246-1

Little Course of Horrors: The Psychology of Terror and Humor in Theater

Ellen Donkin, Lourdes Mattei

This course takes as its premise that horror and humor are connected to a fundamental early (pre-verbal) experience of helplessness, chaos, and rescue. The course is designed for Division II students interested in both psychology and theater who may have had some background in either area, though not necessarily in both. The focus will be on two critical feeling states and their corresponding genres: horror and humor. Students will have an opportunity to understand the psychological underpinnings of these feeling states and examine ways in which they manifest themselves both in case studies and through dramatic character and structure. The transformative dimension of the creative process will be emphasized. Key concepts for this course are Freud's notion of the dynamic unconscious, Winnicott's ideas on play and transitional space, and Bollas' description of the aesthetic moment. Students are expected to participate in rehearsals and other related theater activities.

IA-0251-1

Intermediate Poetry Writing

Paul Jenkins

Intended for Division II students who have begun writing poetry on their own or have some familiarity with contemporary poetry, this course will be conducted as a workshop in which students' own writing will be the subject of discussion. Over the course's first half, students will do assigned writing and reading designed to sharpen alertness to language, sound and line, and imagery. Over the last half of the semester, students will bring on a regular basis new work of their own devising. At the course's end, workshop participants will be expected to submit a group of poems in a state of near completion for evaluation.

IA/HACU-0262-1

Contemplative Dance/Authentic Movement Level 1

Daphne Lowell

This practice offers a new dance paradigm, one that works to awaken an integrated bodymind in individual practitioners and to develop a conscious community of investigators. The deceptively simple L practice of inviting the bodily aspects of self to initiate movement or stillness leads to a range of ramifications. It cultivates self-authority, authenticity and originality, an appreciation for diversity within and without, compassion and powers of observation. It opens pathways to imagination, intuition and thought. Most importantly, it reclaims the body from the West's attempts to subjugate, control and marginalize it. It is a movement practice for everybody: no previous dance experience or special physical skills are required. Studio practice will be augmented by reading and discussion about the form's history, and issues it raises for such endeavors as performance, art-making, education, the place of ritual in society, somatic studies. Students will write weekly reading responses and complete a research paper.

IA-0277-1

The Making of Sensibility: Strategies for Fiction-Writers

Nathalie Arnold

Why are no two fiction-writers exactly alike? Why do some stories make us anxious, while others elicit terror, comfort, or love? Why do we sense that some writers write 'coolly,' or 'sharply,' and others 'lushly' or 'lyrically'? Through close readings of highly varied works, we will identify, and practice using, very specific techniques that operate at the level of the sentence, but reverberate in paragraphs and pages to form a work's general 'sensibility.' Seeking to understand how certain effects can be achieved through conscious management of language, we will explore matters of diction, rhythm, sentence length, punctuation, and the use of different tenses; we will also consider the relationship between writers' thematic concerns and the strategies they use. Through focused imitations, in-class exercises, and intensive peer critiques, participants in this workshop will acquire a facility for discussing the stylistic elements of their own, and each others' writerly sensibilities. Participants must come to the first class with a 2-page sample of their own writing. Possible Readings: John Banville, Don Delillo, Laurence Durrell, Angela Carter, J.M. Coetzee, Julio Cortazar, Jean Genet, Nadine Gordimer, Abdulrazzak Gurnah, Shelley Jackson, Franz Kafka, Jhumpa Lahiri, Haruki Murakami, Vladimir Nabokov, Grace Paley, Ruth Praver Jhabvala, William Sebold, Ali Smith, Zadie Smith, Virginia Woolf.

IA-0292-1

Creative Interventions: Visions of Art and Social Action

Jill Lewis

This seminar will explore ways creative artists and writers have envisaged their creative process relating to issues of social concern. It will create a context for discussion for students who are working with different creative forms, and want to link creative process with social concerns or political action, while sharing exploration of various artists or writers who have addressed these questions in different ways. Within a wider context of different creative forms, we will focus on theatre, exploring questions posed by activist theatre and the issues and debates surrounding theatre in social context. Using drama as one template for wider discussions, we will explore how does the artist envisage and reach audiences? What do they hope others will take away with them? What is the relationship between creative art/theatre and a socially responsible presence in the world? Why is didactic art often such a disappointment? How does the autonomy, freedom and vision of creative processes wed social and political realities that frame the lives of artist and viewer? How does our own work relate to these issues? Instructor Permission Only: E-mail the Instructor at jlewis@hampshire.edu

IA-0299-1

Critical Interrogations and Creative Commitments: A Reading Virginia Woolf Seminar

Jill Lewis

In this course we will take time to read and reflect on the work of one writer whose work traces, in fiction, diaries, letters and essays, a range of social and artistic contestations in the first half of 20th century England. We will explore the interweavings of Woolf's life with writers, visual artists and political thinkers of her time - and the critical interrogations these fertilised in her thinking and creative processes. Her radical sifting of gender norms, her challenges to nationalism, and her fascination with different modes of narrative and biography will be central themes in the course. But our main focus will be on reading and discussing her writings themselves. Assignments will involve personal writing, text-focused critical papers and creative response. Students of literature, gender studies, creative writing and visual arts will be able to develop their own medium and angle of interests for their final class project. This course is suited to Div II / Div III students.

IA-0305-1

Improvisation in Digital Animation

Thomas Haxo

This 300-level course will allow students to explore the professional animation suites Softimage XSI and potentially Maya, from a fine arts perspective. Improvisational production methods will be introduced as an alternative to a linear narrative approach. Strategies for modeling and animating characters, environments, lighting, cameras, and other visual elements will be demonstrated. Students will be encouraged to develop their own technical approach and visual style as they create a dynamic and personal digital world. A college level drawing foundation course is a prerequisite. An introductory college level computer three-dimensional modeling or animation course is highly recommended. Faculty permission is required.

IA-0330-1

Advanced Sculpture: Emphasis on the Figure

Thomas Haxo

In this course students will refine their technical and perceptual skills in response to the human form. The course will focus on the full figure allowing students to explore this challenging subject from multiple perspectives. Historical and contemporary issues and approaches to the figure will be elucidated through slide presentations, critiques, and independent research. A \$75 lab fee will cover most materials. Intermediate sculpture at the college level is recommended. Prerequisites: *IA Sculpture Foundation*, in addition to *IA Foundation in Drawing* or HACU's *Introduction to Drawing* are mandatory.

IA-0399-1

Advanced Seminar in Writing

Lynne Hanley, Paul Jenkins

This course is a workshop for students doing independent projects in writing poetry, fiction, and literary non-fiction. Participants are expected to present work in progress, to read and write critiques of their classmates' work, and to participate in class discussions. Both students and the instructors will assign readings for the class as a whole, and students should expect to read a wide range of published work in a number of different genres. This course is open to Division III Interdisciplinary Arts (IA) concentrators in creative writing.

IA-1IND-1

Independent Study - 100 Level

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

IA-2IND-1

Independent Study - 200 Level

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

IA-3IND-1

Independent Study - 300 Level

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

LM/IA-0130-1

Look Ma, No Hands

Donna Cohn

In this class students will consider how designed objects can enhance the independence and function of individuals who do not have full use of their hands. This is a mixed level design class intended to stretch students' problem solving and creative thinking abilities, as well as provide techniques to analyze and prioritize the needs of a user in a given situation. Students may direct their design efforts towards a wide range of populations including children and/or adults with temporary injuries/conditions or ongoing physical disabilities. Students will have the opportunity to work with the full range of fabrication techniques available in the shop. Over the semester students will gain a basic understanding of hand anatomy by becoming familiar with common injuries and medical conditions that impair the hand, arm and shoulders. We will survey products that are already on the market and consider examples of successful Universal Design. We will also consider the political and social implications of living with a physical disability. The class will include weekly hands-on design assignments, guest speakers, readings, film viewings, discussions about the design process itself, and as well as a substantial final project of each students' choosing. Students will be required to maintain a design notebook and make presentations of their work throughout the semester. EXP,PRJ, PRS

LM/IA-0177-1

Designing and Fabricating Three-Dimensional Models

Robert Cann

This course is a hands-on introduction to the art of model making. 3-D models can be instrumental in developing ideas and concepts, and in conveying these ideas and concepts to others. Models have been used throughout history to analyze, educate, entertain, and sell in diverse fields such as sculpture, industrial design, engineering, architecture, set design and medicine. Principal types of models to be introduced and discussed in this course will be study models, demonstration models, presentation models, product models, and scale models. Actual samples will be examined and dissected. Fabrication techniques will be taught and practiced, using basic materials such as cardboard, sharp blades and glue. No prior shop skills are required. EXP,PRJ,PRS

LM/OPRA-0210-1

Skill Building Soft Goods Design

Glenna Alderson, Lauren Way

This course involves understanding the design process through soft goods equipment design and through distance collaborative design efforts. Students build on their knowledge of applied design principles, sewing, and soft goods construction learned in *Introduction to Soft Goods Design*. Students create a series of functional design and fabrication projects that culminate in collaborative design work. The final project will be the design and creation of a functional piece of soft goods equipment that incorporates the work of other designers or engineers and serves the needs of a person with disabilities. Students will learn to negotiate design parameters via a distance relationship and a client with disabilities will use the final product. Topics of exploration will include: anatomy and ergonomics as they relate to design, establishing design parameters, communicating and negotiating design ideas, and market influence on design. Students completing the course may request a written evaluation for their portfolio. Students need to have prior experience in machine sewing for admittance to this course.

LM/IA-0237-1

Appropriate Design in the Developing World

Donna Cohn

This course will look at the issues involved with design and fabrication in situations where there are limited resources. In the context of selected developing countries, the focus of our investigation will be appropriate and adaptive design. We will look at how applied design is shaped by the needs and constraints of the emerging world. This project-based course will consider such elements of design as creating design solutions that are holistic in nature and encompass the unique design parameters imposed by limited resources, technology transfer and sustainability and the influence of culture on design and technology. Students interested in this course should have prior applied design and fabrication experience and an interest in low technology solutions to the needs of people with disabilities in the developing world. For more information please contact Colin Twitchell at cstLM@hampshire.edu, 559- 5705, or Donna Cohn at dcohn@hampshire.edu, 559-6032.

LM/IA-0240-1

Social Entrepreneurship

Colin Twitchell

This 200-level course will give participants an introduction to social entrepreneurship and be focused on enterprise creation. Through readings and case studies the course will start by exploring what social entrepreneurship is and the impact that it has on society. From this exploration we will go on to investigate how social enterprises are created and the types of organizational structures that constitute them, such as non profit, green business, non profit- profit hybrids, etc. With this background knowledge, participants in the course will create their own social enterprise concept plan. Participants in this course will be expected to actively research relevant social entrepreneurial material and share it with others in the course. The latter part of the course will largely be devoted to the creation of a social enterprise concept plan. Guest speakers through out the course will help participants gain deeper insights into the meaning and practice of social entrepreneurship. Art and disability will be prominent perspectives through which the course will view social entrepreneurship. Key questions the course will consider are: What is social entrepreneurship? What role does social entrepreneurship play in our society? What are the types of social enterprise structures? How does one go about creating a social enterprise?

LS/IA-0101-1

Elementary Spanish I

Jeff Bankman

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. PRS PRJ MCP

LS/IA-0102-1

Elementary Spanish II

Amanda Damon

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. PRJ, PRS, MCP

LS/IA-0112-1

Elementary Chinese II

Xingming Wang, Kay Johnson

This course will cover the second 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. This will allow students to continue in the more advanced level classes after completion of this course. The class will cover speaking, reading, and writing Chinese characters. Required books are: Integrated Chinese Textbook Level 1, Part 2; Integrated Chinese Workbook Level 1, Part 2; Integrated Chinese Character Workbook, Level 1, Part 2. (Students may choose either simplified or traditional character versions of these texts.) The class will meet three times 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 January 26, 7:00 p.m. in FPH 104. If you have questions or cannot make the first meeting, contact Kay Johnson via email johnson@hampshire.edu or the Social Science office X5547.

LS/IA-0123-1

American Sign Language, Level I

Ruth Moore

This course introduces the third most widely used language in the United States and Canada. It is intended to give an overview of both the language and the culture of the deaf community. Emphasis will be focused on learning basic grammatical structure as well as developing receptive and expressive signing skills using in everyday conversation, also being able to give a skit in American Sign Language. Cultural aspects of the Deaf community will be shared through readings, videotapes and class discussion. MCP, PRJ, PRS

LS/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.

LS/IA-0202-1

Intermediate Spanish II

Cecilia Candia

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.

NS-0101-1

How Things Work

Herbert Bernstein

This course introduces students to college physics, projects, and science through study of ordinary objects. Principles flow from everyday applications in mechanics, electricity and magnetism, electronics and optics; eventually we even make our own simple paper clip motors that run for hours on a single battery. The mathematics level is algebra to pre-calculus. We also steadily build an individualized project, which may have been previously started in some other learning activity. PRJ, QUA, REA

NS-0102-1

Musical Acoustics

Frederick Wirth

All facets of musical performance, the production of sound, its transmission and alteration by the performance space, and its perception by members of the audience are candidates for study in acoustics. In this course, we will develop the physics of vibrating systems and wave propagation and study the measurement of sound. There will be weekly problem sets and a class presentation by each student on a topic of interest. A weekly lab will allow students to investigate various acoustical systems and measuring devices. Students will perform simple experiments, learn to operate the lab equipment, and read papers from the original literature. Students will develop an independent project in musical acoustics. Evaluations are based on class participation, problem sets, lab write-ups, class presentation and the report on the final project. PRJ PRS QUA REA WRI

NS-0123-1

Human Biological Variation

Alan Goodman

This course focuses on the science of human biological variation. What is the cause, distribution, and significance of human variation in, for example, skin color and sports performance? How are individuals grouped, how are differences studied, and to what purpose? This semester we will focus on the myths of race-as-biology. How did the idea of race arise, and how, despite widespread evidence of its fundamental flaws, does it persist? The main purpose of our scientific critique is to study why race is wrong. We will consider a new non-racial paradigm that explains biological variation, while maintaining the reality of race as lived experience. Finally, we will evaluate some of the biological costs of racism, particularly in health and medical care. REA, QUA, PRJ, PRS, WRI

NS-0129-1/NS-0329-1

Topics in Women's Health

Merle Bruno

Breast cancer, depression, toxic shock syndrome, osteoporosis, heart disease, fertility, and PMS are among a wealth of health conditions of particular interest to women. For many years it was assumed that information learned from medical studies on men applied directly to women. We know now that the incidence and expression of certain conditions and the responses to the same medical treatments may differ. Through small group work on medical cases, reading, and lectures, students will address health issues that are important for women. They will examine how scientists conduct studies about the influences on health of life style, environment, culture, and medical treatments. For their final papers, students will choose particular conditions, diseases or treatments to investigate in depth. PRJ, PRS, QUA, WRI

NS-0138-1

Archaeology of Disease

Debra Martin

This course explores the intersection between biology, environment and culture for populations living in the past. Using archaeological and forensic techniques, patterns in health and disease are reconstructed for ancient groups from both the Old and New Worlds. We explore how scientists analyze archaeological data in the reconstruction of past societies. In particular, skeletal remains are examined for direct information on disease, diet and death. Ancient texts and ethnographic data provide other routes for interpreting health. Archaeological data on housing, settlement, subsistence, lifestyle and other features of life are also a focus. Students will learn the basic methods and theories in both archaeology and biological/medical anthropology as it applies to the reconstruction of ancient civilizations and patterns of health and disease. We cover over 10 different archaeological regions of the world, and a wide variety of issues related to diet, health, medicine, disease, trauma, death rituals, and folk beliefs. MCP, PRJ, PRS, QUA, WRI

NS/CS-0141-1

The Behavioral Ecology of Birds Found on the Hampshire College Campus

Steven Johnson

In this class we will observe interactions among some of the many facets of a bird's live history, such as communication, breeding behavior, and habitat requirements. We will develop an understanding of the importance of these interactions in developing both conservation strategies and research questions. We will work on two projects during this class: 1) developing a conservation management plan for the grassland birds found on Hampshire College property, and 2) observing some of the differences in song patterns of two or more species of birds found on campus. Through these projects students will develop both field-based and research skills, including bio-acoustic recording and analysis, basic habitat assessment, becoming familiar with the primary literature and how to search for pertinent articles, as well as presenting scientific results.

NS-0148-1

Human Gene Therapy: Proceed with Caution

Lynn Miller

This seminar should be useful and provocative to all students thinking about careers in health related fields. In the past twenty years, an explosion of techniques in molecular biology has led to the promise of curing human genetic disease by gene transplantation. We will examine this promise and the risks in this technology, first by reading *The Clone Age* by Lori Andrews and *The Misunderstood Gene* by Michel Morange and second by learning to read the original literature in this field. Every student in this seminar will learn all the basic genetics needed for an educated adult. 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 we 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-0152-1

Infections of Leisure

Jason Tor

Do you have a tattoo or piercings, eat sushi, or have a house pet? Are you fascinated by the risks associated with your leisure activities? In this introductory course, classroom discussions and laboratory explorations will examine the infectious pathogens and diseases associated with leisure activities. The course will encompass a wide range of environmental and microbiological interests; topics may include the lifecycles and survival of various infectious agents found in the garden, at the seashore, on camping trips, at restaurants and during sexual activity. Students will read primary research literature and excerpts from texts, conduct presentations on the Microbe of the Day, and research the microbial populations associated with their own leisure activities. The squeamish may find the contents of this course unsettling, but are certainly welcome. PRJ, QUA

NS-0154-1

Neuropathology

Bradley Crenshaw

What would you make of a woman who has recently immolated herself to burn away the impurity of her body and release her spirit? How would you understand the condition of a man who believes he lives in a simulated world peopled by clever impostors duplicating his wife, children, friends and neighbors? Or how might you explain the mind of a 32-year-old woman who believes that she was the cause of World War II and in her self-recriminations stabs herself in the throat? This course will study the patterns of neurological misfunctions that give rise to sets of behaviors that may seem to be inexplicable, sometimes bizarre, departures from reality. We will be covering emotional disorders (depression, anxiety), cognitive disorders (dementia, ADD and other learning disabilities), and such psychotic spectrum disorders as schizophrenia, schizoaffective disorder, and manic depression. Students will work on an independent project on one of these or another favorite neuropathology. 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, weekly written assignments, and the completion of one major research project. MCP, PRJ, REA, WRI

NS-0155-1/1 NS-0355-1

Earth Science Frontiers and Environmental Issues

Steven Roof

This course will explore the leading frontiers of earth science and their implications for the environmental issues confronting society today. Using recent primary scientific literature, students will investigate issues such as global climate change and natural resource depletion and scrutinize current governmental policies related to these issues. All students in the class will be expected to engage in active discussion and to read and interpret primary literature and prepare critical, thoughtful analyses. 300-level students will be expected to help lead the class through a specific issue and provide primary sources of information. MCP, PRJ, PRS, QUA, REA, WRI

NS/SS-0159-1

Historical and Contemporary Perspectives on Reproduction and Infant Development

Elizabeth Conlisk, Jutta Sperling

This interdisciplinary course investigates issues surrounding women's reproductive health (menarchy, pregnancy, lactation and menopause) and early childhood development in Early Modern European History, current Medicine and U.S. Public Health policies. One of our goals is to problematize the historically and culturally situated contexts of mothering practices, medical knowledge, and health policies. We will also address historical phenomena (wet-nursing, mid-wifery, etc.) in light of modern scientific evidence. Topics to be discussed might range from Renaissance concepts of conception and sexual difference, Caesarian births and the dissection of women, contraception, child abandonment, and images of breastfeeding women to current scientific research on age at menarchy, maternal nutrition, infant feeding modalities and hormone replacement therapy. MCP PRJ QUA REA WRI

NS/HACU-0163-1

Nature, Naturalists and Nature Writers

Kenneth Hoffman

As our culture has become increasingly urbanized, a corresponding literature has evolved in which nature is viewed as our true home, a place where a profound serenity of a kind unavailable in the human world may be experienced. In earlier times, nature may have had a forbidding, even threatening aspect, or the natural world may have appeared to be something needing to be totally under the control of human forces. We will explore these changing views through the literature of different periods. In reading the works of Muir, Emerson, Thoreau, Burroughs from the 19th century up through contemporary writers such as Krutch, Ammons, Lopez, Momaday, McPhee, Dillard, Ehrlich, Eiseley, and Piercy we will explore this transition from earlier views of nature. Four papers are required. QUA, WRI

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 we 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 we will spend time thinking and working on the skills needed for successful college-level work: reading, study habits, seminar skills, and writing. PRJ, PRS, QUA, REA, WRI

NS-0203-1

Chemistry II

Dulasiri Amarasiriwardena

This is a continuation of Chemistry I; the principles and concepts examined during the previous term will be expanded and applied to more sophisticated systems. Topics will include chemical thermodynamics, nuclear chemistry, chemical equilibrium, acid-base equilibria and their applications, complex ion equilibria, and solubility, oxidation-reduction reactions, electrochemistry, and reaction rates. We will also put emphasis on application of those chemical principles to environmental, biological, industrial and day-to-day life situations. Problem sets will be assigned throughout the semester. The laboratory will consist of two project-based labs and some laboratory exercises. Basic laboratory skills, chemical instrumentation techniques, and the use of computers in the chemistry laboratory will be emphasized. Prerequisite: successful completion of Chemistry I and its laboratory or permission of the instructor.

NS-0205-1

Physics II

Frederick Wirth

A continuation of the three-semester physics sequence, you can start with this course with only a little extra trouble. Topics of thermodynamics, radiation, optics, fluids, the atomic nucleus, electronics and modern physics will be examined in a context of environmental physics. Calculus and computer modeling will be used throughout. The class will have a weekly lab/field component that will be centered around three major projects. Evaluations will be based on class participation, worked problem sets, and lab project reports.

NS-0242-1

Violence and Conflict in Prehispanic America

Ventura Perez

This course uses a multidisciplinary approach including archaeology, bioarchaeology, osteology and forensic science. Students will examine the effects of violence and trauma on prehistoric populations from the American Southwest, Northern Mexico and Mesoamerica. This course is designed to illustrate how key concepts and principles in forensic science and forensic anthropology, including blunt and sharp force injury and patterned injury recognition, can be used with bioarchaeology and archaeology to facilitate the interpretation of lives in the past. Bioarchaeological data based on human remains recovered from archaeological sites will be used in conjunction with available archaeological data and theories of warfare and raiding (including evidence from settlement patterns and site construction) to examine the complex social and cultural interactions that led to violence in the past.

NS/SS-0251-1

The Archaeology of Children

Debra Martin, Rachel Conrad

Combining forensic reconstruction of children in ancient and historic times with contemporary concepts in child development and developmental psychopathology, this course examines patterns of childhood growth and development over several millennia. Focusing on periods of hardship induced by undernutrition, violence, warfare and other conditions that affect patterns of normal development, we will examine evidence for trends in neural, cognitive, and social development across different cultural contexts and through time. Starting with what is known from the study of brain development in early humans, we examine patterns of growth and development with reconstructions of family and community life. Students will grapple with questions such as: What do we know about children and childhood in populations from our deep past? How have particular circumstances been shown to affect children's development, and how can such information be used to infer patterns of development in past epochs? This course is part of the Culture, Brain and Development Program.

NS-0261-1

Calculus II

David Kelly

This course will extend the concepts, techniques and applications of the introductory calculus course. In particular, we will consider the differentiation and integration of the periodic circular functions and functions of several variables; we will continue the analysis of dynamical systems; and we'll work on approximating functions by polynomials. This course will also provide an introduction to the rich and rewarding world of Fourier analysis. The

computer will again play a critical role in this course. 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.

NS-0262-1

Biochemistry

Jason Tor

Biochemistry is the study of the molecules and chemical reactions of life. Considering the vast diversity of living organisms, you might expect them to be composed of significantly different biomolecules, and to use entirely different mechanisms for obtaining energy and communicating biological information. In fact, the principles and language of biochemistry are common to all life-the same chemical compounds and the same metabolic processes of humans are found in organisms as distantly related as bacteria. To understand life you must understand biochemistry. Classroom and laboratory topics will include the structure and function of biomolecules, metabolism and bioenergetics, as well as the flow of biological information. Prerequisite: Organic Chemistry preferred

NS-0265-1

Statistics and Experimental Design

Elizabeth Conlisk, Fatemeh Giahi

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. We 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. We 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-0268-1

Introduction to Geographic Information Systems and Natural Resource Management

Steven Roof, Kenneth Hoffman

Managing our natural resources is becoming more and more important but complex as human development spreads into new areas. At the same time, Geographic Information Systems (GIS) are new computerized tools that greatly facilitate natural resources management. In this course, we will learn GIS tools, specifically ArcView, as we identify and map and analyze the natural resources of the Hampshire College campus. We will learn about making and using maps, using technology ranging from counting footsteps to satellite navigation (Geographic Positioning Systems, GPS). We will spend half of our time outdoors, identifying and mapping streams, trails, wildlife habitat, forests, and fields, and spend the other half of our time creating computerized databases of this information and creating maps and analyses of the resources of the Hampshire College campus. By the second half of the semester, natural resource mapping will dominate our time and students will learn components of ArcView necessary for their specific project work. Final projects will become part of a growing GIS database of the Hampshire campus and will contribute towards the Sustainable Campus Planning process.

NS/SS/CS-0269-1

The Plastic Brain: Culture, Experience & Environment in Mind/Brain Development

Jane Couperus

This course explores the mechanisms of plasticity within the brain from conception through childhood and the factors that influence them. The goal of the course is to provide students with an understanding of how the brain can be shaped through biological development and experience and how these processes are reflected in behavior. In addition the course emphasizes learning to critically analyze and write about the diverse lines of research that are influencing ideas in the field. Course requirements include reading primary research articles, library research, and a final research project. Topics covered will include mechanisms of brain development and plasticity and how they are influenced at multiple levels from the molecular to the cultural. Also, both typical (e.g. education, family, etc.) and atypical (injury, toxins, interventions, etc.) factors that influence individual differences will be examined. Some

background in psychology, cognitive science, neuropsychology, or neuroscience would be helpful although not required. This is a core course in the Culture, Brain and Development Program.

NS-0279-1

Baby Clusters: An Investigation of Young Star Clusters in The Milky Way

Jonathan Franklin

The youngest stars in our galaxy, the Milky Way, are rarely alone. Instead, they are typically found in congregations ranging from dozens to thousands of individual stars. Astronomers have identified over a thousand of these open clusters throughout the Milky Way. The nearest open clusters are easily enjoyed by the naked eye, while many others only require the use of a small telescope. In this observational astronomy class we will focus our discussions around these clusters and the various discoveries linked to them. On clear evenings the class will meet outside to explore the sky with the campus telescope. Possible topics to be covered include star formation and evolution, distance determination methods, as well as data and error analysis. We will also spend some time working on basic observing skills.

NS-0294-1

Sustainable Agriculture and Organic Farming

Brian Schultz

This course will be a broad introduction to the practices of sustainable agriculture and organic farming. It will include experience in the field combined with study of the underlying science and technology of several key agricultural topics. We focus on sustainable and/or organic methods that minimize the use of nonrenewable resources and the associated scientific/technical pros and cons. Coursework will include activities and assignments at the Hampshire College farm (thus the farm is part of the class). In class, topics will include readings, discussions, and assignments aimed at understanding sustainable practices in general; for example, we will study how compost is formed and tested, how to identify and control major insect pests given their life cycles and ecology, or how animals fit in to sustainable schemes of production, and more.

NS-0295-1

SS-0295-1 NS-0295-1

Introduction to Peace Through Health

Norbert Goldfield

An examination of the multiple links between health and peace, concentrating on the strategic use of health initiatives, by the World Health Organization and other agencies, to encourage peace in zones of actual and potential armed conflict with a focus on the Arab-Israeli conflict.

NS-0310-1

Tropical Ecology

Brian Schultz

Where do ants farm fungus? Where do bees use perfume? Where do vines strangle large trees? Where did a powerful cure for leukemia come from? Where do those swallows go? Where may there be literally tens of millions of undiscovered species with such stories yet unknown? Answers: the tropics! This course will survey tropical ecology with an emphasis on terrestrial systems in the New World tropics (Central America and the Caribbean). We will discuss the relevant basic concepts of ecology, such as competition, mutualisms, succession, etc., while focusing on the fascinating features peculiar to the tropics, such as rainforest ecology, biodiversity, canopy biology, and complex plant-animal interactions. We will also cover related issues such as tropical agriculture, deforestation, herbal medicines and other rainforest products. The course will also include a trip, over Spring Break, to Costa Rica to visit a set of tropical sites, so students should plan and class size will be limited accordingly. Prerequisite: Some Ecology classes

NS-0317-1

Modern Algebra

Kenneth Hoffman

The language and tools of modern algebra--groups, rings, fields, vector spaces, etc.--have evolved in the 160 years since the death of Galois and Abel to the point where they now pervade nearly all branches of mathematics,

as well as other fields as diverse as quantum mechanics, crystallography, coding theory, and some branches of linguistics. We will spend roughly three-fourths of the course developing the basic concepts and theorems, and one-fourth on applications to other areas inside and outside of mathematics. The course will assume a fairly high level of mathematical sophistication. Those who have completed the Linear Algebra course or who have had a year of math above the level of introductory calculus should be adequately prepared; all others should check with the instructor. Regular substantial problem sets will be assigned and will constitute the heart of the course work. Interested class members should contact Professor Hoffman. Meeting time and place to be arranged.

NS-0324-1

Advanced Calculus

David Kelly

This course completes the standard calculus syllabus essential to physicists, astronomers, and mathematicians, and almost essential to geologists, economists, computer scientists, and statisticians. Basic concepts of the calculus will be extended to functions of several variables with studies of directional derivatives, path and surface integrals, divergence, gradient, and curl. Gauss's Law, Stoke's Theorem, and Green's Theorem relate these tools of vector calculus, extend the fundamental theorem of calculus, and provide powerful evaluation techniques. The computer will be used extensively for calculations, approximations, and visualization of objects in two, three, and higher dimensions. Prerequisite: a year of calculus.

NS-0329-1

NS-0329-1 NS-0129-1

Topics in Women's Health

Merle Bruno

Breast cancer, depression, toxic shock syndrome, osteoporosis, heart disease, fertility, and PMS are among a wealth of health conditions of particular interest to women. For many years it was assumed that information learned from medical studies on men applied directly to women. We know now that the incidence and expression of certain conditions and the responses to the same medical treatments may differ. Through small group work on medical cases, reading, and lectures, students will address health issues that are important for women. They will examine how scientists conduct studies about the influences on health of life style, environment, culture, and medical treatments. For their final papers, students will choose particular conditions, diseases or treatments to investigate in depth.
PRJ,PRS,QUA,WRI

NS-0333-1

Analytical Chemistry

Dulasiri Amarasiriwardena

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

NS-0348-1

Human Gene Therapy

Lynn Miller

This seminar should be useful and provocative to all students thinking about careers in health related fields. In the past twenty years, an explosion of techniques in molecular biology has led to the promise of curing human genetic disease by gene transplantation. We will examine this promise and the risks in this technology, first by reading *The Clone Age* by Lori Andrews and *The Misunderstood Gene* by Michel Morange and second by learning

to read the original literature in this field. Every student in this seminar will learn all the basic genetics needed for an educated adult. 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 we will spend time thinking and working on the skills needed for successful college-level work: reading, study habits, seminar skills, and writing.

NS-0355-1

NS-0155-1 NS-0355-1

Earth Science Frontiers and Environmental Issues

Steven Roof

This course will explore the leading frontiers of earth science and their implications for the environmental issues confronting society today. Using recent primary scientific literature, students will investigate issues such as global climate change and natural resource depletion and scrutinize current governmental policies related to these issues. All students in the class will be expected to engage in active discussion and to read and interpret primary literature and prepare critical, thoughtful analyses. 300-level students will be expected to help lead the class through a specific issue and provide primary sources of information. MCP, PRJ, PRS, QUA, REA, WRI

NS-0361-1

Integrative Seminar in Environmental and Health Education

Merle Bruno

This course is for students who are in Division III or the final semester of Division II and pursuing work in environmental, health, or science education. The class will be structured around students' Division III projects or preparation for such projects. It will serve as a sounding board, practice classroom, editing team, critical friends' group, and source of ideas. Students will help structure the syllabus and will be responsible for helping to teach this class. Students will address current approaches to education reform, curriculum planning, and models of interdisciplinary teaching. They will edit drafts of one another's proposals and chapters. Other activities will include classroom observations, workshops, and structured feedback sessions called tuning protocols. Preference will be given to Division III students. Instructor permission is required. Students on leave in the fall should contact the instructor by e-mail (mbruno@hampshire.edu).

NS-0367-1

Seminar on Humans and Nature: Different Points of View

Charlene D'Avanzo, Rebecca Hale

This seminar is for students whose Division III includes some aspect of nature (e.g. environmental policy, history or science; agriculture; ecology; nature writing). We will read about and discuss the natural world from a wide range of viewpoints, some outside our usual consideration. Examples of readings include E.O. Wilson's *Biophilia*, the Jacksons' *The Farm as Natural Habitat* and, Henry Beston's *The Outermost House*. Students will help select the readings. About half of the sessions will be devoted to students discussing their Division III work. Charlene is Professor of Ecology and Rebecca is a Division III student interested in urban ecosystems and environmental history and management.

NS-0398-1

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 we 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 we will spend time thinking and working on the skills needed for successful college-level work: reading, study habits, seminar skills, and writing.

NS-1IND-1

Independent Study - 100 Level

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

NS-2IND-1

Independent Study - 200 Level

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

NS-386I-1

New Ways of Knowing

Herbert Bernstein

From energy systems, to protection against terrorists; from supplying new food organisms, to war in Iraq, modern society turns to science for solutions. But the sciences also proliferate side-effects -- ranging from toxic military pollution, through unforeseen biological disruption, to global warming. Do we need new ways of knowing to address the personal/political problem of combining disciplinary excellence with social good? Participants study reconstructive knowledge and APPLY it to their own work. We read the instructor's two books and those of Foucault, Keller, Stengers etc, to help reconstruct what we each DO as knowledge workers -- our projects, concentrations & theses. The real-world efforts at ISIS (Institute for Science and Interdisciplinary Study) help launch creative discussion of our own work. A few well-chosen ISIS seminars/lectures in the afternoons and evenings advance the class's comprehension of the particular topics that are covered. Previous students commend this course for remarkable effects in divisional work, graduate school, and their professional life.

NS-3IND-1

Independent Study - 300 Level

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

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. Students will learn 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 all white belts 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-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-0116-1

Intermediate Kyudo

Marion Taylor

This course will widen the student's understanding of the basic form of Kyudo. Students will also work on shooting at a more distant target than that normally used in the beginner class. 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. Prerequisite: OPRA 115.

OPRA-0118-1

RAD Basic: Self Defense for Women

Troy Hill, Kathy Kyker-Snowman

The RAD system is a program of realistic, self-defense tactics and techniques. The system is a comprehensive course for women which begins with awareness, prevention, risk reduction and avoidance, while progressing to the basics of hands-on defense training. It is dedicated to teaching women defense concepts and techniques against various types of assault by utilizing easy, effective and proven self-defense/martial arts tactics. Our system of realistic defense will provide women with the knowledge to make an educated decision about resistance. Safety and survival in today's world require a definite course of action. Women learn effective options to take an active role in their own defense and psychological well being. Students will learn hand and foot techniques, combinations of techniques and ground defenses. All physical abilities are welcome but consistent attendance is necessary.

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 strokes, rescue maneuvering, eddy turns, ferrying, bracing, river reading, surfing, equipment, and the kayak roll. Class will meet Wednesdays in the Pool from 1:30-2:45PM until March 9, then on Fridays on the River from 12:30-6:00PM beginning March 25

OPRA-0124-1

Beginning Whitewater Kayaking

Robert Penn

No experience required except swimming ability. Learn the fundamentals of kayaking and basic whitewater skills including strokes, rescue maneuvering, eddy turns, ferrying, bracing, river reading, surfing, equipment, and the kayak roll. This course is the same as OPRA 123. Class will meet Wednesdays in the Pool from 2:45-4:00PM until March 9, then on Fridays on the River from 12:30-6:00PM beginning March 25.

OPRA-0126-1

Beyond Beginning Whitewater Kayaking

Glenna Alderson

This class is designed for students 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. Class will meet Thursdays in the Pool from 1:30-3:00PM until March 10, then on the River from 12:30-6:00PM beginning March 24.

OPRA-0132-1

Outdoor Adventure Sampler

Karen Warren

This course is an opportunity to experience the many activities that make up outdoor adventure. Students will be introduced to natural areas in the local region. In the winter, activities may include snowshoeing, cross country skiing, and building snow shelters. As spring arrives, students will canoe, sea kayak, hike and climb. This course is an opportunity to get out each week and learn new outdoor adventure skills.

OPRA-0141-1

Beginning Swimming For Adults

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. Students will work on keeping the 'fun in fundamentals' as they learn floats, glides, propulsive movements, breath control, and personal safety techniques. Swimming strokes will include: breast, freestyle and elementary backstroke. Glenna Alderson is an American Red Cross certified instructor.

OPRA-0145-1

Lifeguard Training

Glenna Alderson

This course will prepare and qualify students to become a Red Cross certified lifeguard. Bearers of this card are eligible to obtain work at pools nationwide. Hampshire students successfully completing this course will be eligible for employment at the Robert Crown Center pool. To complete this course, students must practice and be tested on water entries and carries, swimming rescues, stroke work, and spinal management. Standard First Aid and Professional CPR will be included in the above class format. Materials fee \$65. An additional lab fee will be charged for non-Five-College participants.

OPRA-0149-1

Openwater SCUBA Certification

, Project Deep

This is an N.A.U.I. sanctioned course leading to openwater 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 class begins after spring break. It is for students with little or no climbing experience. Students will learn basic safety techniques, rope work, knots, and climbing techniques. Enjoy the opportunity to exercise your body and mind using the indoor climbing wall and local climbing areas. The climbing wall will open the first Thursday after January term ends. All students interested in taking Beginning Climbing are encouraged to attend these sessions. Class begins Thursday, March 24.

OPRA-0152-1

Top Rope Climbing

Kathy Kyker-Snowman, Glenna Alderson

This class begins after spring break. It is for students with little or no climbing experience. It will cover basic safety techniques, rope work, knots, and climbing techniques. Enjoy the opportunity to exercise your body and mind using the indoor climbing wall and local climbing areas. The climbing wall will open after January term ends. All students interested in taking Beginning Climbing are encouraged to attend these sessions. This course is the same as OPRA 151. Class begins Friday, March 25.

OPRA-0156-1

Lead Rock Climbing

Kathy Kyker-Snowman

The goal of this course is to prepare climbers to be competent seconds for multipitch climbs and to provide instruction in lead climbing. Before spring break, students will be indoors covering rope management, anchors, belaying the leader and chockcraft. After spring break, students will climb outdoors and actuate information covered on real rock. Students should be experienced top rope climbers and competent belayers. Students may start to lead climb as part of this course. Class will meet Tuesdays from 1:00-4:00PM until March 8, then from 12:30-5:30PM beginning March 22.

OPRA-0157-1

Mountain Biking

Robert Penn

Have the urge to take your bicycle off road, but lack the utilities to safely do so? Learn the basics of riding bikes with fat tires. Using the Holyoke Range as a classroom, students will ride its many trails practicing the techniques essential to safely and responsibly participate in this fun sport. Along the way students will also learn how to make basic trailside bike repairs when needed. This course is open to all abilities and skill levels. This course will meet after Spring Break. Class begins Thursday, March 24.

OPRA-0158-1

Ice Climbing

Michael Alderson

New England with its cold, wet winters can be a wonderful place to climb frozen water! Students will meet once a week and travel to local cliffs to practice winter climbing skills. Primary focus will be on steep ice and mixed climbing, and the use of tools and techniques used for winter travel in the mountains. Class meets until March 8.

OPRA-0161-1

Bicycle Maintenance

Michael Alderson

While the weather is still too bad to ride, why not put a few hours a week into fixing up and fine-tuning your bicycle? Each week students will focus on an area of the bike and learn what is required to clean and maintain that part. At the end of each class, students will have done the maintenance and be able to depart with their bike intact. At the end of this seven week class, students will have rebuilt their bike and be ready for spring weather.

OPRA-0174-1

Basic Fitness and Training

Troy Hill

Learn the principles of strength training including flexibility and weight training exercises. Develop a program based on personal goals. Part I: Until Spring Break, students will cover the basics to get their program firmly underway. Part II: After Spring Break, students will return to the basics, for new class members, and continue to receive ongoing instruction and supervision.

OPRA-0175-1

Strength Training: A Mini-Course In Getting Stronger

Kathy Kyker-Snowman

Use the cold winter months to develop strength and flexibility to better enjoy athletic pursuits. Learn to use the free weights as well as machines of the Multisport Weight Room to develop a personalized program based on individual goals. Class is open to students, staff and faculty.

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-0184-1

Wilderness First Aid

Kathy Kyker-Snowman

Wilderness First Aid is an intense course designed for students doing activities beyond ready access to urban emergency medical services. Students will learn and practice skills to enable us to make decisions about emergency care in wilderness settings, including patient protection, protection of other party members, care of injuries for extended periods of time, and simple evacuation techniques. Active involvement is a necessity in this course. Many simulations will be done outside in the wilderness setting. CPR is not included in this course.

OPRA/LM-0210-1

Skill Building Soft Goods Design

Glenna Alderson, Lauren Way

This course involves understanding the design process through soft goods equipment design and through distance collaborative design efforts. Students build on their knowledge of applied design principles, sewing, and soft goods construction learned in Introduction to Soft Goods Design. Students create a series of functional design and fabrication projects that culminate in collaborative design work. The final project will be the design and creation of a functional piece of soft goods equipment that incorporates the work of other designers or engineers and serves the needs of a person with disabilities. Students will learn to negotiate design parameters via a distance relationship and a client with disabilities will use the final product. Topics of exploration will include: anatomy and ergonomics as they relate to design, establishing design parameters, communicating and negotiating design ideas, and market influence on design. Students completing the course may request a written evaluation for their portfolio. Students need to have prior experience in machine sewing for admittance to this course.

OPRA-0218-1

Outdoor Leadership

Karen Warren

This course addresses outdoor leadership from both a theoretical and practical perspective. Lectures and discussions will focus on such topics as leadership theory, safety and risk management, legal responsibilities, group development theory, gender and social justice issues, and the educational use of the wilderness. Practical lab sessions will cover such topics as safety guidelines and emergency procedures, trip planning, navigation, nutrition, minimum impact camping, equipment repair, and the instruction of specific wilderness activities. The course is designed for students who desire to teach in the outdoors. Leadership experience is helpful, and previous outdoor experience is required. This course is strongly recommended for orientation trip leaders and is a prerequisite for co-leading a January term or spring break trip.

OPRA-145A-1

Lifeguard Training Recertification Course

Glenna Alderson

Lifeguard training recertification is for individuals who still hold a current Lifeguard Training card and want to renew their certification before it expires. This course does not include professional rescuer CPR. Class will meet February 8, 9, 15, 16, 22, 23 and March 1. Cost for recertification: \$30.00.

SS-0103-1

Performance and Ethnography

Michelle Bigenho

Music, dance, and theater may be viewed as performance arts, but they are also situated in social, economic, and cultural contexts. This course both explores social science frameworks for analyzing performance, and introduces students to qualitative research methods that address performance as embodied experience, as ritual, as a product of economic relations, as a site of symbolic meaning, and as a site of contested power relations. Students will conduct limited fieldwork and develop a research paper on a related topic of their choice. Through this process students will consider questions of power in the ethnographic setting, develop interviewing and transcribing skills, and explore interpretive anthropological methods. MCP, PRJ, REA, WRI

SS-0128-1

Global Ethnography

Kimberly Chang

How should we approach the study of culture and self in a globalizing world? What methods should we use to study persons and identities that are always on the move? How is it possible to study communities that are not fixed in time or place, that straddle national and cultural borders, or that are virtual or imagined? What analytical tools should we employ to capture the fluid and often contradictory experience of living at the border or between cultural worlds? What forms of inquiry are most appropriate for understanding both the power of borders and the possibilities of transcending them? This course explores these questions by introducing students to the methodology of ethnography as a means of critically approaching globalization from below, studying identities and communities in flux and at the borders, and tracing connections between local struggles and global forces. REA, WRI, MCP

SS/CS-0133-1

African American Cognitive Science Fiction

Amy Jordan, Jaime Davila

This course will explore the cognitive science fiction written by African American writers in the U.S. and the Caribbean, with close attention to the way their writing differs from that of writers of other backgrounds. By the time the course is completed, students will have read and investigated topics of relevance to both the school of Cognitive Science and the School of Social Science. Among the subjects to be discussed through this process are artificial intelligence, computer networks, psychology, philosophy, evolution, linguistics, folk culture, and historical memory. This is a core course in the Culture, Brain, and Development Program. MCP, PRS, QUA, REA, WRI

SS-0144-1

African Development

Frank Holmquist

This course is centered on four major issues: 1) History: what did precolonial African politics and economies look like? How and why was European colonial rule imposed? How did Africans respond? What was the origin and nature of nationalist ideology, organization, and leadership in the struggle for independence? 2) Current difficulties: How should we understand and explain the gathering crises in African politics and economics? 3) Development policy, reform, and recovery: What are current development policies in different policy arenas (such as agriculture, industry, and education)? How successful are they and what changes may be needed to put Africa on the road to economic recovery? There will be an emphasis on writing through regular submission of short essays as well as a research paper. Particular attention will be paid to framing papers, crafting arguments, and marshaling evidence. The topic of the research paper will be formulated in consultations with the student and the instructor. PRJ, PRS, REA, WRI

SS-0145-1

Constructing Tibet Through Film and Literature

Abraham Zablocki

This course examines the transformation of Tibet into a mythic place in the Western imagination. Why have non-Tibetans sought to appropriate Tibetan culture? What are the consequences of this appropriation for Tibetans? How are fantasies about Tibetan exotic-ness created and reproduced? In order to answer these questions, we will explore the shifting history of representations of Tibet, with particular attention to its role in fulfilling an ever-changing array of Western desires. Our study will be rooted in a broad variety of literary genres, including historical travel accounts, autobiographies, novels, and ethnographies. In addition, the representation of Tibet in films is a major focus of the course; our weekly film series will explore the many different Tibets constructed by Hollywood, independent documentaries, the Chinese government, and Tibetans themselves. In analyzing these films we will attempt to understand the strategies by which simulated realities are created, and the continuing influence that these realities acquire. We will also examine case studies drawn from the global growth of Tibetan Buddhism, the international movement in support of Tibetan freedom, and the deployment of Tibet in contemporary American pop culture. Throughout the course, a central concern will be the impact of these cross-cultural encounters on the Tibetan project of cultural preservation. MCP, PRJ, PRS, REA, WRI

SS-0151-1

Culture, Religion & Environmentalism

Susan Darlington

This course explores how cultures and religions influence theoretical and social concepts of nature and the environment. Efforts to preserve, protect and/or define natural spaces in Asia, Latin American and the United States shed insight into the development of the concept of environmentalism. Often equated in the global north with nature conservation and sustainable development, environmentalism takes a variety of forms in different social and cultural settings. Through examining religious and cultural concepts of the natural and social environment cross-culturally, different modes of thinking and acting are illustrated through specific cases. REA, WRI, PRS, PRJ, MCP

SS-0153-1

Latina/o Cultural Studies

Wilson Valentin

This course will analyze the multiple performance practices of U.S. Latinos from a cultural studies perspective. Utilizing theoretical frameworks that derive from the U.S., Europe, and Latin America, we will evaluate how the popularity of Latina/o popular cultures have tropicalized the local, national, and international landscapes with bilingual/inter-lingual visual economies, transcultural practices and polyrhythmic percussive soundscapes. , MCP, PRS, PRJ, REA, WRI

SS/NS-0159-1

Historical and Contemporary Perspectives on Reproduction and Infant Development

Jutta Sperling, Elizabeth Conlisk

This interdisciplinary course investigates issues surrounding women's reproductive health (menarchy, pregnancy, lactation and menopause) and early childhood development in Early Modern European History, current Medicine and U.S. Public Health policies. One of our goals is to problematize the historically and culturally situated contexts of mothering practices, medical knowledge, and health policies. We will also address historical phenomena (wet-nursing, mid-wifery, etc.) in light of modern scientific evidence. Topics to be discussed might range from Renaissance concepts of conception and sexual difference, Caesarian births and the dissection of women, contraception, child abandonment, and images of breastfeeding women to current scientific research on age at menarchy, maternal nutrition, infant feeding modalities and hormone replacement therapy. This is a core course in the Culture, Brain, and Development Program. PRS, QUA, REA, WRI

SS-0164-1

Environmental Policy in a Time of Globalization

Stephanie Levin

What legal and political tools do we have to protect the environment in a globalizing world? This course will explore that question, examining, among other topics, the debate about the proper balance between

environmental protection and economic development, the value of wilderness and biodiversity, differing views of western, non-western, and indigenous nations about the environment, and the impact of international free trade regimes, such as the World Trade Organization (WTO), on environmental regulation. The course will introduce students to the basic structure of U.S. and international environmental law and to the skills they need to research, understand, and advocate in the area of environmental law and policy. Students will be encouraged to pursue their own interests for independent reading and research during the semester. MCP, PRJ, PRS, REA, WRI.

SS-0174-1

Creating Families

Marlene Fried, Barbara Yngvesson

This course will investigate the roles of law, culture and technology in creating families. We will focus on systems of reproduction as these reinforce inequalities of class, race and gender. We will examine the issues of entitlement to parenthood, domestic and international adoption, and the uses and consequences of new reproductive technologies, birth control and population control. Questions to be addressed include: How does women's status affect their relation to reproductive alternatives? What is the relationship between state reproductive policies, and practices-legal, contested, and clandestine-that develop around these policies? How are notions of family and parenting enacted and transformed in an arena that is transnational, interracial, intercultural, and cross-class? MCP, PRJ, PRS, REA, WRI

SS-0177-1

Power, Culture, Imagination: How the West has created the Third World

Carol Bengelsdorf, Kay Johnson

This course will focus on the manner in which the United States and Europe has portrayed the peoples of the world outside of the West, variously known as The Orient, the underdeveloped world, the developing countries, the Third World. Our premise is that Western knowledge about these areas has shaped the cultural context within which US policy toward these peoples has been made, leading to the currently popular notion that major conflicts in the international arena represent clashes between us and fundamentally different civilizations. Drawing on literary texts, travel literature, popular films, and mass media, the class will focus primarily on images of Latin America and Asia, although students will be encouraged to look comparatively at other regions as well. MCP, PRS, PRJ, REA, WRI

SS-0178-1

Creative Memoir and the Invention of Self

Annie Rogers

Who are we and how do we become ourselves? Intellectuals and artists have posed and tried to answer this question again and again. In this course we'll explore the idea of crafting or inventing a self out of the materials of memory, the desire to become what we aspire to be (something that's always just beyond reach), and the art of creative expression. This course is designed in three related components. The first of these components is the art of memoir. We will explore the genre of memoir writing through a series of exercises and experiments in creative writing with the idea that we craft a self in a life story rather than simply tell a life story. The focus will be on the art of writing and revision. The second component has to do with how self-making happens in creative work. We will look at the invention of self through theories of creativity, subjectivity, the body, and identity. The third component of the course considers the nature of memory, its elusiveness and power in shaping our stories. Students will use these theories to reflect on the process of creative memoir in an integrative project or paper. The components of the course overlap; while we are involved in thinking about memoir we will continue to write and revise our own stories through creative writing exercises. EXP, MCP, REA, WRI,

SS-0202-1

Affinities and Discontents in the Middle East: The Chemistry of Islamic Challenge

Berna Turam

The Middle East is in flux. Negotiations take place over the rules of everyday life, customs, politics, rights and liberties. Conventional loyalties are contested in the face of emerging affinities. Islamic actors, symbols and politics have come to the forefront of these contestations. The major goal of the course is to locate Islamic agency into the broader multi-faceted transformations. First, the course explores the alternative ways in which Islamists form, deform, reform and transform ways of life. Second, it analyzes the vertical power dynamics between Islamic identities and the states in the Middle East. Which states, rules and agendas do Islamists resist and confront, while engaging and cooperating with others? Turkey, Iran and Afghanistan will be examined as three different trajectories, which have gone through Islamization within the last two decades. However, the terms of consent and dissent vary

dramatically between these three cases. The comparison will be based on historical accounts and life stories, as well as contemporary sociological analysis, ethnographies, films and documentaries.

SS-0203-1

Politics of Gender and Identities in Muslim Countries and Communities: Colonial Legacies, Religious Fundamentalisms and Feminist Strategies

Anissa Helie

This course places different interpretations of gender in Muslim countries and communities in the environment of contemporary historical, cultural, social and political practices. Gender is analyzed through its linkages to other social relations of power, such as sexuality, class, race, ethnicity and religion. The course will include discussion of the global nature of the fundamentalist phenomena, how fundamentalist politics is impacting local, national and global political agendas (e.g., coalition-building of Christian and Muslim religious right), and the recent effort in France and Turkey to promote a Muslim dress code. Finally, we will pay attention to the responses through women's organizing efforts and LGBT groups, and on the other hand, to the forces behind women joining the ranks of extremist political movements, particularly in Hindu and Muslim contexts.

SS-0205-1

Feminist Legal Theory

Falguni Sheth

This course will treat issues connected to the theme of how the state and the law/laws address women in a variety of contexts and situations. As such, we will concentrate primarily on feminist political and legal philosophy as articulated in the U.S. over the last few decades. While feminist thought has been around in North America for over a century, feminist legal theory is a relatively new field, one which has sought to address the material and not so material aspects of women's lives (e.g., sexuality, income, violence, contracts, freedom, privacy, reproduction) through various venues and theoretical frameworks. In this course, we will read writings by feminist legal and political theorists concerning the relationship of women to the law, the state, and the community, across a number of different issues and from a multiplicity of perspectives -- including liberalism, radical and socialist feminist theory, critical legal theory, critical race theory, communitarianism, postmodernism, etc. Readings may include some of the following authors, among others: Catherine MacKinnon, Kimberle Crenshaw, Angela Harris, Peggy Radin, Katherine Abrams, Deborah Rhodes, Wendy Brown, Martha Minow, Mari Matsuda and Anita Allen.

SS-0210-1

Introductory Economics

Stanley Warner

This course is an introduction to economic analysis that covers the principles of both major areas of conventional economic theory (i.e., microeconomics and macroeconomics). It serves as prerequisite to many advanced economics courses and itself contributes to a wide variety of concentrations. We will work to set the material within a broader social and international contexts. Five College students will be graded pass/fail only.

SS-0217-1

Hybrid Identities, Authentic Selves

Kimberly Chang, Melissa Frantz

This course explores two related concepts-hybridity and authenticity-that underlie many present-day struggles over cultural identity, representation, and appropriation. The former calls attention to the multiplicity of collective identities that vie for recognition within a person, while the latter emphasizes what is unique or essential to the self. While the hybrid is often charged with being inauthentic or fake, claims to authenticity are frequently criticized for being reactionary or exclusive. How do we choose among multiple and often competing identities? Why do we feel the need to claim an authentic self? What are the pressures on us to do so and what purpose do such claims serve? We will explore these questions through readings in psychology, anthropology, philosophy, and education as well as through a project that explores the boundaries of identity and community on our own campus. Co-taught with Melissa Scheid Frantz, Director of Hampshire's Cultural Center.

SS-0218-1

Youth, Sexuality and Education

Kristen Luschen

Sexuality is everywhere in schools -- in classrooms, hallways and at the lockers. Yet, when purposefully addressed in a classroom, sex education often is limited to anatomy and the mechanics of safer sex. In this course we will examine and interrupt this approach through a variety of readings, exercises, assignments. Together, we will focus on how politics, media representations, cultural assumptions and ideologies organize our understandings around youth and sexuality and their relationship to contemporary U.S. educational practices and policies. We will discuss discourses of youth and sexuality during the twentieth century and how they intersect with education around sexuality. We will consider how ideas of youth and sexuality are constructed within power relationships organized by discourses of heterosexism, white supremacy, sexism and classism. And finally, we will examine specific school-based practices and policies, to explore how they frame and address the issue of adolescence and sexuality in contemporary U.S. society.

SS-0222-1

Rethinking the Population Problem

Elizabeth Hartmann, Kay Johnson

In the last century the world experienced a rapid increase in population growth, giving rise to fears of 'overpopulation.' Today, these fears persist even as birth rates decline around the globe. Population remains a controversial issue, the subject of theoretical and political debates which cut across traditional categories of Right and Left. How one understands the population problem has profound consequences for social policy. This course will examine population from many different angles. Topics include: basic demographic dynamics; the relationship of population growth to poverty, the environment and security; the history of the population establishment; the immigration debate; family planning and population control; contraceptive controversies; and new fears of a population 'implosion.' There will be an in-depth case study of China's population policies.

SS-0228-1

Organizing in the Whirlwind: African-American Social Movements in the Twentieth Century

Amy Jordan

This course will explore the organizing efforts of African-Americans during the twentieth century. We will examine activism in both rural and urban sites and in cross-class, middle-class and working-class organizations. The readings will provide critical perspectives on how class, educational status, and gender shape the formation, goals, leadership styles and strategies of various movements. Some of the movements include the lobbying and writing of Ida B. Wells, the cross-regional efforts of the Brotherhood of Sleeping Car Porters, and the post-WWII radical union movement in Detroit and the local 1199 hospital workers union movement in New York. By extending our exploration over the course of the twentieth century, we will trace the development of various organizing traditions and consider their long-term impact on African-American political activism and community life.

SS-0232-1

Global Capitalism and the Third World

Frank Holmquist, Frederick Weaver

Profound changes in the international realm during the last two decades have produced a more integrated, interdependent world. In this course, we critically review the debates about the economic, political, and cultural causes of these changes, and we look closely at the complex relationships among free-market policies, democracy, cultural resistance, and national sovereignty. Throughout the course, we emphasize the significance of these changes for the peoples of Africa, Asia, and Latin America. Enrollment is open for students who have completed some course work on the Third World or political economy.

SS-0237-1

Indigenous Politics of Latin America

Michelle Bigenho

On January 1, 1994 the Zapatistas captured the attention of the world with an uprising against the unchecked advances of globalization and its specific effects in Mexican society. This uprising, like other Latin American social movements of the late 20th century, has drawn on the organizational and symbolic power of indigenous identities. In the past, museum displays and ethnographic texts on Latin America have contributed to the idea of frozen indigenous cultures, comprised of primordial essences-cultures already lost or facing the threat of

imminent disappearance in the modern world. As an alternative, this course presents a dynamic view of what it means to be indigenous in Latin American contexts. The course will be taught through the disciplinary lens of anthropology and readings will be drawn from case studies in Mexico, Guatemala, Colombia, Brazil, Peru and Bolivia. Depending on the Spanish language capabilities of the students who take this course, part of the course may be conducted in Spanish.

SS-0241-1

Constructing the Appropriate City: Competing Urban Visions

Myrna Breitbart

This seminar explores how a changing political economy and its social consequences engenders markedly different urban visions and planning and design proposals over time. Moving through various stages of capitalism to contemporary global economic restructuring, we explore how resulting transformations of urban social and economic life and growing inequalities are mapped onto city landscapes, prompting struggles over public space as well as a variety of competing redevelopment schemes to address mounting problems. In the present day, emphasis is placed on understanding the assumptions behind, and consequences of, such design and planning initiatives as the New Urbanism, downtown commercial spectacles (urban 'theme parks') and the privatization of urban public space. Using critical urban theory, we will also examine the impact of the new creative economy on urban planning, especially the role of the arts, culture and cultural quarters in current strategies for urban regeneration. While the bulk of the material will focus on the U.S., some examples will be drawn from abroad. This course will also provide opportunities for community-based learning. Parallel to the readings and in-class discussions, will be research and field work projects with partner community organizations, adults and young people in the nearby city of Holyoke, Massachusetts, to help address locally defined needs and build upon community assets.

SS/HACU-0243-1

The Art of War and Peace

Michael Klare, Sura Levine

An examination of the representation of war and peace in the visual arts from ancient times to the present. War and the desire for peace have been the subjects of some of the world's most important works of art, among them ancient Greek and Roman sculptures, Paolo Uccello's *Battle of San Romano*, Francisco Goya's *Third of May*, and Pablo Picasso's *Guernica*. This course will not be a chronological survey, but instead will examine such themes as: the visual and political iconography of militarism; the glorification of empire and conquest through art; war and the glorification of the masculine (and the male physique); nationalism, war and art; images of peace and tranquility; and the art of anti-war propaganda. Students will be required to select a particular theme or work of art for intensive study and to present their findings in class.

SS/IA-0246-1

Little Course of Horrors: The Psychology of Terror and Humor in Theater

Lourdes Mattei, Ellen Donkin

This course takes as its premise that horror and humor are connected to a fundamental early (pre-verbal) experience of wishes, helplessness, chaos, and rescue. The course is designed for Division II students interested in both psychology and theater who may have had some background in either area, though not necessarily in both. The focus will be on two critical feeling states and their corresponding genres: horror and humor. Students will have an opportunity to understand the psychological underpinnings of these feeling states and examine ways in which they manifest themselves both in case studies and through dramatic character and structure. The transformative dimension of the creative process will be emphasized. Key concepts for this course are Freud's notion of the dynamic unconscious, Winnicott's ideas on play and transitional space, and Bollas' description of the aesthetic moment. Students are expected to participate in rehearsals and other related theater activities.

SS/NS-0251-1

The Archaeology of Children

Rachel Conrad, Debra Martin

Combining forensic reconstruction of children in ancient and historic times with contemporary concepts in child development and developmental psychopathology, this course examines patterns of childhood growth and development over several millennia. Focusing on periods of hardship induced by undernutrition, violence, warfare and other conditions that affect patterns of normal development, we will examine evidence for trends in neural,

cognitive, and social development across different cultural contexts and through time. Starting with what is known from the study of brain development in early humans, we examine patterns of growth and development with reconstructions of family and community life. Students will grapple with questions such as: What do we know about children and childhood in populations from our deep past? How have particular circumstances been shown to affect children's development, and how can such information be used to infer patterns of development in past epochs? This course is part of the Culture, Brain and Development Program.

SS/WP-0255-1

Writing About the Outdoors

Robert Rakoff, William Ryan

This seminar will explore contrasting approaches to writing about the outdoors. We will read and critique a number of genres including traditional nature writing, travel accounts, creative nonfiction, fiction, and academic analyses. We will pay particular attention to narrative choices and the role of the narrator as well as to the use of landscape description, scientific language, and other vehicles for constructing ideas of nature. Our analytical focus will be on the social and cultural origins of both mainstream and critical views of the human presence in the nature world. We will use these readings both as models of good writing and as contributions to the rich discourse about people in the outdoors. These readings will also help us develop some criteria for peer review of written work. There will be regular writing assignments, and students will be expected to contribute to class discussion and group critique in an informed and constructive manner. This course is best suited to Division II and III students in environmental studies and creative nonfiction writing. Instructor Permission.

SS-0256-1

Civil Society and State: Rethinking Theory

Berna Turam

Civil society has become one of the most popular terms both in scholarly work and practice. Despite this popularity, however, there has been hardly any consensus about the definition of the term. The major goal of the course is a critical rethinking of both classical and contemporary theories of civil society by exploring its links to the private and public sphere and the state. Concretely, we will explore alternative patterns of interaction between state and a wide-ranging sphere of collective action, including social movements, community action, grass root activities, voices of the public sphere, non-governmental organizations and interpersonal, reciprocal relations. There will be a special emphasis on the links between religion, civil society and the state across cultures. Theoretical approaches will be accompanied by actual case studies, which will be discussed in class.

SS-0262-1

Conflict Resolution and Historical Analysis

John Ungerleider

Conflict resolution has emerged as a major field in contemporary scholarship, drawing upon disciplines as diverse as psychology, biology, anthropology, economics, and political science. The theory has been applied to an equally diverse set of problems and professions, including community development, domestic politics, international relations, medicine, law, education, and family relations. This course will evaluate contemporary theoretical approaches to conflict resolution by examining their usefulness in understanding specific historical cases drawn from a variety of situations. In the first half of the course, faculty from the Five Colleges will survey the work of major theorists as well as specific historical cases such as the U.S. -Mexican War, the Homestead Strike, the Equal Rights Amendment, the Montgomery Bus Boycott, and the Little Rock desegregation effort. In the second half of the course, students will select, research, and present their own case studies.

SS-0268-1

Understanding Children

Rachel Conrad

This course on young children's social development involves integration of theory, research and experience in learning about and from young children. Topics will include children's social relationships; social processes operative in children's working groups; children's use of imagination; children's understanding of childhood and development; children's experiences of community and culture; and children's understanding of their mental life; as well as how these elements come to life in early childhood settings. The course includes a weekly lab at the Hampshire College Children's Center supported by the Culture, Brain and Development program. This course is

particularly appropriate for students already working or volunteering at the Hampshire College Children's Center. A previous course in psychology or education is recommended as background. Instructor permission required.

SS/CS/NS-0269-1

The Plastic Brain: Culture, Experience, & Environment in Mind/Brain Development

Jane Couperus

This course explores the mechanisms of plasticity within the brain from conception through childhood and the factors that influence them. The goal of the course is to provide students with an understanding of how the brain can be shaped through biological development and experience and how these processes are reflected in behavior. In addition the course emphasizes learning to critically analyze and write about the diverse lines of research that are influencing ideas in the field. Course requirements include reading primary research articles, library research, and a final research project. Topics covered will include mechanisms of brain development and plasticity and how they are influenced at multiple levels from the molecular to the cultural. Also, both typical (e.g. education, family, etc.) and atypical (injury, toxins, interventions, etc.) factors that influence individual differences will be examined. Some background in psychology, cognitive science, neuropsychology, or neuroscience would be helpful although not required. This is a core course in the Culture, Brain, and Development Program.

SS-0274-1

The Making of the Modern Body

Jutta Sperling

How did we become the disciplined, healthy, and hygienic persons that we are? The sex-obsessed but pleasure-deprived? The analyzed, objectified and categorized? In late antiquity, the voluntary renunciation of sensual pleasures for the sake of spirituality, introspection, and individual redemption practiced by Christians radically altered attitudes toward the body. In the Middle Ages, the enforced confessional mode of talking about sex and gluttony deeply ingrained knowledge of the body as the site of sin and temptation. In the Renaissance, the admiration for the philosophy, literature, and art of ancient Greece, as well as the invention of perspective, led to a revival of the analytic gaze: the exposed and measured human body became the focus of early modern art and medicine. The rise of the clinic, the asylum, and the prison, i.e., the institutional confinement of the sick, the crazy, the poor, and the criminals, marked the formation of modern power structures. Michel Foucault's, but also Norbert Elias's pathbreaking studies on the development of modern bodies will provide the background for this course in European cultural history.

SS/HACU-0281-1

Theorizing Religion

Abraham Zablocki, Mario D'Amato

Why are human beings religious? Is religion primarily a matter of individual belief? Or does it mainly reflect the social construction of reality? Or is a disposition to religion biologically hardwired? Many theories explaining or interpreting the phenomenon of religion have been offered in Western thought. In this course we will focus especially on influential philosophical, psychological, anthropological, sociological, and biological theories of religion. Our approach in this course will be to read these theories by going directly to the primary sources that offer them. Thus we will read works by such seminal theorists as Freud, Weber, Durkheim, Boyer, and others. Our goals will be to develop skills in reading and interpreting important theoretical works, and, most importantly, to think about religion in complex and interesting ways.

SS-0287-1

Belief and Unbelief in the Enlightenment

Margaret Hunt

"Crâsez l'infame" (crush the infamy) was the great cry of the eighteenth-century anticlericals, certain that the most infamous institution of all was the Church. The European Enlightenment ushered in what is arguably the most biting attack upon Christianity and revealed religion that the world has ever seen. This seminar first examines the background of religious war, persecution, superstition, hypocrisy, unreason, and misogyny - but also remarkable art, ecstatic communitarian faith and real saintliness - out of which this critique emerged. We will read some of the period's most important attacks upon, as well as defenses of, religion, including writings by Voltaire, David Hume, Denis Diderot and others. We will examine the philosophes' and others' efforts to supply rational, secular and often scientific responses (as opposed to faith-based ones) to the big questions of good and evil, human origins, political

obedience, death and the afterlife, the structure of the universe, politics, ethics, sexuality and the arts. Finally we will take up some present-day controversies concerning the separation of church and state, religious pluralism, and secular humanism, many of which flow directly from the debates of the eighteenth century.

SS-0290-1

20th Century Political Philosophy: Liberty, Community, Borders and Foreigners

Falguni Sheth

This course is a continuation of the Fall 2004 Twentieth Century Political Philosophy Course. There we followed the tradition of Idealists, Existentialists and Post-Structuralists to understand how exclusion and toleration were instantiated implicitly; This term, we will continue to explore the logics of exclusion by turning to the works of communitarian, socialist, libertarian, liberal and pragmatist authors. 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 marginalized individuals such as foreigners, refugees, and ethnic or sexual minorities, or are they even more pernicious? Have minorities been sufficiently represented in these political frameworks? For example, in Quebec and the U.S., immigrants and indigenous populations have been pressured into educating their children in the dominant language of the country, thus inducing a tension between linguistic autonomy and larger cultural/regional norms. Must immigrant or indigenous populations be pressured into educating children in the dominant language of the country or can minority languages be accommodated? In this course, we will examine various contemporary political frameworks, along with reflections on various concepts of minorities (cultural, economic, linguistic, political, religious), culture, and freedom. In this course, we will examine these questions, among others which are so relevant to contemporary politics.

SS/NS-0295-1

Introduction to Peace Through Health

Norbert Goldfield

An examination of the multiple links between health and peace, concentrating on the strategic use of health initiatives, by the World Health Organization and other agencies, to encourage peace in zones of actual and potential armed conflict with a focus on the Arab-Israeli conflict.

SS-0297-1

Transnational Identities: Asian Diasporas

Lili Kim

This comparative seminar focuses on the migration and settlement processes of various Asian diasporas throughout the world through an historical and contemporary approach. We will analyze the experiences of Chinese (in Cuba, Jamaica, and New Zealand), Koreans (in Argentina), and South Asians (in the Caribbean, England, and South Africa) by focusing on their processes of migration, the historical development of diasporic communities, and the role of cultural production (music, art, literature, performance). In this co-taught class, students will engage with theories of globalization and transnationalism, cultural production, community formation, ethnicity, identity and authenticity. This course seeks to push the boundaries of Asian American Studies beyond the borders of America, challenge the division of East and West, highlight the long legacy of global economies, and understand how individuals and communities make their home away from home.

SS-0307-1

Afro-Latina/o Musical Rhythms

Wilson Valentin

This seminar will analyze various Afro-Latina/o musical genres of the Circum-Atlantic Caribbean and its Latina/o Diaspora, including salsa, merengue, bachata, bomba, plena, boogaloo, Latin jazz and rap. Employing interdisciplinary perspectives, we will read and discuss various theories of popular music proceeded by a comprehensive examination of some of the key texts in the field of Latina/o popular music. A background in cultural studies and/or Latino studies is preferred. Guest speakers, multi-media presentations and a field trip will complement in-class seminar discussions.

SS-0311-1

Women and Work

Laurie Nisonoff

This research workshop examines case studies of the interrelationships of gender and capital, some located in specific practice, time and place, others directed toward theoretical critique and construction. We examine issues such as: the work lives of women in the home and workplace; the relationships between paid and unpaid work; the feminization of poverty and of policy; the growth of new professions, the service sector, and the global assembly line. This course is organized as a seminar with students assuming substantial responsibility for discussion. This course is designed for advanced Division II and Division III students. Prerequisite: Some background in feminist studies, political economy, history, or politics is expected.

SS/CS-0370-1

Culture, Mind, and Brain

Barbara Yngvesson, Neil Stillings

The human brain is highly similar to the brains of other primates, and it has not evolved since the ice age, yet human culture has displayed remarkable variation across groups and over time. In this course students will consider the origins of culture in fundamental human neural capacities as well as what the evolution and variation of cultures can tell us about the nature of those capacities. Students will consider how processes of individual neurological and psychological development are related to processes of cultural stability and change. Students will attempt to integrate insights from neuroscience, psychology, and anthropology to develop a more subtle account of human nature than any of these disciplines has been able to give on its own. Students will explore these possibilities by reading and discussing key contemporary work. A major term paper and several shorter essays will be required. This is an advanced seminar in the Culture, Brain, and Development Program.

SS-0397-1

Writing About The Social: Theory in Practice

Carol Bengelsdorf

This seminar is designed for Division III students who are writing their independent study projects on some field within the Social Sciences. The course will center around discourses within the Social Sciences. This broad framework will facilitate exchanges between students working on various paradigms within the social and/or cultural realm. The seminar will focus upon this exchange. After we read key texts to help us develop a common vocabulary, the projects themselves, along with what students suggest in the way of additional reading, will constitute the syllabus.

SS-0399-1

Making Social Change

Stanley Warner

We will form a collective of 16 Division III students working for social change, who will be responsible for (1) presenting their own current research, and (2) engaging a common core of theoretical readings. Consider the following words: apartheid, Gandhi, Greenpeace, Black Panthers, Vietnam, Harvey Milk, abortion, free schools, terrorism. Within specific arenas and behind particular tactics and strategies lie explicit or implicit theories of social change. Caught in the middle are questions of violence or nonviolence, incrementalism or revolution, centralism or decentralism, cooptation or boring from within. In this seminar we will work backward from the individual experience of participants and the discussion of specific historical cases to uncover another level of thinking about defining morally defensible and politically effective strategies for social change. Not open to Five-College exchange students.

SS-1IND-1

Independent Study - 100 Level

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

SS-2IND-1

Independent Study - 200 Level

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

SS-3IND-1

Independent Study - 300 Level

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

WP/HACU/IA-0103-1

Introduction to Writing

Deborah Gorlin

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/SS-0255-1

Writing About the Outdoors

William Ryan, Robert Rakoff

This seminar will explore contrasting approaches to writing about the outdoors. We will read and critique a number of genres including traditional nature writing, travel accounts, creative nonfiction, fiction, and academic analyses. We will pay particular attention to narrative choices and the role of the narrator as well as to the use of landscape description, scientific language, and other vehicles for constructing ideas of nature. Our analytical focus will be on the social and cultural origins of both mainstream and critical views of the human presence in the nature world. We will use these readings both as models of good writing and as contributions to the rich discourse about people in the outdoors. These readings will also help us develop some criteria for peer review of written work. There will be regular writing assignments, and students will be expected to contribute to class discussion and group critique in an informed and constructive manner. This course is best suited to Division II and III students in environmental studies and creative nonfiction writing. Instructor Permission.