

FALL 2006 COURSE DESCRIPTIONS

August 24, 2006

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COGNITIVE SCIENCE (CS)

CS/HACU/NS-0102-1

God as Nature, Nature as God: The Struggle Between Science and Religion

Salman Hameed, Laura Sizer

This course will examine the domains of science and religion, with the goal of understanding the history of their uneasy relationship from the presocratics to the modern day. Both science and religion struggle to explain the natural world and the origin of humanity. We will discuss how and when these efforts have overlapped and been in tension. In addition to the historical debates, we will examine contemporary controversies over intelligent design, the battle over Kennewick Man, and the presence of astronomical observatories on sacred mountains. We will also discuss the contemporary literature that explains religion as a natural phenomenon. REA, WRI

TTH 10:30AM-11:50AM

FPH WLH

CS/NS/SS-0105-1

Culture, Brain, and Development: Developmental Psychopathology

Jane Couperus

Until the last 10 years or so Autism, a disorder with known biological correlates, was almost unheard of, why is this disorder suddenly so prevalent? Is it something in our culture? our environment? our genetics? This course will examine developmental psychopathologies such as ADHD, Autism, Conduct Disorder, Tourettes, and others from multiple perspectives. We will examine the role of culture, experience, and brain development in the development of these disorders in children using psychological and neuroscientific perspectives. Students do not need to have any specific background but should be willing to read scientific articles and open to understanding not only the role of culture and society in development but the biological underpinnings as well. Students will be expected to read primary research, write several short papers, as well as complete a course long project that will be presented to the class. This is a course in the Culture, Brain and Development Program. PRJ, REA, WRI

MW 09:00AM-10:20AM

ASH 222

CS-0106-1

Changing Languages

Nathan Vaillette

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, and 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

TTH 12:30PM-01:50PM

ASH 221

CS-0109-1

Computing Concepts: Creative Machines?

Lee Spector

This course is an introduction to computer science and programming framed by the question, Is it possible for a computer to be creative? The core areas of computer science will be introduced, including algorithms, complexity, computability, programming languages, data structures, systems, and artificial intelligence, with an eye toward the insights that they can provide about issues of computational creativity. Students will complete several projects, some of which will involve programming. No previous experience with computers or with programming is required. This class meets twice a week for one hour and 20 minutes. PRJ, QUA, PRS

TTH 10:30AM-11:50AM

ASH 126

CS-0111-1

The Emergence of Literacy

Melissa Burch

The majority of adults are able to read fluently. However, when children learn to read, the process is dependent on a number of skills and requires a great deal of adult guidance. In this course we will discuss the cultural importance of literacy across societies and throughout childhood. We will focus on the development of the complex skill of reading,

including phonemic awareness, phonics, fluency, and higher-order processes that contribute to decoding and text comprehension. Because instruction can play a determining factor in children's acquisition of literacy skills, we will study early reading materials and examine strategies that are employed in the classroom to facilitate the acquisition of these skills. Evaluation will be based on class participation, a series of short papers, and a longer final project. PRS, REA, WRI

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

CS-0122-1

College: Educational Research in the Five Colleges

Laura Wenk

You've entered college, as have thousands of students in the Pioneer Valley. What is in store for you and others? What is the transition like? What factors affect retention and satisfaction? What is the range of ways that you might be taught? What kinds of changes take place in people's thinking over 4 years? These are a few of the questions we address through the literature as we also get to know the 5 colleges, their campuses, and services. This course is also an educational research course. The 5 colleges are our laboratory for learning how to ask and answer questions about educational environments and the ways they are perceived by students. Students learn how to carry out survey research, focus groups, interviews, or other techniques appropriate to their research questions. All students develop and complete research projects, presenting their results in a symposium at the end of the semester. QUA, PRJ, PRS

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

CS-0123-1

Animal Communication Across the Senses

Mark Feinstein, Sarah Partan

Animals communicate using all of their sensory modalities. Taking a broad comparative view, students in this class will study animal acoustic communication (vocalizations), visual signals (body posture and facial expression), chemical signals (pheromones), and seismic signals (ground-borne vibrations). Particular emphasis will be given to how these communication signals function in concert. We will read original literature and each student will conduct field studies of a local animal. PRJ, REA

TTH 10:30AM-11:50AM ASH 112

CS-0151-1

Teaching English to Speakers of Other Languages

Caroline Gear, Alexis Johnson

This course is an introduction to the field of Teaching English to Speakers of Other Languages (TESOL). Students will study a variety of approaches to language learning and will be exposed to educational theory, applied linguistics, practical teaching ideas and curriculum development. Students will also develop ESOL materials and experiment with them in class. In addition, learners will observe 10 hours of classes at the International Language Institute in Northampton. This course may count towards a two-semester teaching certificate.

TTH 12:30PM-01:50PM CSC 121

CS-0154-1

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 we will investigate what experimental psychologists have learned about how people make judgments and decisions. We 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. We 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. REA, WRI, QUA, PRJ

TTH 12:30PM-01:50PM FPH 108

CS-0165-1

Introduction to Experimental Psychology

Joanna Morris

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

MW 02:30PM-03:50PM

ASH 222

CS-0197-1

Digital Image Manipulation for Film and Video

Eric Wilson

This course will introduce students to the processes of creating, manipulating, transmitting, storing and displaying digital images with computers. This material will include image representation and compression, sampling, matte creation, compositing, image processing, and exploration of the perceptual issues at play in the creation and observation of digital images. Additionally, students will use 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 creating digital images using the tools at their disposal, manipulating and compositing live action and CG, motion graphics, and color matching. Students should be comfortable with math and familiarity with computers is a large plus. EXP, PRJ

TTH 12:30PM-01:50PM

ASH 126

CS-0201-1

DR

Sound Patterns of Language: Phonetics and Phonology

Mark Feinstein

Phonology and phonetics are the parts of general linguistics concerned with the sounds of human language. Phonetics investigates the physical and biological aspects of speech; phonology is the study of the mental representation and organization of knowledge about linguistic sound. In his course we will survey the rich diversity of sound systems in the world's languages, from both points of view. Students will explore laboratory techniques for analyzing the acoustic structure of speech events, we will look at the anatomical and physiological bases of speech production and perception, and we will examine theoretical approaches to the cognitive organization of linguistic sound systems. This course satisfies Division I distribution requirements. REA, QUA

WF 02:30PM-03:50PM

ASH 126

CS-0202-1

PR

Philosophy of Mind

Laura Sizer

This course focuses on the relationship between minds and bodies, and the nature of mental phenomena such as thoughts, desires, and qualia (qualitative states such as the experience of seeing red or tasting a peach). If we assume that minds are physical or material entities--an assumption prevalent today--then we must ask how typically mental features such as thoughts, sensations, emotions and consciousness can emerge out of the seemingly unthinking, unfeeling grey matter of the brain. We will consider some historical responses to these issues, but will focus on insights provided by contemporary philosophy and sciences of the mind. We will discuss the approaches of behaviorism, functionalism, mind-brain identity theory and embodied cognition to these issues. Student will write a series of short papers and one longer paper on a topic of their choosing. Prerequisite: It is recommended that students have one prior course in philosophy or psychology.

TTH 02:00PM-03:20PM

ASH 222

CS-0208-1

DR

How People Learn: Introduction to Cognition and Education

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. In this seminar we will read and discuss a selection of theoretical works from cognitive psychology and examine their practical applications to education. Since there is much distortion of the cognitive psychology literature in the popular education press, we will also learn how to evaluate claims about teaching methods and about learning. Each student will be required to give in-class presentations and to complete a final paper or project on one of the course topics. This course can be used in place of Educational Psychology for students

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seeking licensure and a pre-practicum can be arranged to accompany the course. This course satisfies Division I requirements. REA, WRI, PRJ

MW 09:00AM-10:20AM ASH 111

CS-0222-1 DR PR

Programming Paradigms for Artificial Intelligence

Jaime Davila

Programming tasks can be attacked with a number of different approaches. While real-time systems benefit from event-driven programming, some artificial intelligence tasks benefit from a logical or functional programming approach. This course will expose students to the major programming approaches, and the type of problems that they might be better suited for. Approaches will include imperative programming, object orientation, functional languages, event driven programming, and logic programming. This course satisfies Division I distribution requirements. Prerequisite: a semester's experience in programming. QUA, PRJ, PRS

WF 01:00PM-02:20PM ASH 126

CS-0226-1 DR

Psychology of Language

Joanna Morris

Language is paramount among the capacities that characterize humans. We hold language as a marker of our humanity, and by understanding language we assume that we will understand something important about ourselves. In this course we will ask, and try to answer questions such as the following: What's so special about language?, How do we produce sentences? How do we understand them? What might cause us to fail at either task? What is meaning, and how does language express it? Is our capacity for language a biological endowment unique to the human species? This course satisfies Division I distribution requirements. REA, WRI, PRJ

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

CS-0238-1

Cognitive Development

Melissa Burch

In this course we will discuss the processes by which children come to acquire, recall, and use knowledge. This course will focus on development from infancy to middle childhood. By reading primary literature, we will examine the emergence and refinement of children's ability to form concepts, recall the past, and extend knowledge to new situations. We will consider methodological challenges and approaches to studying children's abilities, including naturalistic observations, and controlled laboratory studies. We will review literature on findings and theories of development in each area and discuss how changes in children's representational abilities contribute to these abilities. Students will make class presentations based on research articles, write short papers in response to class topics, and develop a research proposal on a topic of interest discussed in the course.

TTH 12:30PM-01:50PM ASH 222

CS-0250-1

The Reading Brain

Jane Ashby

How do squiggles on paper communicate thought? What neural systems are activated during reading? Is the brain specialized for reading? This course centers on understanding proficient reading processes. Students will examine the core cognitive processes that are recruited during reading, such as vision and language, as well as the neural systems that support these processes. Understanding the brain's activity during proficient reading will then support an investigation of the sources of reading difficulty. Students will read a textbook about the biological bases of reading and reading disorders, read and present primary research papers, write short essays, and complete a final project.

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

CS-0259-1

Research Lab in Animal Communication and Robotics

Sarah Partan

Students in this upper-level workgroup will help to set up a research lab in animal communication and robotics. Hands-on work will include learning about research on animal robots and behavior; scouting out promising field sites; setting up and learning to use laboratory equipment for the analysis of behavior; and reading original literature to

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understand current research methods for studying animal communication. Students interested in continuing this research will be invited to conduct independent projects in a follow-up spring course.

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

CS-0266-1 **PR**
Computer Animation II

Eric Wilson

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

W 09:00AM-11:50AM ASH 126

CS/NS/HACU/IA/SS-0304-1 **IP**
Mentored Independent Projects

Herbert Bernstein

The Mentored Project course is a pilot program. First-semester Division III (senior thesis) students are paired with third-semester Division I (liberal studies) students based on similar academic interests. The Division IIIs mentor the Div. I students in independent projects over the course of the semester. They work with their partners to identify a specific topic of study, hone the Division I students' interests into a feasible project, and then design, implement, execute and revise that project. In addition to meeting weekly with their partners, the Div. IIIs attend a weekly meeting with the instructor to report on their Division I students' progress and to get help, advice and support from the group. The Division III students also do unifying readings (a book a month) on teaching through project-based learning and on the nature of modern knowledge/creative work. The Division III student mentors are expected to check in with the teaching assistants on a regular basis with concerns and problems that they may encounter.

W 02:30PM-05:30PM CSC 121

CS-0313-1 **PR**
Attention, Brain, and Cognition: Electrophysiological Methodologies

Jane Couperus

This course is an upper-level research seminar designed for students who wish to learn electrophysiological techniques and how to apply those techniques to answer research questions in the domain of cognitive psychology and cognitive neuropsychology. In this year's course students will help design a study of attention, run participants, and analyze the data. Additionally, they will have the opportunity to develop an original research project from conception through piloting participants. Course requirements will consist of reading primary research articles, designing, and executing an event-related potential (ERP) research project. The class will cover all elements of setting up an ERP research project and we will focus on both the theory of electrophysiological research techniques as well as practical aspects of developing and running a research project. Prerequisite: Some background in cognitive psychology, cognitive science, neuropsychology, or neuroscience would be helpful.

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

W 01:00PM-02:20PM

CS/NS-0316-1 **PR**
Linear Algebra

David Kelly

This course develops the basic geometric, algebraic, and computational foundations of vector spaces and matrices and applies them to a wide range of problems and models. The material will be accessible to students who have taken at least one semester of calculus and is useful to most consumers of mathematics. The course focuses on real finite dimensional vector spaces, although abstract and infinite-dimensional vector spaces will be discussed towards the end of the semester. Applications will be made to computer graphics, environmental models, and physics using tools from differential equations, Fourier series, inner product spaces, and the theory of algorithms. Computers will be used throughout. Problem sets will be assigned for every class. Prereq: Semester of Calculus.

MWF 01:00PM-02:20PM CSC 316

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CS-0338-1

Current Issues in Cognitive Science

Lee Spector

This course is recommended for all concentrators and advanced students in cognitive science, regardless of discipline (psychology, philosophy, linguistics, computer science, education, etc.). Each week we will examine a current issue in cognitive science, focusing on recent journal articles and essays. We will seek to make the issues comprehensible to one another across disciplinary divides and to highlight potential areas for interdisciplinary collaboration. Students will be expected to write a brief reaction paper each week, to engage in intensive discussions during the single weekly meeting, and to produce an extended written discussion of one of the issues by the end of the term. This class meets once a week for two hours and 50 minutes.

W 01:00PM-03:50PM

ASH 221

CS-104T-1

FY

Cognitive Science Fiction

Jaime Davila

This course will introduce students to the main topics in cognitive science through reading and viewing a selection of science fiction literature and films. Some of the topics that will be explored are: can robots fall in love? Can a person download its consciousness into a computer? What does it mean for a machine to be intelligent? How do we know we are alive? What are the chances that we will ever meet extraterrestrial life? While science fiction will provide a launch pad for our discussions, the purpose of the course will be to expose students to the main topics in cognitive science. PRS, QUA, PRJ, WRI

TTH 09:00AM-10:20AM

ASH 222

CS-117T-1

FY

Philosophy of Education

Ernest Alleva

This course explores central questions in the philosophy of education: What is education, and what is it for? What is the meaning and value of education to individuals and 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 moral virtue? What are alternative methods of education? How should educational opportunities and resources be distributed? What roles should the individual, family, community, and state have in education? What should the role of education be in democratic societies? We 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, Locke, Rousseau, and Dewey, as well as more recent educational theorists and critics, such as Illich, Freire, and Kozol, among others. PRJ, PRS, REA, WRI

MW 10:30AM-11:50AM

ASH 221

CS-126T-1

FY

Politics, News, and Irony

Viveca Greene

According to several recent studies, Americans are increasingly getting their news from unconventional sources such as the satirical news publication *The Onion* and the news parody program *The Daily Show*. Although ironic modes of expression date back to ancient Greece, contemporary political discourse seems particularly steeped in irony. Is it a pervasive or natural feature of the human mind and human communication whose expression and development is modulated by different cultural settings? Is it an effective means of engaging with political issues? In this first-year tutorial, we will take a highly interdisciplinary approach to the study of irony, borrowing from the fields of philosophy, psychology, literature, and communication. Students will also read and write critically about media texts that blur the boundaries between public affairs and popular culture, and news and entertainment, and they will choose one such text on which to base a project. PRJ, PRS, REA, WRI.

MW 10:30AM-11:50AM

FPH 102

CS/NS-149T-1

FY

The Lure of the Paranormal

Salman Hameed

This course will explore reasons why people believe in paranormal and pseudoscientific phenomena. The National Science Foundation recently reported that 30% of Americans believe in UFOs as ET spacecrafts, 60% believe in ESP, and many believe astrology (40%) and magnetic therapy (70%) to be scientifically based. We will explore the psychological and

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sociological reasons why people are attracted to New-Age enterprises that claim to: provide personal insight from stars and planets; communicate with the dead; predict the future; read minds; heal diseases with mystical forces; demonstrate paranormal abilities like psychokinesis; prove contact with extraterrestrial beings. We will also analyze the claims made by the pseudo-sciences and challenge those that appeal to reason. We will examine the power of coincidence and the tendency for humans to focus on confirming evidence while ignoring disconfirmations. In addition to watching psychic TV shows, like Crossing Over with John Edward, we will also witness live demonstrations of psychokinesis and mind reading by guest psychics. REA, WRI, PRS, PRJ

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

CS-1IND-1

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

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CS-3IND-1

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.

HUMANITIES, ARTS and CULTURAL STUDIES (HACU)

HACU-0101-1

Chorus

Elaine Ginsberg

The Chorus is a performing ensemble in which students will learn skills of choral singing and sight-singing. They will be exposed to a wide variety of choral literature through rehearsal and performance, including a cappella and accompanied music, medieval through 20th century, ethnic, world music and folk. Several performances are given throughout the year, both on campus and off, including the Family and Friends weekend in October. The group often performs with professional instrumental ensembles and soloists. This course is open to all students. Although reading music is not a requirement, auditions are held for vocal placement. EXP

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

HACU/CS/NS-0102-1

God as Nature, Nature as God: The Struggle Between Science and Religion

Laura Sizer, Salman Hameed

This course will examine the domains of science and religion, with the goal of understanding the history of their uneasy relationship from the presocratics to the modern day. Both science and religion struggle to explain the natural world and the origin of humanity. We will discuss how and when these efforts have overlapped and been in tension. In addition to the historical debates, we will examine contemporary controversies over intelligent design, the battle over Kennewick Man, and the presence of astronomical observatories on sacred mountains. We will also discuss the contemporary literature that explains religion as a natural phenomenon. REA, WRI

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

HACU/IA/WP-0103-1

Introduction to Writing

William Ryan, Ellie Siegel

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

WF 01:00PM-02:20PM GRN WC

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HACU/IA/WP-0103-2

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

WF 01:00PM-02:20PM

EDH 1

HACU-0107-1

Exploring Photography in the Digital Realm

Michele Turre

This course explores the practice of photography as inflected by digital imaging technologies. As digital imaging technologies appropriate and transform the practices, paradigms and concepts of historical photography, we will interrogate photomontage, photojournalism, documentary photography and scientific imaging as practices antecedent to the regime of the digital image. Special attention will be given to issues of photographic truth and digital manipulation. We will also bring into focus a broad spectrum of the contemporary visual domain, from fine art photography, commercial media, and activist interventions, to interactive models and collaborative culture. The course involves both seminar and studio production; students will be asked to become active readers, lookers and thinkers, as well as image-makers. Studio assignments will encourage the development of personal content while advancing camera and software skills. Student's photographic work will be regularly critiqued in the classroom. It is expected that students will have access to their own digital cameras. A lab fee provides access to equipment and facilities. WRI, EXP, PRS, PRJ

MW 04:00PM-05:20PM

ASH 126

M 06:30PM-07:50PM

HACU-0108-1

Media Production: The Walking Arts

Robert Seydel

This course will introduce students to interdisciplinary work in media production. The focus of the class will be on a wide range of artistic and literary texts concentrated on the image, activity, and poetics of the walking artist, a figure of nomadic, restless, journeying intensity. From the nineteenth century flaneur, summarized in authors such as Walter Benjamin and Charles Baudelaire, to the mid-twentieth century Situationists, the urban walking artist plays a central role in our understanding of space, solitude, and the dynamics of contemplation and the crowd. Here travel and travail share a bodily and mental labor, and determine a journeying and wandering related to chance effects and the density of environment. But as well, the image of the walking arts extends from previous centuries' mendicant friars, pilgrimages, and such primary poetic representations as the wandering poets of Japan, consolidated in the latter instance in Basho's haiku diary, *The Far Road to the Deep North*. Walking, writes Bruce Chatwin, whose book *The Songlines*, will be a core text for the class, is not simply therapeutic for oneself, but is a poetic activity that can cure the world of its ills. Through readings, including texts, among others, by Anne Carson, Robert Walser, and Rebecca Solnit, film screenings, the examination of a variety of artists, including Hamish Fulton and Richard Long, and a series of student projects in photography, video, and writing, among other media, the class will test this proposition, and immerse itself in the walking arts as both a way of being in the world and a history of production that stretches into the deep past and informs an ongoing terrain of contemporary practice. This class will prepare students for continued work in media and media production. There is a lab fee charged for the course. EXP, PRS, REA, WRI.

M 01:00PM-03:50PM

PFB CLASS

HACU/SS-0109-1

Intro to Media Production: Images of War

Kara Lynch

This course will introduce students to interdisciplinary work in media. Students in this class will be active readers, lookers, thinkers, and makers. War is a subject making activity. Whether through first-hand oral accounts, painting, photography, film, video or live web-streaming, war is imaged for our consumption and contemplation. This class will consider the relationship between images and military proliferation within daily life. We will look at how images function in both pro and anti-war debates and how they are crucial to our understanding of death and violence when associated with

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war. We will concentrate on modern warfare and the camera's framing of these engagements. This class will introduce students to critical skills that will enable them to describe, interpret and evaluate the ways in which images represent the world around us. Response, research, reflection and revision are key concepts within the structure of this class. Weekly reading and looking assignments will provoke written and visual responses. Students will participate in group work and dynamic class discussions. This class will prepare students for continued work in media and cultural studies, media production and the social sciences. REA, WRI, EXP, PRS, PRJ, MCP

TTH 10:30AM-11:50AM FPH 107
T 07:00PM-09:00PM

HACU-0112-1

Worlds of Music

Jayendran Pillay

Music is universal but its meanings are not. Informed by the culture from which it emerges, music constantly negotiates and contests its place and meaning in local society and global humanity. Whether or not the music expressed is from a salsa band, a sacred Ashanti drum in Ghana, a flute made from a bamboo stalk along the Ganges River, or steel pans created from abandoned oil drums in Trinidad, the process is similar--human culture responds to its world in creatively meaningful ways, attempting to answer fundamental questions that plague the human condition. We will examine a few music cultures, considering issues such as race, ethnicity, identity, gender, and insider/outsider perspectives. This is a reading, listening, and viewing course, though we will perform Southern and West African songs, Navajo dances, and Indian and Latin American rhythms, among other exercises, to deepen our understanding of music in the world. MCP, PRS, REA, WRI

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

HACU/IA-0113-1

Modern Dance Technique I: Theory and Practice

Rebecca Nordstrom

This course will emphasize building technique through conscious awareness of the body, including alignment, movement initiations, and use of breath. We will work on freeing up our bodies, for full, expressive, and distinct dancing. Classes will combine specific improvisations as well as introduce the basics for picking up and remembering movement phrases and sequences. Elements will also include: finding center, playing on and off center, supporting through the spine, connecting to the floor, specific use of weight, momentum, release, and presence. Working in a supportive and focused environment, these classes will build from a slow thorough warm-up to large, luscious, and energetic dancing. Reading assignments and viewings of live and videotaped performances will complement and give context to the studio work. In addition students will design and complete a final project. EXP PRJ

TTH 02:00PM-03:20PM MDB MAIN

HACU-0114-1

Modern Dance II: Advanced Beginning Modern Dance

Cathy Nicoli

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

MW 01:00PM-02:20PM MDB MAIN

HACU-0143-1

September 11th: An Introduction to Media Analysis

Tracie Rubeck

The primary goal of this class is to provide a thorough introduction to various methods of analyzing the contemporary media and its impact upon American life. The course is broadly divided into the following units: 1. The media as an ideological force; 2. Consumption practices and fan cultures; 3. Media in the context of globalization, and 4. The political economy of the mass media. In order to practice both using and critiquing these methods, we will explore a host of contemporary representations of the September 11 terrorist attacks, as many of them serve as rich examples for media analysis. The examples we will explore will be drawn from contemporary film, cable news programs, talk radio, contemporary music, and political campaign ads. MCP, REA, WRI

MW 01:00PM-02:20PM FPH WLH
TH 07:00PM-10:00PM

*CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; FY=First Year students only;
PR = Prerequisites required; IP= Instructor Permission required*

HACU-0145-1

U.S. Literature and Popular Culture

Christopher Vials

This course will explore the relationship between serious literature and popular culture in the U.S., particularly in regards to the movements of realism, modernism, and postmodernism. No prior knowledge of these genres is required: to the contrary, the class is designed to introduce you to these movements by exploring their relationships to popular culture, since they are partly defined by their dialogues with (and participation in) pop culture. We will begin with Romanticism and U.S. Victorian culture as backgrounds, then will explore realism's strive to represent popular life and the vernacular while projecting ambivalence about the culture industries. We will then move the sometimes hard line (and sometimes soft line) between literature and popular culture drawn by modernism, and the subsequent blurring of that line by postmodern fiction. Authors will likely include Matthew Arnold, William Dean Howells, Edith Wharton, Laura Jean Libbey, Nella Larsen, John Dos Passos, Toni Morrison, Sandra Cisneros, and Art Spiegelman. Students will also read secondary historical work on late 19th and early 20th century popular culture, particularly the minstrel show, the saloon, and the dance hall. MCP, REA, WRI

TTH 12:30PM-01:50PM

FPH 102

HACU-0149-1

Buddhism, Hinduism, and Christianity in the USA

Steven Heim

This course provides an introduction to the diverse and complex ways Buddhists, Hindus and Christians fashion religious lives and communities in the United States from the colonial period to the present, with attention mainly drawn to developments since the 1960s. Exploring the contours of religious belief, ritual, and social thought in America through the works of key figures in Buddhist, Hindu, and Christian traditions our guiding questions will include: How do liberal, multicultural, conservative, and evangelical commitments shape religion and American culture? How has religion become an arena for modern concerns about reform and progress, gender equity, and human and civil rights? REA, WRI, MCP

MW 07:30PM-09:00PM

FPH 102

HACU-0150-1

Asian Religious Texts and Traditions

Alan Hodder

The aim of this course is to introduce students to several of the oldest religious traditions of South and East Asia through a study of selected canonical texts. Part of our concern will naturally be to determine what these ancient records reveal to us about how people of these cultures understand, or once understood, such perennial human issues as the meaning of death, the nature of suffering, the value of human life, belief in God or the gods, and the possibility of liberation or life after death. But we will also consider such crucial historical and literary questions as: When were these texts produced and under what religious or cultural circumstances? Were these texts written and read, or chanted, performed, and heard? How were they produced or revealed, and by whom? Who had access to these traditions and in what form? What roles have these texts played in religious ritual, liturgy, story-telling, or popular culture? Although the civilizations of South and East Asia encompass most of the major religious traditions of the world, notably Islam, this course will limit itself to classical expressions of the evolving traditions of Hinduism, Buddhism, Confucianism, and Daoism. Among the literature considered will be: the Vedas and Upanishads, Bhagavad Gita, Tulsidas's Ramayana, Buddhacarita, Dhammapada, the Perfection of Wisdom, the Lotus Sutra, the Analects of Confucius, Tao-te ching, Chuang-tzu, and Dogen's Shobo-genzo. MCP, PRJ, REA, WRI

TTH 12:30PM-01:50PM

EDH 4

TH 06:30PM-08:00PM

HACU-0155-1

Introduction to Film Studies: History and Theory, 1895-1960

Lise Sanders

This course is designed to introduce students to key issues in film studies, focusing on the history of American cinema from 1895 to 1960. We will pay particular attention to the golden age of Hollywood, with forays into other national cinemas by way of comparison and critique. Screenings will range from actualities and trick films, to the early narrative features of D. W. Griffith, Cecil B. DeMille, and Lois Weber, to the development of genres including film noir (Double Indemnity, The Big Sleep), the woman's film of the 1940s (Mildred Pierce, Stella Dallas), the western (High Noon, Duel in the Sun) and the suspense film (Rear Window, North by Northwest, Psycho). Several short papers and in-class discussions will address how to interpret film on the formal/stylistic level (sequence analysis, close reading, visual language) as well as in the context of major trends and figures in film theory. REA, WRI, PRS

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TTH 10:30AM-11:50AM FPH 108
W 07:00PM-09:00PM

HACU-0162-1

Tales of the Empire: Russian Short Fiction from Pushkin to Nabokov 1830-1930

Polina Barskova

This course has two interrelated objectives: to introduce Russian literature in full bloom through the form of the utmost reactivity to the ideological and artistic issues of the day, and to focus on the questions inseparable from and formative for the Russian mentality of that period: To be a subject of the Empire: is it a position of subjugation or privilege? How does the Empire define its borders, through space and time? How does distribution of the Center and the Periphery within the Empire influence the formation of values and anxieties? Readings will include stories by Pushkin, Gogol, Chekhov and Nabokov. In addition to the Russian writers, we will have a look at the authors from the Other side of the border: Polish, Ukrainian, Belorussian, and even Austro-Hungarian (Sacher-Masoch and Bruno Schultz among them). Another focus of this course will be the close analysis of the short story genre and its metamorphoses over the time. REA

TTH 02:00PM-03:20PM ASH 111

HACU-0163-1

Guernica

Karen Koehler

Picasso's mural painting of Guernica is among the most celebrated works of twentieth century art, and also one of the most politically loaded, thematically poignant, and stylistically complex. This course will cover the position of this work within Picasso's career, its legacy, and its historically specific meaning. We will study the painting in terms of Expressionism, Cubism, and Surrealism, and look in detail at the Paris exhibition buildings in which the picture was displayed. The course will unpack the meanings of Guernica and other works of art, architecture, literature and film in relationship to the Spanish Civil War and the emergent fascism in Europe. We will conclude with a discussion of the embedded memories of Guernica, and examine images of war in contemporary visual culture. Students are responsible for a series of increasingly more complex art historical papers and in-class presentations. MCP PRJ PRS REA WRI

TTH 02:00PM-03:20PM EDH 4

HACU-0170-1

Radicals and Reformers in 20th Century American Literature

Rachel Rubinstein

This course is an introduction to twentieth century American literature through the lens of radical literary experimentation and political engagement. The American twentieth century saw tumultuous cultural, political, and artistic transformations. What was the effect on literature of such reformist movements as socialism, communism, civil rights, women's rights, the student movements of the 60's, gay rights? And conversely, how did literature respond to and affect political culture? Are there connections to be made between a profound engagement in politics and innovations in artistic forms? How did twentieth century American writers imagine a new, radically changed national landscape, as well as new, radical identities? We will be reading both familiar authors of the twentieth century, such as Fitzgerald, Faulkner, Hemingway, Bellow, Roth, as well more marginal writers (in terms of race, ethnicity, language, class, or gender) who were posing both artistic and political challenges to the status quo. We will also cull our materials from a few different genres, such as poetry, memoir, reportage, and film, as well as the novel. Learning goals: MCP, REA, WRI, PRJ

TTH 10:30AM-11:50AM EDH 5

HACU-0177-1

Italian Journeys from Goethe to the Godfather

Mary Russo

This introductory course in comparative literature will explore the rich and varied cultural history of Italy as a subject and object of study from Goethe's famous model of the grand tour (the necessary completion of a classical education) through the cultural tourism of Anglo-American writers like Hawthorne, Eliot, James, Forster and others to the new European immigration from Eastern Europe and Africa. The course will use literary, philosophical, and cinematic texts to explore the ways in which Italy has served as a model of culture and of cultural and political deviance. Students in this course will choose one mode of inquiry (historical, literary, philosophical, linguistic) to develop a final project. PRJ, REA, WRI

TTH 10:30AM-11:50AM EDH 4

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HACU-0181-1

Post Colonial Literature: An Overview

Norman Holland

This course covers a range of literatures being produced in the former British colonies and dependencies of the Caribbean, Africa, and India. The course is an invitation to discover this new English literature, its elaborate cultural context, and its inventive use of the English language. Through a reading of both established and new writers, we will rethink issues such as tradition vs. modernity, nationhood, metropolitan education, migrancy and marginality, and English as a global language. Possible authors include Achebe, Naipaul, Head, Salih, Rushdie, Roy, Kincaid, and Danticat. We will also read a number of theorists that have been of particular importance to debates and discussions in the field. MCP, WRI

TTH 02:00PM-03:20PM

EDH 5

HACU-0186-1

20th Century Social Transformation in the African Diaspora

Christopher Tinson

The central purpose of this course is to introduce students to the multiple ways in which Black people throughout the African Diaspora have sought to transform the societies in which they lived and struggled. The core questions that we will investigate include: How have Black people defined their humanity? How have they interpreted their struggles? And lastly, how have they envisioned and expressed social transformation? This course will adopt an interdisciplinary approach, including historical, sociological, literary and cultural modes of inquiry. In the course of the semester we will grapple with a wide variety of issues faced throughout the African Diaspora. This includes, but is not limited to, the oppressive regimes of racism, sexism, globalization, homophobia and various forms of xenophobia, the Prison Industrial Complex, and patriarchy. Importantly, we will introduce and concentrate our attention on the strategies and perspectives aimed at countering and demolishing such sites of oppression, including Pan-Africanism, Feminism, and Hip-Hop. MCP, REA, WRI

MW 04:00PM-05:20PM

ASH 222

HACU-0191-1

Fire and Steel!: The Caribbean Steel Band Live

Jayendran Pillay

This course, in a hands-on method, takes the student through the basics of steel band performance. In the process of doing so, the student learns various styles of Caribbean music, the cultural context of the music, and skills in music reading, theory, and notational schemes, while understanding the dynamics of group performance. There will be an end-of-term concert of some of the music learned and written papers and discussion sessions. Students are expected to have basic music reading skills. EXP. MCP, PRS

W 06:00PM-09:00PM

MDB CLASS

HACU-0192-1

Jazz Ensemble Seminar I

Thomas Randall

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 a basic music theory background (Musical Beginnings or equivalent) and reasonable proficiency on their instrument, including basic scales and rudimentary reading ability. EXP, PRJ

T 06:30PM-09:30PM

MDB 102

HACU-0193-1

Ancient Ireland

Robert Meagher

An introduction to the archaeology, myth, history, art, literature, and religion of ancient Ireland--4000 BCE to 1200 CE--from the earliest megalithic monuments to the Norman conquest. Consideration will be given, then, to these distinct periods: Pre-Celtic (Neolithic and Bronze Ages-- 4000 BCE-700 BCE); Pre-Christian Celtic (Late Bronze & Iron Ages--700 BCE-400 CE); and Early Christian Celtic (Irish Golden Ages and Medieval--700-1200 CE). The emphasis throughout will be on the study of primary material, whether artifacts or documents. Readings will include: selections from the Mythological, Ulster, and Finn Cycles; The Voyage of St. Brendan; The History and Topography of Ireland by Giraldus Cambrensis; the writings of Patrick; and selections from early Irish hagiography. REA, WRI, PRJ

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MW 01:00PM-02:20PM

FPH 102

HACU/IA/WP-0199-1

High Spirits: Reading & Writing About Spiritual Experience

Deborah Gorlin

The age-old search for the Divine, the Sacred, the Great Spirit, the Source, the Goddess, the Ancestors, among other names, has been the subject of countless literary texts, whether it is the Buddhist-inspired poetry of the Beats, the gothic Catholicism of Flannery O'Connor's short stories, the visions of Black Elk, the confessions of Augustine. In this analytical and creative writing course we'll examine varieties of spiritual experience as they are represented in both past and present literature, including poetry, fiction, memoir, and biography. You'll be asked to do all sorts of writing pertinent to the topic: close readings and literary analyses of texts, personal essays and memoirs based on your own spiritual encounters, and out-in-the-field non-fiction pieces. EXP,MCP,PRS,REA,WRI

TTH 12:30PM-01:50PM

GRN WC

HACU/IA-0205-1

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.

TTH 12:30PM-01:50PM

EDH 3

HACU-0208-1 **PR****Introduction to Painting**

Susan Landau

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.

TTH 09:00AM-11:50AM

ARB STUDIO 1

HACU-0209-1 &2 **PR****Video I: Unheard Voices, Heard**

Simin Farkhondeh

This course examines social and artistic aspects of video, exploring video as a medium, particularly as it is utilized by women, people of color, lesbians and gays, grassroots activists, as well as other peoples who are under and/or misrepresented by mainstream media. Students will learn about the history of video technology, and how certain developments within it made video an accessible and powerful tool for self-expression and political intervention. The course will look at various genres such as documentary, agit prop, experimental and video essays among other video practices. Teamwork is essential to video production. Students are expected to share responsibilities as cinematographers, lighting and sound technicians, scriptwriters, and editors to complete their projects. Class activities include screening of independent videos, several video projects and writing assignments, in-class presentations and critics and group discussion of selected screenings and readings. Emphasis is put on both theoretic knowledge and hands on skills such as camera work, sound, lighting and non-linear editing. 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, which students must attend. 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.

W 01:00PM-03:50PM

LIB B6

T 06:30PM-09:30PM

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HACU-0210-1 & 2 **PR****Film/Video Workshop I**

Baba Hillman

This course teaches the basic skills of film production including cinematography, editing, lighting, and sound recording. Students will complete a series of individual and collaborative 16mm filmmaking assignments as well as a final individual project. Digital video and nonlinear editing will also be introduced. Weekly screenings and critical readings will introduce students to a wide range of approaches to the moving image. A \$50 lab fee provides access to equipment and editing facilities. Students are responsible for providing their own film, tape, processing and supplies. Prerequisite courses include a 100-level course in media arts (Introduction to Media, Introduction to Digital Photography & New Media or equivalent) and must be completed before registering for this course.

T 12:30PM-03:20PM

PFB CLASS

T 07:00PM-09:00PM

HACU-0211-1 & 2 **PR****Still Photography I: Digital Photography**

Jean Casbarian

This course explores the intersections of digital and traditional photographic imaging in terms of technique, critical theory, history and aesthetics. Three objectives will be emphasized: first the acquisition of basic photographic skills including composition exposure processing and printing in digital format (both b & w and color, production and post production techniques with Adobe Photoshop); second, familiarity with historical and contemporary movements in photography and the development of visual literacy; and third to begin the process of realizing each individuals creative goals the students will be directed to work in a variety of photographic forms. Projects are designed to develop basic technical proficiency in the photographic medium as well as the necessary working skills and mental discipline so important to a successful working process. Students will have weekly shooting and printing assignments and in addition will complete a portfolio by the end of the semester. Technical workshops will meet once a week for two hours (outside of class time). A lab fee of \$50 entitles the students access to digital laboratory and special equipment and materials. Students must provide their own paper. It is expected you will have your own digital camera, although you may take cameras out from the Film/Photo/Video equipment room. Prerequisite: 100 level course in Media Arts (Introduction to Media Arts (photo, film or video), Intro to Digital Photography & New Media or its equivalent).

M 09:00AM-11:50AM

ASH 126

HACU-0216-1 **PR****Modern Dance IV/V: Intermediate/Advanced**

Cathy Nicoli

This will be a high intermediate-level class intended for students with two years of training. The focus of the work will be on refining the kinesiological perception and theoretical understanding of efficient movement in order to increase accuracy, speed, and mobile strength. Attention will also be given to developing an awareness of how one invests oneself in prescribed movement.

TTH 10:30AM-11:50AM

MDB MAIN

HACU-0223-1 **DR****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 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. This course satisfies the Division I distribution requirement. MCP, PRS, REA, WRI

TTH 02:00PM-03:20PM

EDH 2

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HACU-0225-1

Ethics, Aesthetics, Politics, and the Concept of Address

Monique Roelofs

Philosophers and critical theorists such as Frantz Fanon, Louis Althusser, Judith Butler, and Barbara Johnson have revealed that subjectivity, embodiment, and social difference emerge in the context of relationships of address to and from others. Cultural critics have placed address at the center of the aesthetic, ethical, and political dimensions of artworks and other cultural productions. This course examines the concept of address through a philosophical lens. How might embodied, socially positioned subjects emerge in virtue of the ways they are addressed? What is meant by this idea and how can we understand its ethical and political implications? What does it entail for our views about representation and reading? What connections can we recognize between address and desire, address and the senses, address and experience, address and difference, address and the public, address and artistic/literary form? We will begin to study these questions through a close reading of Butler's *Giving An Account of Oneself*, which will be our point of entry into other relevant texts in twentieth- and twenty-first century philosophy and cultural criticism.

W 02:30PM-05:20PM

FPH 107

HACU-0227-1 DR

Yiddish Literature and Culture

Rachel Rubinstein

Yiddish was the language of European Jewry for nearly 1,000 years, which produced a rich legacy of folklore, legend, music, drama, poetry, fiction, and film. Recently in the United States and elsewhere we have seen an effort to recuperate, recover, and even re-define this lost world in the resurgence of Eastern European klezmer music, in the creation of the National Yiddish Book Center, in Yiddish courses on college campuses, and in *Queer Yiddish*. This interdisciplinary course will introduce students to the broad and rich range of Yiddish cultural production, concentrating on literature, drama, and film. We will dip into Yiddish folklore and popular culture, performance and theatre, modernism and radicalism, kitsch and high art, and reflect upon the complicated emotions of mourning, memory, sentimentality, nostalgia, political resistance, fantasy, and desire that fuel today's Yiddish revival. No knowledge of Yiddish language is required. Fulfills Distribution Requirement; Learning Goals: MCP, REA, WRI, PRJ, PRS

TH 12:30PM-03:20PM

YBC YBC

HACU-0228-1 DR

U.S. Literature at the Turn of the Century

Christopher Vials

HACU 228 U.S. Literature at the Turn of the Century Chris Vials The period from 1890 to 1920 was a time of intense social transformation, and this course will investigate how particular American writers responded to and participated in the various socio-cultural phenomena of this tumultuous era. We will explore how authors aesthetically confronted the interconnected issues of Taylorism, the closing of the Frontier, imperial war, progressive reform, Jim Crow, Chinese Exclusion, the second wave of European immigration, and the Mexican Revolution. We will also investigate the role of literature in challenging the dominant culture via the New Woman, the New Negro, populism and radical labor. Authors will likely include Jack London, William Dean Howells, Sui Sin Far, Kate Chopin, Jacob Riis, Zitkala-sa, Upton Sinclair, Charlotte Perkins Gilman, Abraham Cahan, and Charles Chesnutt. The course will also explore the aesthetics of realism (the primary literary mode of the time) and incorporate still photography. This course satisfies the Division I distribution requirement. MCP, REA, WRI

TTH 10:30AM-11:50AM

FPH 104

HACU-0239-1 IP

The Jazz Improvisation Orchestra

Martin Ehrlich

The Jazz Improvisation Orchestra: This is a performance-oriented class, culminating in a concert at the end of the semester. Each student will be challenged to develop his or her skills as an ensemble musician and as a soloist. We will use compositions and improvisational contexts from the whole history of jazz, up to its great diversity in the present day. Along with this repertoire, each ensemble member will bring in an original composition orchestrated for the ensemble, and develop a solo piece for their instrument. A transcription of an improvised solo by a favorite artist will also be required. The Hampshire Jazz Improvisation Orchestra is open to all instruments, including voice. Facility in reading music and an understanding of basic jazz harmony is required. Admission is by permission of the instructor. Prerequisite: Tonal Theory I and Tonal Theory II or equivalent Five College music courses.

T 06:30PM-09:30PM

MDB 110

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PR = Prerequisites required; IP= Instructor Permission required

HACU-0240-1 DR

Sacred to the Secular: Performing Arts of Asia

Ranjanaa Devi

As a broad study for understanding the traditional and contemporary performing arts in Asia, this course will examine the connections between religion, ritual, society and the arts (dance, theater and music) existing and practiced in many Asian cultures. Following a study of historic migration pathways, we will explore foreign and regional influences within the Asian performing arts. The course work will use three main themes- religion/ritual, mythology, and contemporary social issues to isolate and examine these influences to understand what remains as a tradition of retained knowledge and what changes have occurred. This course study will be innovative in its teaching methodology. It will provide student learning through viewing films/DVDs, readings, guest lecturers/artists, participating in Asian arts workshops, and through attending special concerts. This course satisfies the Division I distribution requirement. MCP, REA, WRI

TTH 12:30PM-01:50PM

EDH 2

HACU-0241-1 DR

Introduction to Ethnomusicology and Music Ethnography

Rebecca Miller

As a discipline, ethnomusicology examines music, song, and dance as culture (e.g. punk as community) and focuses on the role of music in culture (e.g. calypso as a tool for political critique). Ethnomusicology is inherently interdisciplinary and draws variously on anthropology, history, performance studies, political science, and other fields. Central to ethnomusicology, though, is field research and its final product, the music ethnography -- a written study of a musical community. In this course, students will be introduced to ethnomusicology through an exploration of musical traditions as they relate to politics, power relations, identity formation, ritual, etc. In addition to weekly reading and listening assignments, students will learn basic fieldwork methodology (interviewing skills, audio and video documentation, etc.) and, over the semester, will research and compile a music ethnography on a specific local musical community. This course satisfies the Division I distribution requirement. MCP, PRJ, REA, WRI,

T 12:30PM-03:20PM

MDB RECITAL

HACU-0245-1

The American Transcendentalists

Alan Hodder

Even in its heyday in the 1830's and 40's, the Transcendentalist Movement never included more than a few dozen vocal supporters, but it fostered several significant cultural precedents, including a couple of America's first utopian communities (Brook Farm and Fruitlands), an early women's rights manifesto (Fuller's Woman in the Nineteenth Century), the first enthusiastic appropriation of Asian religious ideas, and, in the travel writings of Thoreau, the nation's earliest influential environmentalism. The Transcendentalists also produced some of the richest and most original literature of the nineteenth century. The purpose of this course is two-fold: to explore in depth the principal writings of the Transcendentalists in their distinctive literary, religious, and historical settings; and to examine these texts reflexively for what they may say to us today. While sampling other writings of the period, we will read extensively in the work of three premier literary and cultural figures: Ralph Waldo Emerson, Margaret Fuller, and Henry David Thoreau.

MW 10:30AM-11:50AM

EDH 2

HACU-0246-1

Audio Culture: Theories and Practice in Music Today

Christoph Cox, Daniel Warner

This course will explore a range of vanguard musical practices and various approaches to thinking theoretically 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, 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?

TTH 10:30AM-11:50AM

LIB B6

HACU/SS-0247-1

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Contemporary Germany in a Global Context

Jeffrey Wallen

Dramatic changes have taken place in Germany during the last 75 years. Hitler and the Nazis rose to power; Germany was defeated and largely destroyed during WWII; the country was divided during the Cold War; and recently it was reunited and is now at the center of the emerging New Europe. German culture has been equally tumultuous, dynamic, and diverse in this period, with many writers, filmmakers, and artists making a broad international impact. This course will focus on German cultural, social, political, and economic history of the last 75 years. We will explore some of the literature, film, and also the art and architecture of this period, and examine such topics as the effects of the Nazi's rise to power, the territorial changes and population movements after WWII, the failures of denazification and the legacies of the Holocaust, the Economic Miracle, the youth rebellion in the Sixties, the two cultures of East and West Germany, the fall of the Wall and the problems of reunification, responses to the pressures of globalization and the future of Europe. Assignments will include short critical essays and a research paper, and a film series (one film every other week) will accompany the course.

TTH 02:00PM-03:20PM

FPH 101

M 07:00PM-09:00PM

HACU-0253-1& 2

PR**Imaging, Interactivity, Networking**

Penny Lane

What is the role of the artist on the internet? How are identities, ideologies and communities reformulated through the internet? Are the promises of this new technology just so much hype? This theory/practice course will focus on an exploration of these questions as well as foundational technical/aesthetic skills in digital imaging and web design. Foundational skills we will cover include Photoshop and Dreamweaver. Projects may include interactive narrative, reblogging, parody, and network building. Projects will reflect equal attention to student's conceptual, technical and artistic development. We will examine net art, e-identities and the body politic, satirical websites, blogging culture, the new networks (MySpace, message boards, chatrooms) and contagious media. Readings will include writings by Marshall McLuhan, Donna Haraway, Carbon Defense League, Critical Art Ensemble and Kevin Kelly. Prerequisite: Intro Media Production.

M 01:00PM-04:00PM

ASH 126

HACU-0254-1

IP**Still Photography Workshop II**

Kane Stewart

Still Photography Workshop II: This class is a forum in which students can develop their creative vision in photography through the acquisition of skills with larger format cameras, color and digital technologies. Knowledge of the aesthetic and social context of photographic practice will be emphasized. Students can expect bi-weekly to monthly assignments, reading relevant texts in the history and theory of photography and complete short writing assignments. Additionally, this course will be enhanced through attending visiting artist lectures and exhibitions as well as film and video screenings. The lab fee of \$50 entitles the student to darkroom facilities, lab supplies, and chemicals. Students must supply their own film and paper. An additional lab workshop will meet once a week for two hours. Instructor Permission. A college-level Photography I class is a prerequisite.

T 09:00AM-11:50AM

PFB CLASS

T 07:00PM-09:00PM

HACU-0255-1

IP**Film Workshop II**

Abraham Ravett

This course emphasizes developing skills in 16mm filmmaking. The course will cover the basics of 16mm sound-synch including pre-planning (scripting or storyboarding), cinematography, sound recording, editing and postproduction finishing. We will also explore the use of recycled images in the construction of found footage films. Students will be expected to complete individual projects as well as participate in group exercises. Reading and writing about critical issues is an important part of the course and students will be expected to complete several writing projects. Workshops in animation, optical printing, video editing, digital imaging and audio mixing will be offered throughout the semester. Students are expected to attend these workshops as well as attend screenings of seminal film and video works in documentary, narrative and experimental genres. A \$50 lab fee entitles students to use camera and recording equipment, transfer and editing facilities, plus video and computer production and post-production equipment. Students must purchase their own film and pay their own processing fees. Required screenings and workshops often occur in the evening. Film Workshop I will be considered a prerequisite. Instructor permission is required.

*CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; FY=First Year students only;
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TH 09:00AM-11:50AM PFB CLASS
TH 07:00PM-09:00PM

HACU-0256-1 PR

Media Production II: Documentary Practice--The Archive

Kara Lynch

The archive is rich space for research, dreaming, interrogation, contemplation and action. This course is an intermediate level class that concentrates on non-fiction media production. This course will interrogate the documentary format and expand the definition while introducing students to techniques and strategies for getting their non-fiction projects from concept to completion. In this course students will produce works across various media: audio, video, digital, new media, installation, and performance that may access, disrupt, reconfigure and engage memory and vision via the archive. Requirements for this class include: attendance, participation in discussions and in-class critiques, outside theoretical readings, labs and film/video screenings, weekly journal entries, production assignments, in-class workshops and a written proposal, treatment and budget for their final projects. Supplementary workshops will concentrate on skills necessary for work in digital, film/video and audio production, including: lighting, field + studio recording, editing, sound design, installation + the web. The goal of the course is for students to produce non-fictional work from start to finish with a group and individually and practice their skills as producers, directors, writers, thinkers and artists. Prerequisites include: Video/Film I or equivalent, media studies/theory class, and one related social theory/literature course.

W 07:00PM-10:00PM PFB CLASS

HACU-0257-1 DR

African Popular Music

Olabode Omojola

The course examines modern popular musical idioms in Africa, with special attention to those that evolved during and after the colonial era. Regional examples like the West African highlife, the East/Central African soukous, North African rai, and mbaqanga from Southern Africa provide the basis for assessing the significance of popular music as a creative response to the dynamics of colonial and postcolonial environment in twentieth century Africa. Themes explored include the use of music in the construction of social identity, the impact of social and political structures on musical practice as well as the interaction of local and global elements. Discussions rely on live performances and recordings. This course satisfies Division I distribution requirement. MCP,PRJ,PRS,REA,WRI

MW 02:30PM-03:40PM MDB RECITAL

HACU-0259-1

Theory Into Practice: An Exploration of How Postmodern Theory Can Be Articulated Into Artistic Forms

Susan Landau

The term postmodernism has come to be intimately linked to the time period spanning the late 20th century to our present day. Around this concept an entire body of cultural criticism and artwork has developed. In this course students will be introduced to postmodernist theory and learn how artists have interrupted this theory and reflected it in their work. We will explore prominent concepts in postmodernist theory through both assigned readings and presentations of artwork that we will discuss and analyze in class. Students will have the opportunity to explore this body of theory on a practical level by making their own artistic works. In this course students are expected to develop their ability to analyze complex theoretical texts and to articulate theoretical concepts into artistic forms. Through class assignments students will develop their awareness of how the formal aspects and content of their own artwork are interrelated. This is an intermediate level course meant for students with previous experience in an artistic medium.

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

HACU-0263-1

Latin American Literature: Fictions of Perversion

Norman Holland

This course focuses on the interface between narrative creativity and sexual perversion in fictions from Latin America. Through intense negotiations with overarching medical discourses, including psychoanalysis, stories about sexualities ground and fuel the experimenting nature of the writing. Through close readings of such diverse authors as Quiroga, Bombal, Borges, Cortazar, Fuentes, Lispector, Puig, Sarduy, Garcia Marquez, Ferre, the course traces a perverse literary history of Latin America.

MW 04:00PM-05:20PM EDH 4

HACU-0264-1 PR

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Tonal Theory I

Martin Ehrlich

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

MW 01:00PM-02:20PM

MDB RECITAL

HACU-0267-1

Buddhist Traditions

Steven Heim

This course provides an introduction to Buddhism from its ancient Indian roots to many ensuing Asian branches, and finally to its place today as a World Religion. We will explore Buddhists' interpretations of the religious life, the self, the world, and meditation primarily through close readings of Buddhist texts. Our texts include the Buddha's teachings from Theravada sources, a Mahayana guide on how to be a bodhisattva (with the Dalai Lama's commentary), treatises from Tibet on cosmology, ritual, and transformation, East Asian Zen and Pure Land scriptures, and works by American Buddhists.

TTH 09:00AM-10:20AM

FPH 108

HACU/SS-0269-1

Gold, Lead, and Gunpowder: Knowledge and Power in the Renaissance

James Wald

The era of the Renaissance and Reformation (c. 1350-1550) witnessed the rise of cities and commerce, the introduction of printing and firearms, the growth of the state, stunning innovation in the arts, scholarship, and sciences, bloody struggles over religion, and the European colonization of the globe. Crucial to many of these developments was the struggle to acquire and control knowledge, generally contained in texts--increasingly, printed ones. We will thus pay particular attention to the role of communication and the history of the book in shaping the origins of modernity. The course devotes equal attention to primary sources and secondary literature, introducing students both to the early modern era and to the discipline of history itself. A core course in history, social science, humanities, and cultural studies.

MW 10:30AM-11:50AM

FPH ELH

HACU-0274-1

PR**Seminar in Music Composition**

Margo Edwards

This course will provide a hands-on exploration of the basic concepts and techniques of instrumental and vocal composition. We shall study twentieth-century compositional procedures, influences of World music, experimental pop music, and avant-garde Jazz. Elements of orchestration, form, and notation will be discussed. Emphasis will be on the development of individual creative work through tutorials and group lessons. Students will be expected to complete four brief compositions, which will be performed and recorded. Prerequisite: Tonal Theory II or equivalent theory course.

TH 12:30PM-03:20PM

MDB RECITAL

HACU-0276-1

The Bodies of Leo Tolstoy

Polina Barskova

Leo Tolstoy, the principal force behind Russia's tradition of prose in the 19th century, was a man of many natures. An aristocrat, he aspired to give up his lifestyle of privilege for tilling and sowing alongside his peasants. Once a fearless officer, he became a pacifist. A hedonist, he fathered more than twenty children in and out of marriage before taking up the causes of celibacy and vegetarianism. Unsurprisingly, issues of the body occupy a major place in Tolstoy's writing: childbirth and maternity, disease and death, lust and abstinence, bodies of war and labor are shown in Tolstoy's works through the prisms of conflicting traditions and ideologies. Students will address these issues, reading fiction from various phases of Tolstoy's monumental career: short stories, diary entries, War and Piece and Anna Karenina. We will consider representation of the human body in these writings within the context of the literary trends of his day: realism, naturalism, and decadence. Particular attention will be paid to the Western discursive models that may have influenced and been influenced by Tolstoy's choices.

MW 04:00PM-05:20PM

FPH 101

HACU/IA-0278-1

DR**IP**

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Screenwriting

Michael Elyanow

This 200-level course is open to advanced students currently working on projects and/or less advanced students seeking to develop basic understandings and skills in screenwriting. Students are expected to work on writing exercises, bring in pages to read in class, and/or continue developing an existing idea or work-in-progress such as a divisional project. The focus of the class will be on screenwriting structure, with specific attention paid to the paradigmatic Three-Act Structure of narrative feature films. Alternative approaches to understanding structure and story will also be discussed, such as The Hero's Story, The Dual-Lead Story, The Multi-Protagonist Story, The Cyclical Story, The Bookended Story and Kristin Thompson's Four-Act Structure Paradigm. Other issues to be addressed include Character Development and Arc, Dialogue, Scene Structure, Scene Transitions, Point of View, Writing Directive Paragraphs, Creating Forward Movement, Plot Vs. Story and Understanding Theme. Examples of both screenplays and movie scene selections with audio commentary will be used in class. Registration is by instructor permission and will be posted after the first class. This course satisfies Division I distribution requirements. EXP, PRJ, PRS

F 01:00PM-03:50PM

FPH 101

HACU-0280-1

IP

Iranian Cinema Close Up

Simin Farkhondeh

Iran is home to one of the oldest civilizations in the world, going back over 3500 years. Image making is not a new concept for this ancient culture. Americans and the West tend to associate two conflicting sets of images with Iran: Ayatolla Khomeini and the hostage crisis, Axis of Evil, Islamic fundamentalism, Shi'I terrorists, and the revolution; or Persia, as the English imperialists called Iran, is imagined as mysterious and exotic: home of spiritual poetry, sensual music, the land of gardens, Rosewater, and Thousand and One Nights. Both of these constructions render Iran/Persia as alien and other, representing everything that we are not. Studying Iranian Cinema provides an opportunity to examine some of our own silent, privileged constructions of the Western identity. Cinema came to Iran not too much later than its first screenings by the Lumier Brothers in Europe. This course will look at the development of Iranian Cinema over the decades taking into account the many socio-political upheavals, imperialist interventions and their impact on this art form. We will be looking at silent and sound films spanning a period of over a hundred years. Class activities include screening of Farsi language fiction and documentary films; in-class presentations and group discussion of selected screenings and theory readings. Class writing assignments can be interpreted as short video/film projects with prior instructor agreement. Wherever required technical workshops will be provided outside of class for those students who want to turn their written assignments into films. Some written assignments will be required of all students. Instructor permission required.

TH 03:30PM-06:30PM

FPH 101

HACU-0281-1

Breaking the Frame: European New Wave Cinemas of the 1960s and 1970s

Matthew Schmidt

This course examines the European New Waves of the 1960s and 1970s, a pivotal and vital era of artistic innovation and revisionism in narrative filmmaking. Focusing on the cinema of this period as a cultural text and formal experiment, we will explore how individual films addressed the traumatic legacy of fascism, the impact of the cold war and radical politics, and engaged with various cultural revolutions on both formal and thematic levels. Strong emphasis will be placed on the emergence of cinematic modernism to expand traditional film language, visual representations of social and psychological realities, and the complexities of perception. We will look at key works from France, Italy, Eastern Europe, particularly Poland and Czechoslovakia, Germany, Great Britain, Sweden and others and films by Truffaut, Godard, Fassbinder, von Trotta, Bertolucci, Fellini, Chytilova, Wajda, Bergman and many others. Readings will cover film and social history, film theory and manifestos, and criticism.

W 02:30PM-05:20PM

FPH ELH

M 07:00PM-10:00PM

HACU-0282-1

The Media and the Civil Rights Movement

Tracie Rubeck

This course is a survey of the production of collective memory of the Civil Rights Movement within American popular culture and contemporary political discourse. It explores how the Movement is remembered in several texts across several different media, including made-for-TV films, sitcoms, Hollywood films, documentaries, memoir, music, talk radio, academic lectures, political treatises, public funerals, and the news media. In the hopes of moving beyond the simple assessment of accuracy, we will attempt to analyze how competing representations of the Movement are produced and

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consumed in contemporary American culture. We will try to assess, then, why these competing versions of Movement memory matter to contemporary American politics and culture.

T 07:00PM-10:00PM FPH 102
W 07:00PM-10:00PM

HACU-0285-1 **DR**
IA-0285-1 HACU-0285-1

Laban Movement Analysis

Rebecca Nordstrom

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

M 07:00PM-10:00PM MDB MAIN

HACU-0286-1 **PR**
Intermediate Painting

Judith Mann

The course will develop further the knowledge of the material and formal conventions of painting. Through assignments and critiques, issues of scale, personal interests, knowledge of history, and structural concerns will be addressed. The students will be expected to work outside of class, to attend each session, and participate fully in discussions and completion of assignments. The course is intended for arts concentrators, and may be repeated. Prerequisites: Drawing I or IA's Foundation in Drawing and Visual Media and Introduction to Painting at the college level--no exceptions. Bring course evaluations or grades from the prerequisite courses to the first meeting.

MW 01:00PM-04:50PM ARB STUDIO 1

HACU-0287-1
Chaos and Catharsis: War and Theatre in Ancient Athens

Robert Meagher

The century in which Greek drama was developed--twenty-five centuries ago--was for Athens a century of war so like our own that General George C. Marshall, as Secretary of State, once said I doubt seriously whether a man(sic) can think with full wisdom and with deep convictions regarding certain of the basic international issues today who has not at least reviewed in his mind the period of the Peloponnesian War and the Fall of Athens. The same may be said of a less international issue: not how and where best to wage war, but how and where best to recover from it. For the ancient Athenians, the answer lay in the theatre. Jonathan Shay, author of Achilles in Vietnam, puts it quite simply when he argues that Athenian theatre was created and performed by combat veterans; they did this to enable returning soldiers to function together in a 'democratic' polity. The core texts of this class will be the Peloponnesian War of Thucydides and the anti-war dramas of Euripides and Aristophanes.

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

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.

TTH 12:30PM-01:50PM EDH 1

HACU-0289-1 **PR**
Performance Into Photography/Photography As Performance

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Jean Casbarian

In 1839, Hippolyte Bayard posed as a corpse in his Self-Portrait as a Drowned Man. His action created not only one of the first photographs intended for the purpose of propaganda but he more than likely staged the first performance for the camera. Throughout history, artists and image-makers have used the photograph (along with video, maps and text) to document their actions as a way to write (or re-write) their own histories. This course will examine the legacy of performance and photography as students are asked to perform for the camera. The class draws on diverse historic and contemporary sources including the self-portraits of Bayard, Claude Cahun, Sherman, and Erwin Wurm; the private-public performances of Yves Klein, Chris Burden, Ana Mendieta, Sophie Calle, and Tehching Hsieh; the video works and installations of Bruce Nauman, Patty Chang, and Miranda July and the collaborations of Abramovic/Ulay and Smith/Stewart. With assignments building upon one another, students will create artworks and installations that serve as both a testament to their performances as well as exploring practices that use projected imagery as a landscape and backdrop for the body to perform. Students with an interest and background in all media, whether film, sculpture, performance, or photography, are invited to attend. This course is open to upper level Division II students and requires a \$50 lab fee.

W 09:00AM-11:50AM PFB CLASS

HACU-0290-1 PR

Computer Music I

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.

TH 12:30PM-03:20PM LIB B6

HACU-0291-1

Europe After the Rain: Reconstructing Modernity

Karen Koehler, Mary Russo

This course will examine the art, architecture, and design of Europe in the aftermath of the physical destruction and psychic devastation of World War II and the Holocaust. The title for this course comes from a painting by the Surrealist artist Max Ernst, who evoked the sense of helpless tragedy that confronted and confounded artists in the 1940s. After the war, this nihilistic vision infected and transformed the once-utopian visions of modernity. Attempts at re-writing the history of modernism, redefining political culture with a new urban consciousness and literally rebuilding the post-War world in the 1950s and 60s will be among the themes explored. We will consider: artists' groups such as the Surrealists, COBRA, and the Situationists; architectural organizations such as Archizoom, Archigram, and the Congrès internationale d'architecture moderne (CIAM); design movements associated with the Ulm school and journals such as Domus. We will consider, as well, the philosophical and literary responses of figures Dibord, Sartre, Beauvoir, Weil, Adorno, Arendt, and Tafuri. Members of this class will be responsible for engaged discussion, weekly readings, a substantial research project on individual artists and writers such as Beuys, Giacometti, Hepworth, Bacon, Ono, Wols, Sert, Visconti, Le Corbusier, Pasolini and in-class presentations.

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

HACU-0293-1

Photography and Remembrance

Sandra Matthews

Roland Barthes called a photograph this image which produces Death while trying to preserve life. Throughout its history, photography has been closely linked with memory. Through viewing images, reading, writing, research and discussion we will investigate the ways in which photographs have been used to memorialize people, places and events. Themes will include landscape photographs as sites of memory, photographs of or relating to death, still lives, and portraits made for personal or institutional recordkeeping, among others. We will explore the spectrum of sentiment in photography, and the relationship between photographs and history. This course is affiliated with the Sites of Memory project.

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

HACU-0301-1

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Visual Culture and the Holocaust

Sura Levine

This course will explore the aesthetic policies of the Third Reich, the visual arts created by artists in the concentration camps, and the more recent trends to memorialize the Holocaust in visual terms. Topics will include: the Weimar Republic and the inter-war critiques of German society by German artists, the rise to power of Adolf Hitler and National Socialism, Hitler as an artist-manqu and the effects his lack of success had on the official aesthetic policies of the Third Reich, Leni Riefenstahl's films, artists who continued to produce their work while hiding, artistic production at the concentration camps, the Degenerate Art exhibition and the mass destruction of avant-gardist art in Germany, and the rape of Europe and the Nazi collection practices. We will examine notions of collective memory as they are constructed in holocaust monuments in Europe and the U.S. and recent cinematic representations of this crucial period. Preference will be given to advanced Division II and III students with backgrounds in art history and modern European history.

W 02:30PM-05:20PM

ASH 111

HACU-0303-1

Beyond Sprawl and Crawl: Developing Alternatives to Car Dependence

Robert Goodman

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

TTH 02:00PM-03:20PM

EDH 3

HACU/NS/CS/SS/IA-0304-1

IP

Mentored Independent Projects

Herbert Bernstein

The Mentored Project course is a pilot program. First-semester Division III (senior thesis) students are paired with third-semester Division I (liberal studies) students based on similar academic interests. The Division IIIs mentor the Div. I students in independent projects over the course of the semester. They work with their partners to identify a specific topic of study, hone the Division I's interests into a feasible project, and then design, implement, execute and revise that project. In addition to meeting weekly with their partners, the Div. IIIs attend a weekly meeting with the instructor to report on their Division I students' progress and to get help, advice and support from the group. The Division III students also do unifying readings (a book a month) on teaching through project-based learning and on the nature of modern knowledge/creative work. The Division III student mentors are expected to check in with the teaching assistants on a regular basis with concerns and problems that they may encounter.

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CSC 121

HACU-0305-1

PR

Image, Observation, and Drawing with Vermeer (Advanced Drawing)

Karacabey Sinanoglu

This course will involve students in study of the figure through a variety of encounters with fabrication, observation, and drawing of environments derived from the paintings of Vermeer. While focusing on Vermeer's interior spaces, we will build and draw from miniature models, observed architectural sites, and generate stage designs and sets to explore the role of memory, observation, geometry and language as they inform drawn space. Within a theatre-like environment we will explore problems of geometry, perspective, scale, and how building a place for the figure physically shapes our understanding of the drawn and imagined space. Class projects in the studio will be accompanied by frequent critiques, slide presentations, and discussion of reading. Considerable work outside of class is expected. A museum visit is scheduled for mid-semester as well as visits to various drawing sites. Readings will include Edward Snow's A Study in Vermeer, as well as selections from Bachelard, Bloomer, Bois, and Harries. This course is intended for upper level Div. II Art Concentrators and Div. III Art Concentrators, but is open to those with college level Drawing I and II or equivalent with instructor permission.

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M 01:00PM-04:50PM
M 06:30PM-09:00PM

ARB STUDIO 2

HACU-0306-1 **PR**

Observation, Memory, Making and Materiality (Advanced Painting)

Karacabey Sinanoglu

This course use oil painting to explore the figure in relation to various constructed and found environments, including stage-like sets generated from literary and architectural readings. R. Diebenkorn's work will provide the focus as we confront painting's materiality, the uses of observation and memory, and the role of various invented and observed structures in deepening studio practice, the experience of spatial relationships, and the possibilities for personal expression. Class projects in the studio will be accompanied by frequent critiques, slide presentations, and discussion of reading. Considerable work outside of class is expected. A museum visit is scheduled for mid-semester as well as visits to various painting sites. Readings will include selections from Bachelard, Bloomer, Bois, and Harries. This course is intended for upper level Div. II Art Concentrators and Div. III Art Concentrators, but is open to those with college level Drawing I and II or equivalent with instructor permission.

T 12:30PM-03:20PM

ARB STUDIO 2

T 06:30PM-09:30PM

HACU-0310-1 **IP**

Advanced Video Post Production

Penny Lane

This course is designed for students with some knowledge of video editing who want to become post-production perfectionists by exploring advanced functions of Final Cut Pro, Soundtrack and DVD Studio Pro. Basic skills in After Effects, Motion and ProTools will also be introduced. Students should expect to further develop their artistic voices through artful use of post-production techniques. Techniques may include: sound sweetening, color correction, effects, motion graphics and compression formats. Instructor permission required.

T 12:30PM-03:20PM

LIB B6

HACU-0318-1 **IP**

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.

M 02:30PM-05:20PM

FPH 103

HACU-0320-1 **IP**

Division III Dance Seminar

Rebecca Nordstrom

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

TH 08:30AM-10:20AM

MDB MAIN

HACU-0330-1 **IP**

Advanced Photography: Sequence/Structure/Juxtaposition

Robert Seydel

This course is open to advanced students beginning their Division III concentration or to late Division II students. The class will investigate the various strategies employed in building larger chains of meaning across multiple images, and will examine narrative, documentary, and poetic approaches to the work of expansive photographic construction. The course will study such historical models as Walker Evans, Robert Frank, and Minor White and contemporary photographic artists like Susan Meiselas, Bill Burke, and Fazal Sheikh, with the goal of understanding representational speech as multiple and sequential, and simultaneously to develop such skills in our own work through a variety of exercises. Movement of

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images, the construction of knots and thematics across a body of photographs, speed, pacing, conceptual density, and formal and intellectual rhyming from image to image will be the focus of the class. In addition, students will do advanced work in the explication and enunciation of their artistic and intellectual goals. Students in media other than photography, such as painters, printmakers, video and installation artists, who are working through or are interested in ideas of seriality, are welcome to participate. There is a lab fee charged for the course.

W 01:00PM-03:50PM

PFB CLASS

HACU/IA-0336-1

Division III Concentrators Seminar in Visual Art

William Brayton

This advanced seminar will provide a forum for the discussion of independent visual art production at the Division III level. Weekly rotating critiques will provide an ongoing forum for the discussion of student work leading towards the Division III thesis exhibition. Readings will be incorporated to define historical paradigms and elucidate contemporary issues in the visual arts. Visiting artists will present their own work and conduct individual critiques. Slide lectures and independent research will be used to inform and broaden class discussions and critiques. Additional information will be provided regarding grants and galleries, graduate schools, and artist statements.

TH 11:30AM-03:00PM

ARB STUDIO 1

HACU-119T-1 **FY****Musical Beginnings**

Rebecca Miller

This course focuses on the broad fundamentals of western music and music theory, including music literacy (how to read western music notation). We will look at theoretical concepts (pitch, rhythm, timbral nuances, texture, intervals, chords, harmony, etc.) and develop our sense of music cognition through ear training. This course will connect music to theory by teaching students how to compose music. This course will also investigate conceptions of music from both an inter-disciplinary and multi-cultural perspective; to this end, we will be introduced to concepts from ethnomusicology and performance studies, as well as systems of music from non-western cultures. No prior music training or literacy is required. Students are required to attend an evening ear-training workshop once a week. EXP, MCP, PRJ, WRI

MW 10:30AM-11:50AM

MDB RECITAL

MTH 07:30PM-09:00PM

HACU/SS-120T-1 **FY****The Fictional Child**

L. Brown Kennedy, Rachel Conrad

This tutorial will explore the representation of children in fiction written for adults, psychological writings about children, texts for child readers, and samples of children's own writing. Our topics will include the role of language, symbols, and fantasy in children's developing sense of themselves as actors in the world; and the emergence of self in the contexts of family and community, including situations of violence and cultural conflict. After an initial unit on the picture book focusing on works by Maurice Sendak, Ezra Jack Keats, and Chris Van Allsburg, we will move on to fiction for older child readers and adults by writers such as Mildred Taylor, Roddy Doyle, Toni Morrison, and Thuy Le, as well as selections from psychological theory and research. MCP PRS REA, WRI

MW 10:30AM-11:50AM

FPH 108

HACU-123T-1 **FY****Dance Composition I: Making Dances**

Cathy Nicoli

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 MCP, PRJ, PRS, REA, WRI

MW 10:30AM-11:50AM

MDB MAIN

HACU-124T-1 **FY****Alienation**

Christoph Cox

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; FY=First Year students only; PR = Prerequisites required; IP= Instructor Permission required

This first-year tutorial will explore the experience of alienation in modern thought and culture. Building from theoretical explorations of alienation (drawn from philosophy, social theory, psychoanalytic thought, and legal studies), the course will proceed to examine the experience of alienation in a range of cultural texts (literature, film, music, and popular culture). During the last third of the semester, students will engage in self-directed research projects that will culminate in a significant piece of written work and an oral presentation. PRJ, PRS, REA, WRI

MW 10:30AM-11:50AM EDH 4

HACU-126T-1 **FY**

Hampshire Films

Abraham Ravett

Certain people start with a documentary and arrive at fiction...others start with fiction and arrive at the documentary.-Jean Luc Godard The objective of this course is to introduce non-fiction film and video practice to a group of twelve in-coming students. Through a combination of screenings, lectures, readings and technical workshops, we will explore a critical/historical overview of this genre and incorporate our knowledge and experience into several cinematic profiles chosen by members of the class. Meeting times are 3 hours per week plus an evening screening. There is a lab fee for this course. EXP, MCP, PRJ, PRS, REA, WRI

F 10:30AM-11:50AM PFB CLASS
F 01:30PM-03:00PM

HACU-127T-1 **FY**

Theorizing Cultural Clashes: Reading/Riding the Taxicab

Monique Roelofs

Crossing spatial boundaries, the taxicab also traverses distinctions between the public and the private, home and foreignness, departure and arrival, belonging and strangeness, noise and sensory signal, fantasies of local situatedness and of global citizenship. Through language, bodily gestures, and the senses, taxi occupants enact scripts of race, class, gender, sexuality, ethnicity, and individual style, which may or may not conform to prevailing norms. This course examines the cultural forces and labors that give shape to the resulting scenes of recognition and misrecognition, identification and de-identification, intimacy, distance, and ethical/aesthetic violence. Our basic mode of inquiry will thereby be philosophical reflection on themes such as postcoloniality, nationalism, abjection, nomadism, the production of cultural identity and difference, and the multi-sensory aesthetics of the postmodern city (smell, sound, gesture, motion, music, touch, vision, spatiality, technology, etc.). Besides assignments that engage readings and other media, students will do a project that develops an independent angle toward our subject. The final project will be presented to the class. (or in a joint tutorial session). MCP, PRJ, PRS, REA, WRI

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

HACU-128T-1 **FY**

Drawing I

Judith Mann

This course is designed to develop each student's ability to perceive and depict form, light, and space within a two-dimensional picture plane. A wide-range of media is employed in the exploration of subject matter including landscape, still life, the figure/body, and abstraction. A grounding in the history of drawing and the critical vocabulary particular to its discussion is established through group critiques, readings and independent research. Considerable outside of class work is required. This course acts as a mandatory prerequisite for all studio art classes at Hampshire. EXP, PRJ

MW 09:00AM-11:50AM ARB STUDIO 1

HACU-129T-1 **FY**

Death

John Drabinski

Whatever our differences, we are common in the fact of our mortality. What is the meaning of our mortality? How is death constitutive of a meaningful life, both in solitude and in community? How does culture impact our understanding of death, and death our understanding of culture? How have modernity and post-modernity transformed our understanding of death? This tutorial will examine these questions through close readings of various philosophers and literary figures, including Tolstoy, Canetti, Freud, Heidegger, Bataille, and Levinas. Through a series of critical essays comprising a final portfolio, students will engage the meaning of death for life, of life for death, as well as how cultural forms are folded into our encounter with mortality as both a public and a private event. PRJ, PRS, REA, WRI

TTH 09:00AM-10:20AM EDH 5

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HACU-131T-1 **FY**
Degas, Van Gogh, Gauguin
 Sura Levine

Edgar Degas, Vincent van Gogh, and Paul Gauguin each hold a special place in our popular imagination and in art historical studies. While each of these artists was associated with the avant-garde in late 19th century France, their lives and imagery have been the subjects of films, and myriad exhibitions and the resulting recent critical reassessment; their imagery also can be found on mugs, calendars, and even clothing. This course will focus on these three artists, primarily as historical figures but we also will look into their present positions in visual culture. In so doing, students will gain mastery of different art historical methods, from formalism and the social historical, to the psychoanalytic, post-structuralist, feminist, and post-colonialist. Priority will be given to first and second year students. REA, WRI

TTH 09:00AM-10:20AM ASH 111

HACU-1IND-1

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

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

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.

INTERDISCIPLINARY ARTS (IA)

IA/LS-0101-1
Elementary Spanish
 Amanda Damon

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

MW 04:00PM-06:30PM FPH 108

IA/LS-0102-1 **PR**
Elementary Spanish II
 Jeff Bankman

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. MCP, PRS

MW 04:00PM-06:30PM FPH 102

IA/HACU/WP-0103-1
Introduction to Writing
 William Ryan, Ellie Siegel

This course will explore the work of scholars, essayists, and creative writers in order to use their prose as models for our own. We'll analyze scholarly explication and argument; we'll also try to appreciate the artistry in our finest personal essays, short fiction, and poetry. Students will complete a series of critical essays in the humanities, social sciences, and natural sciences, respectively, and follow with a personal essay, a brief memoir, and a piece of short fiction or poetry.

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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

WF 01:00PM-02:20PM

GRN WC

IA/HACU/WP-0103-2

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

WF 01:00PM-02:20PM

EDH 1

IA/LS-0111-1

Elementary Chinese I

Wanwan Wang, Kay Johnson

This course will be taught by a visiting professor of Chinese from the Hampshire College China Exchange program. It will cover the first semester of beginning Chinese. The second semester of beginning Chinese will be offered during the spring semester. The course will follow the Integrated Chinese textbook series. The class will cover speaking, reading, and writing Chinese characters. Required books are: Integrated Chinese Textbook Level 1, Part 1; Integrated Chinese Workbook Level 1, Part 1; Integrated Chinese Character Workbook, Level 1, Part 1. The class will meet three times a week (Monday, Wednesday, Friday from 5:00-5:50) for one hour each session; there are also two one-hour drill sessions per week (Tuesday and Thursday 5:00-5:50) for a total of five class periods per week. Additional drill session times will be scheduled if necessary. Students who complete this class will be able to continue studying Chinese at the next level at any of the other Five Colleges. MCP, PRS

If you have questions about the course contact Kay Johnson via email (kjohnson@hampshire.edu).

MTWTHF 05:00PM-05:50PM

FPH 104

IA/HACU-0113-1

Modern Dance Technique I: Theory and Practice

Rebecca Nordstrom

This course will emphasize building technique through conscious awareness of the body, including alignment, movement initiations, and use of breath. We will work on freeing up our bodies, for full, expressive, and distinct dancing. Classes will combine specific improvisations as well as introduce the basics for picking up and remembering movement phrases and sequences. Elements will also include: finding center, playing on and off center, supporting through the spine, connecting to the floor, specific use of weight, momentum, release, and presence. Working in a supportive and focused environment, these classes will build from a slow thorough warm-up to large, luscious, and energetic dancing. Reading assignments and viewings of live and videotaped performances will complement and give context to the studio work. In addition students will design and complete a final project. EXP. PRJ

TTH 02:30PM-03:20PM

MDB MAIN

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 used 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. EXP, MCP, PRS

TTH 12:30PM-01:50PM

FPH 107

IA/LS-0123-2

American Sign Language, Level I

Ruth Moore

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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 used 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. EXP, MCP, PRS

TTH 02:00PM-03:20PM

FPH 107

IA-0125-1

Theatre of the Eye

William Kramer

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

MW 04:00PM-05:20PM

EDH 3

IA-0131-1

Playwriting

Ellen Donkin

Our work in this course will be more or less equally divided between reading plays and writing a one-act. The plays we read, which will include a wide variety of playwrights, will inform our exercise work even as they deepen and extend our sense of drama as a form. We will be paying particular attention to the way character is revealed through dialogue, ways to unfold exposition, segmentation of dramatic action, and how dialogue is shaped by character activity. This course is designed for students who have not yet filed their Division II. EXP, MCP, PRS, REA

MW 02:30PM-03:50PM

EDH 1

IA-0141-1

Rave Reviews

Ellen Donkin

Have you ever sat in a theatre audience, watching the work of writers, actors and designers, and then, after the show, tried to decide if it was good or bad? And if so, why was it good or bad? It worked, it didn't work, it wasn't what I expected, it moved me, it left me cold. In each case, usually in the context of private conversation, we make our observations. But now imagine yourself as a reviewer. How do you decide if a show is working? How do you distinguish theatre's separate components from one another when they are deliberately interwoven in the final production? How do you separate your subjective response from your analytical one, or do you? This course is for any student interested in attending theatre productions, learning how to talk about theatre, and writing and revising reviews. We will attend productions all over the five colleges and join in discussing and writing about our observations in informal class settings. REA, MCP, PRS, WRI,

TTH 10:30AM-11:50AM

EDH 1

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

TTH 02:00PM-03:20PM

EDH 1

IA-0151-1

Theater of the Ear

William Kramer

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

MW 02:30PM-03:50PM

FPH FACLGE

IA/LM-0153-1

Creative Writing, Design and the Body

Colin Twitchell, Benjamin James

This introductory course will use the human body -its perceptions, abilities, limitations, and desires -as a locus for investigating fundamental skills of three-dimensional design/fabrication and of creative writing. We'll meet in the design shop and in the classroom, honing our skills in both disciplines through such exercises as model-making and scene construction, as well as through discussions of literature that occurs at the nexus between biology, technology, and story-telling. Along with basic proficiency in the disciplines of writing and design, a primary goal of this course will be to explore the creative overlaps between the written word and the built environment. We'll be looking for the stories contained in human-made objects, and we'll be examining the way technology shapes characters and narrated events. As this is an experimental course with a hybrid theme, students will be crucially involved in uncovering the connections between two disciplines that are not often taught in tandem. The semester will conclude with an extensive independent project. EXP, PRJ, PRS, QUA, REA, WRI.

WF 02:30PM-03:50PM

LCD 113

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. Class will meet once each week for three hours and thirty minutes. EXP PRJ PRS

T 01:00PM-03:20PM

ARB STUDIO 1

W 09:30AM-11:50AM

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, MCP, PRJ, PRS, REA, WRI

TH 09:30AM-12:30PM

LCD 113

IA/LM-0168-1

Bicycle Design and Beyond

Robert Cann

The humble bicycle is the most efficient means of human transport yet conceived. It easily carries ten times its weight, a feat unmatched by any other mode of transportation. One hundred fifty years ago the bicycle was the high technology of its day, evoking a vision of high-speed travel and mobility, even for people of modest means. Intense technological and commercial development driven by the bicycle craze of the 19th century paved the way for modern automobile and airplane manufacturing. The history of bicycle design is a lively story of two centuries of human creativity buffeted within an ever-changing social context. From the early days of the industrial revolution to today's era of globalization, this is a story of amazing inventors, rich success, boom-and-bust business cycles, and also of failures, bankruptcy and missed opportunity. This course is for students who are interested in human powered transportation. Each student will research and develop their own design for a human powered transportation device. This project will be

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documented in a design notebook or portfolio, and will be formally presented to the class at the end of the semester. No prior shop skills are required, and there is no requirement to actually build a working prototype. This device does not have to be a bicycle and it does not necessarily have to be practical. Detailed drawings, scale models, and a thorough and articulate presentation are highly recommended, however. Theory and practice of drawing, sketching, computer-aided-design, model-making, general machine-shop practice, and presentation techniques will be introduced in class. Much can be learned from the success and failures of others, thus throughout the semester we will study and analyze the above-mentioned history of the bicycle, including readings from texts including David Gordon Wilson's *Bicycling Science*, David V. Herlihy's *Bicycle*, and Mike Burrow's *Bicycle Design*. Hands-on review of bicycle variants will be conducted on a weekly basis, including recumbents, velocars, tandems, rickshaws, folding bikes, wheelchairs, and unicycles. We will also have several guest speakers and a field trip or two. EXP, PRS, PRJ

TTH 10:30AM-11:50AM

LCD SHOP

IA-0178-1

Research and the Fiction Writer

Nathalie Arnold

Beginning fiction-writers are often offered the following advice: Write what you know. The premise of this course is that, since human beings are continually learning new things, 'what one knows' is predicated on what one is willing to research and explore. Members will choose one craft/practice/type of work and one setting with which they would like to be familiar. They will conduct observational and library research to improve their familiarity with each. The central assignment for the course will be to produce a story that draws on that new knowledge. Assignments will include short research reports to be presented in class, written responses to the readings and to members' workshop submissions, short fiction exercises designed to improve writing technique and put new knowledge into play, and one short story (original and revised drafts). Final work will include a portfolio documenting and analyzing students' progress. EXP, PRJ, REA.

TTH 12:30PM-01:50PM

EDH 5

IA/LM-0180-1

Design Fundamentals I

Donna Cohn

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

MW 10:30AM-11:50AM

LCD 113

IA-0184-1

Ideas in Sculpture, and Design: Theory and Practice

Nathaniel Cohen

In this course, students will be introduced to many ideas that have shaped modern sculpture, three-dimensional design, and other elements within the built environment. The course will combine a classroom format and a studio component, giving students the opportunity to engage in research as well as study three-dimensional form and space two-dimensionally, through drawing. By means of slide lectures, studio work, museum field trips, group discussions and independent research projects students will gain a greater understanding of three-dimensional art and design. Student will share their drawings throughout the course and keep individual design notebooks. In a final project, students will complete independent research in their own areas of interest and present their findings to the class through a variety of media. EXP, PRJ

W 01:00PM-03:20PM

ASH 112

F 01:00PM-03:20PM

IA-0191-1

The Principles of Acting I

Davor Diklich

The Principles of Acting I is an introductory course on the art of acting and theatre. A Dictionary of Theatre Anthropology: The Secret Art of the Performer by Eugenio Barba and Nicola Savarese serves as the starting point for the class study. The book introduces the elementary premises of acting and theatre, which correspond to class discussions and activities. Throughout the semester the class explores the basic elements of acting with various exercises focused mainly around concepts of voice, physical action, movement and mask, which is applied to work on monologues and scenes. The

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final paper is an analytical overview of both practical and theoretical work covered in class, including the above-mentioned book. Due to the highly collaborative nature of this work, attendance is crucial (two missed classes are allowed) and tardiness is very much discouraged. EXP, PRJ, PRS, REA, WRI.

MW 09:00AM-10:20AM

EDH 19

IA-0192-1

The Principles of Directing I

Davor Diklich

The Principles of Directing I is an introductory course on the art of directing and theatre. Stanislavsky Directs by Nikolai Gorchakov, Brecht on Theatre by Bertolt Brecht, Towards a Poor Theatre by Jerzy Grotowski and A Director Prepares by Anne Bogart serve as the starting point for the class study. Through class discussions and response papers, students explore the ideas and concepts of these classics of modern theatre. Primary considerations in the practical work on dialogues are given to the applications of theatrical principles to staging. The final paper is an analytical overview of both practical and theoretical work covered in class, including the above-mentioned books. Because this is a studio course, attendance is crucial (two missed classes are allowed) and tardiness is very much discouraged. EXP, PRJ, PRS, REA, WRI.

TTH 10:30AM-11:50AM

EDH 19

IA/HACU/WP-0199-1

High Spirits: Reading and Writing About Spiritual Experience

Deborah Gorlin

The age-old search for the Divine, the Sacred, the Great Spirit, the Source, the Goddess, the Ancestors, among other names, has been the subject of countless literary texts, whether it is the Buddhist-inspired poetry of the Beats, the gothic Catholicism of Flannery O'Connor's short stories, the visions of Black Elk, the confessions of Augustine. In this analytical and creative writing course we'll examine varieties of spiritual experience as they are represented in both past and present literature, including poetry, fiction, memoir, and biography. You'll be asked to do all sorts of writing pertinent to the topic: close readings and literary analyses of texts, personal essays and memoirs based on your own spiritual encounters, and out-in-the-field non-fiction pieces. EXP, MCP, PRS, REA, WRI

TTH 12:30PM-01:50PM

GRN WC

IA/LS-0201-1 DR PR

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. This course satisfies Division I distribution requirements. MCP, PRS, REA, WRI

TTH 12:30PM-03:00PM

FPH 105

IA/LS-0202-1 DR PR

Intermediate Spanish II

Daniel Cuenca

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. This course satisfies Division I distribution requirements. MCP, PRS, REA, WRI

TTH 12:30PM-03:00PM

FPH 106

IA/HACU-0205-1

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

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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.

TTH 12:30PM-01:50PM

EDH 3

IA/LM-0219-1 **DR PR****Color Practice & Theory**

Scott Reeds

The relative sensation and substance of color will be studied both conceptually and from direct observation. The goal of this course is to help students command a dynamic sense of color in their work. We will work with oil paint and gouache and learn the mechanics of color mixing. We will discuss and apply various color harmonies and the optical effects of color grouping. Our work will explore the relationship of color and light in a two dimensional format. References to important historical accomplishments will be a context for current work. In and out of class, students will complete assignments supported by readings from theorists such as Birren, Albers and Itten among others. Slide presentations and group discussion will help connect students with an understanding of the issues important to their studio practice. Prerequisites include Drawing 1or Intro to Painting. This course satisfies Division I distribution requirements. EXP, PRJ.

T 05:00PM-07:20PM

ARB STUDIO 1

W 01:00PM-03:20PM

IA-0224-1

DR**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 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 have the opportunity to further develop their skills in scenic, lighting, and sound design presentations. This course satisfies Division I distribution requirements. EXP, PRS, PRJ

TTH 12:30PM-01:50PM

EDH 104

IA-0228-1

DR**Storytelling As Performance: Voice, Body, Narrative**

Natalie Sowell

Storytelling is an oral art form whose practice provides a means of preserving and transmitting images, ideas, motivations, and emotions. The practice of oral literature is storytelling. A central, unique aspect of storytelling is its reliance on the audience to develop specific visual imagery and detail to complete and co- create the story. The primary emphasis of this course is in developing storytelling skills through preparation, performance, and evaluation. In this class you will research storytelling traditions and the resurgence of storytelling in America. Participants will engage in exercises and activities to enhance the delivery of telling stories; learn to incorporate various techniques to engage audiences; and develop an awareness of resources, materials, and philosophies of storytelling. This class is designed to help participants build a storytelling repertoire which will express their unique identities as tellers. This course satisfies Division I distribution requirements. EXP, MCP, PRJ, REA, WRI

TTH 02:00PM-03:20PM

EDH 104

IA-0229-1

Object and Environment

Gregory Kline

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

TTH 01:00PM-03:20PM

ARB SCULPT

IA-0234-1

DR

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; FY=First Year students only; PR = Prerequisites required; IP= Instructor Permission required

In Search of Character

Thomas Haxo

Through sculpture and drawing projects students will investigate the form and expression of the human head. Assignments will cover the study of the head in clay, the creation of masks, experiments in basic proportional systems, drawing from life and imagination, and more. Class discussions will draw from numerous cultural and historic points of view. The class will conclude with a major independent project of the students own related to this subject. Students will have the option to work with either traditional or digital media. Significant outside work will be expected. Students will provide most drawing materials. There will be a \$50.00 lab fee for most sculpture supplies. This course satisfies Division I distribution requirements. PRJ, EXP, PRS

TTH 01:00PM-03:20PM

ARB STUDIO 2

IA/LM-0235-1 DR

Creative Electronics

Peter Edwards

This course will familiarize the student with some of the basic creative applications of electronics. A central element in this process will be examining and modifying common electronic devices. This approach focuses on the physical and functional aspects of electronics and encourages an understanding of application through hands on experience rather than a study of theory. This also encourages the student to look to pre existing devices for artistic materials rather than building everything from scratch. This will be a project based course and most in class time will be spent experimenting and building. Prior experience with electronics is not necessary, but the student should be comfortable using simple hand tools. Each student will be supplied with a course kit. This will include all the necessary tools as well as a variety of common and useful electrical components. This course satisfies Division I distribution requirements. EXP, PRJ, PRS. Lab fee: \$80

M 01:00PM-03:50PM

LCD SHOP

IA-0236-1 DR IP

Practice of Literary Journalism

Michael Lesy

Literary journalism encompasses a variety of genres, including portrait/biography, memoir, and investigation of the social landscape. At its best, literary journalism uses such dramatic devices as plot, characterization, and dialogue to extend and elaborate the who/what/where/when/and why of traditional journalism. By combining evocation with analysis, immersion with investigation, literary journalism tries to reproduce the complex surfaces and depths of the real world. Books to be read will include: (1) Kerrane and Yagoda's Art of Fact; (2) Blumenfeld's Revenge; (3) Malan's My Traitor's Heart; (4) Oliver Sack's Awakenings; (5) Wendy Doniger's The Implied Spider. Students will be asked to write as many as six, medium length nonfiction narratives. These narratives will require participant-observation of local scenes and interview/conversation with the people who inhabit them. Students will then be asked to extend these short stories into longer pieces that have casts of characters and plots. The very best of these longer pieces may be published in LIVING NOW, the online magazine. All fieldwork will demand initiative, patience, curiosity, and guts. The writing itself will have to be excellent. An ability to meet weekly deadlines as well as well-prepared class participation will be required. No excuses. This course satisfies Division I distribution requirements. EXP, MCP, PRJ, PRS, REA

MW 09:00AM-10:20AM

FPH 102

IA/LM-0242-1 PR

Designing from Problem to Production

Donna Cohn

We will work with product or design needs identified by local businesses and/or community groups. Students may also propose their own problems to work with. Students will be introduced to a variety of production tools available within the Lemelson shop. These tools include the CNC milling machine, the vacuum former and the injection molder. This class is intended to draw students across the spectrum of fine arts, architecture and design. CAD experience is helpful.

TTH 02:00PM-03:20PM

LCD 113

IA-0250-1 IP

Dramatic Situation: Implying Narrative in Poetry

Thomas Jones

Narrative---in another word story---is a prominent force in many contemporary poems, yet poets and storytellers are commonly set apart. The reason may be that narrative in contemporary poetry is more implicit than in standard fiction and biography. Dramatic situation is the term for this 'implied narrative' a poem may offer--an orchestration of elements of poetry (like imagery, rhythm, form, voice) and elements associated with fiction (like conflict, characterization, setting, point of view).

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Story 'beyond the campfire?' will be our focus initially, how transmutable its form and force, impacting our values, our choices, our identities. We'll grasp how story is not only listened to; in Dramatic Situation Poems, as in our daily lives, story is more often than not what we aren't told, what is between the lines, what we must listen for. Next, students will dwell on how this listened-for-story is constructed in a poem, recognizing the power of voice and the opportunity for social critique. For a rounder experience with narrative, the course's scope will include letter and persona poems, fictitious and history-based poems, second- and third-person poems, as well as short fiction, films, photographs, song lyrics, and joke-telling.

T 05:30PM-08:30PM

EDH 4

IA-0277-1

Style & Sensibility: Strategies for Fiction Writers

Nathalie Arnold

What does it mean to say a writer's work is 'lyrical' or 'sparse,' 'realistic,' or 'magical'? In this reading and workshop course, we will explore the concepts of 'sensitivity' and 'style.' In deploying these terms, we will identify the actual sentence-level underpinnings of specific tonal/narrative effects, considering: syntax, diction, word families, color-fields, punctuation, point of view, voice, and the arrangement of imageries. Through close reading and imitations of works by a wide range of writers, we will analyze writing styles, linking aesthetic effects to craft choices, and exploring relationships between content and the way a piece is written. The course will function as a workshop. Members will submit one long (10-20 p) piece for peer critique, and also be asked to articulate their own writerly 'sensitivity.' Students must come to the first class meeting with a 2-page writing sample.

W 06:30PM-09:20PM

EDH 4

IA/HACU-0278-1

DR IP

Screenwriting

Michael Elyanow

This 200-level course is open to advanced students currently working on projects and/or less advanced students seeking to develop basic understandings and skills in screenwriting. Students are expected to work on writing exercises, bring in pages to read in class, and/or continue developing an existing idea or work-in-progress such as a divisional project. The focus of the class will be on screenwriting structure, with specific attention paid to the paradigmatic Three-Act Structure of narrative feature films. Alternative approaches to understanding structure and story will also be discussed, such as The Hero's Story, The Dual-Lead Story, The Multi-Protagonist Story, The Cyclical Story, The Bookended Story and Kristin Thompson's Four-Act Structure Paradigm. Other issues to be addressed include Character Development and Arc, Dialogue, Scene Structure, Scene Transitions, Point of View, Writing Directive Paragraphs, Creating Forward Movement, Plot Vs. Story and Understanding Theme. Examples of both screenplays and movie scene selections with audio commentary will be used in class. Registration is by instructor permission and will be posted after the first class. This course satisfies Division I distribution requirements. EXP, PRJ, PRS

F 01:00PM-03:50PM

FPH 101

IA/HACU-0285-1

DR

Laban Movement Analysis

Rebecca Nordstrom

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

M 07:00PM-10:00PM

MDB MAIN

IA/NS/CS/HACU/SS-0304-1

IP

Mentored Independent Projects

Herbert Bernstein

The Mentored Project course is a pilot program. First-semester Division III (senior thesis) students are paired with third-semester Division I (liberal studies) students based on similar academic interests. The Division IIIs mentor the Div. I students in independent projects over the course of the semester. They work with their partners to identify a specific topic of study, hone the Division I's interests into a feasible project, and then design, implement, execute and revise that project. In addition to meeting weekly with their partners, the Div. IIIs attend a weekly meeting with the instructor to report on their Division I students' progress and to get help, advice and support from the group. The Division III students also do unifying

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readings (a book a month) on teaching through project-based learning and on the nature of modern knowledge/creative work. The Division III student mentors are expected to check in with the teaching assistants on a regular basis with concerns and problems that they may encounter.

W 02:30PM-05:30PM

CSC 121

IA/HACU-0336-1

Division III Concentrators Seminar in Visual Art

William Brayton

This advanced seminar will provide a forum for the discussion of independent visual art production at the Division III level. Weekly rotating critiques will provide an ongoing forum for the discussion of student work leading towards the Division III thesis exhibition. Readings will be incorporated to define historical paradigms and elucidate contemporary issues in the visual arts. Visiting artists will present their own work and conduct individual critiques. Slide lectures and independent research will be used to inform and broaden class discussions and critiques. Additional information will be provided regarding grants and galleries, graduate schools, and artist statements.

TH 11:30AM-03:00PM

ARB STUDIO 1

IA-110T-1

FY

Reading and Writing Poetry

Paul Jenkins

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

WF 10:30AM-11:50AM

LIB KIVA

IA-119T-1

FY

Sculpture Tutorial

Thomas Haxo

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

TTH 09:30AM-11:50AM

ARB SCULPT

IA-132T-1

FY

Feminist Fictions

Lynne Hanley, Ellie Siegel

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

WF 10:30AM-11:50AM

GRN WC

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IA-134T-1 **FY****The Past Recaptured: Photographs, Facts and Fiction**

Michael Lesy

This tutorial has two goals: First Goal: To study the United States, 1935-1943, using an array of primary and secondary visual and written sources. These sources will include: (1) One hundred and forty-five thousand black and white photographs made of the American people by a team of documentary photographers employed by the U.S. government (These photographs are in the FARM SECURITY/OFFICE OF WAR INFORMATION COLLECTION. They are available, on line, through the Library of Congress' American Memory web site.) (2) The Historical NEW YORK TIMES and the Historical CHICAGO TRIBUNE, available as searchable databases provided by Proquest. (3) David M. Kennedy's Pulitzer prize winning history text, FREEDOM FROM FEAR, THE AMERICAN PEOPLE IN DEPRESSION AND WAR, 1929-1943(4) Period novels and oral histories. For example: Lorena Hickock's One Third of the Nation, and John Steinbeck's Grapes of Wrath. Second Goal: To learn to choose and use excerpts from this rich array of images and texts to build narrative sequences of words and pictures that--like movies with soundtracks--tell true stories about this country and our shared pasts. Students will be expected to look and read until their eyes burn and their minds ache. Students will be expected to create printed (hard copy) narrative sequences of words and pictures that--from week to week-- will be the work products of this course. Classes devoted to discussion of assigned texts will alternate with classes devoted to the study of selected images from the Farm Security/Office of War Information Collection. Students will be helped to better understand documentary photography through the study of Carl Fleischhauer's and Beverly Brannan's DOCUMENTING AMERICA, 1935-1943. PLEASE NOTE: This tutorial is designed for artists who are intellectuals, and intellectuals who are artists. A good mind, an excellent memory, intense curiosity, stamina, patience, and articulateness will be required. Fair warning: High school's over. EXP, MCP, PRJ, PRS, REA.

TTH 09:00AM-10:20AM

FPH 102

IA/SS-136T-1 **FY****Exploring the City w/Children: Introduction to Urban Studies and Creative Drama**

Natalie Sowell, Myrna Breitbart

What can we learn from children about the issues and spaces that impact their lives in the city and about the futures they imagine for themselves? In what sense can the urban environment become a creative resource for learning, and what kinds of interactive methods can be used to explore the city with children and youth? How can 'creative drama' (a form of drama in which participants are guided by a leader to imagine, enact, and reflect upon their experience) be used as a tool to empower young people to share and expand their knowledge of the city? This tutorial will introduce students to the literatures and participative methodologies of urban studies and creative drama as we explore the lives of urban youth and their potential role in effecting change. No previous knowledge of the city, social issues or drama is necessary. Learning goals: EXP, MCP, PRJ, PRS, REA, WRI.

MW 10:30AM-11:50AM

FPH 107

IA-1IND-1

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

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

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.

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LEMELSON PROGRAM (LM)LM-0143-1 **CCR****Women's Fabrication Skills**

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This co-curricular course provides a hands-on introduction to the basic tools, equipment, machinery and resources available through the Lemelson Center. Students will work on a variety of projects, gaining experience with as many different skills as time allows. In addition, we will cover basic elements of design and project planning, and allow time for students to get feedback on their own ideas for personal projects. Upon completion of the course, participants will have start-to-finish experience with several projects, a working knowledge of what's available in the shop, and the skills needed to go forward with your own ideas.

M 07:00PM-09:30PM

LCD SHOP

LM/IA-0153-1

Creative Writing, Design, and the Body

Colin Twitchell, Benjamin James

This introductory course will use the human body -its perceptions, abilities, limitations, and desires -as a locus for investigating fundamental skills of three-dimensional design/fabrication and of creative writing. We'll meet in the design shop and in the classroom, honing our skills in both disciplines through such exercises as model-making and scene construction, as well as through discussions of literature that occurs at the nexus between biology, technology, and story-telling. Along with basic proficiency in the disciplines of writing and design, a primary goal of this course will be to explore the creative overlaps between the written word and the built environment. We'll be looking for the stories contained in human-made objects, and we'll be examining the way technology shapes characters and narrated events. As this is an experimental course with a hybrid theme, students will be crucially involved in uncovering the connections between two disciplines that are not often taught in tandem. The semester will conclude with an extensive independent project. EXP, PRJ, PRS, QUA, REA, WRI.

WF 02:30PM-03:50PM

LCD 113

LM/IA-0168-1

Bicycle Design and Beyond

Robert Cann

The humble bicycle is the most efficient means of human transport yet conceived. It easily carries ten times its weight, a feat unmatched by any other mode of transportation. One hundred fifty years ago the bicycle was the high technology of its day, evoking a vision of high-speed travel and mobility, even for people of modest means. Intense technological and commercial development driven by the bicycle craze of the 19th century paved the way for modern automobile and airplane manufacturing. The history of bicycle design is a lively story of two centuries of human creativity buffeted within an ever-changing social context. From the early days of the industrial revolution to today's era of globalization, this is a story of amazing inventors, rich success, boom-and-bust business cycles, and also of failures, bankruptcy and missed opportunity. This course is for students who are interested in human powered transportation. Each student will research and develop their own design for a human powered transportation device. This project will be documented in a design notebook or portfolio, and will be formally presented to the class at the end of the semester. No prior shop skills are required, and there is no requirement to actually build a working prototype. This device does not have to be a bicycle and it does not necessarily have to be practical. Detailed drawings, scale models, and a thorough and articulate presentation are highly recommended, however. Theory and practice of drawing, sketching, computer-aided-design, model-making, general machine-shop practice, and presentation techniques will be introduced in class. Much can be learned from the success and failures of others, thus throughout the semester we will study and analyze the above-mentioned history of the bicycle, including readings from texts including David Gordon Wilson's *Bicycling Science*, David V. Herlihy's *Bicycle*, and Mike Burrow's *Bicycle Design*. Hands-on review of bicycle variants will be conducted on a weekly basis, including recumbents, velocars, tandems, rickshaws, folding bikes, wheelchairs, and unicycles. We will also have several guest speakers and a field trip or two. EXP, PRJ, PRS.

TTH 10:30AM-11:50AM

LCD SHOP

LM/IA-0180-1

Design Fundamentals I

Donna Cohn

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

MW 10:30AM-11:50AM

LCD 113

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LM-0186-1 **CCR**
Bicycle Frame Design and Fabrication
 Glenn Armitage

This co-curricular course will engage students in the process of designing and fabricating a custom bicycle frame. Students will be introduced to the array of anatomical and performance factors that designers must consider, create full scale working drawings, and learn all the required fabrication methods for building welded steel frames. Students may choose to build their own frame or work on one for the Yellow Bike program. Those students wishing to build their own frame should expect to pay \$60 for materials (not including forks) and spend substantial out of class time in the shop. Students may consider incorporating this course, as a Learning or an Independent Study, into their Division II.

F 09:30AM-12:00PM LCD SHOP

LM/IA-0219-1 **DR PR**
Color Practice & Theory
 Scott Reeds

The relative sensation and substance of color will be studied both conceptually and from direct observation. The goal of this course is to help students command a dynamic sense of color in their work. We will work with oil paint and gouache and learn the mechanics of color mixing. We will discuss and apply various color harmonies and the optical effects of color grouping. Our work will explore the relationship of color and light in a two dimensional format. References to important historical accomplishments will be a context for current work. In and out of class, students will complete assignments supported by readings from theorists such as Birren, Albers and Itten among others. Slide presentations and group discussion will help connect students with an understanding of the issues important to their studio practice. Prerequisites include Drawing I or Intro to Painting. This course satisfies Division I distribution requirements. EXP, PRJ.

T 05:00PM-07:20PM ARB STUDIO 1
 W 01:00PM-03:20PM

LM/IA-0235-1 **DR**
Creative Electronics
 Peter Edwards

This course will familiarize the student with some of the basic creative applications of electronics. A central element in this process will be examining and modifying common electronic devices. This approach focuses on the physical and functional aspects of electronics and encourages an understanding of application through hands on experience rather than a study of theory. This also encourages the student to look to pre existing devices for artistic materials rather than building everything from scratch. This will be a project based course and most in class time will be spent experimenting and building. Prior experience with electronics is not necessary, but the student should be comfortable using simple hand tools. Each student will be supplied with a course kit. This will include all the necessary tools as well as a variety of common and useful electrical components. This course satisfies Division I distribution requirements. EXP, PRJ, PRS. Lab fee: \$80

M 01:00PM-03:50PM LCD SHOP

LM/IA-0242-1 **PR**
Designing from Problem to Production
 Donna Cohn

We will work with product or design needs identified by local businesses and/or community groups. Students may also propose their own problems to work with. Students will be introduced to a variety of production tools available within the Lemelson shop. These tools include the CNC milling machine, the vacuum former and the injection molder. This class is intended to draw students across the spectrum of fine arts, architecture and design. CAD experience is helpful.

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

LANGUAGE STUDIES (LS)

LS/IA-0101-1
Elementary Spanish
 Amanda Damon

This course is designed for students with no background in Spanish. This class is taught almost entirely in Spanish. Students are introduced to basic grammatical structures (including past, present, and future tenses) and by the end of the semester are able to communicate in verbal and written forms about personal information, daily activities, future plans,

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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. MCP, PRS

MW 04:00PM-06:30PM

FPH 108

LS/IA-0102-1 **PR**

Elementary Spanish II

Jeff Bankman

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. MCP, PRS

MW 04:00PM-06:30PM

FPH 102

LS/IA-0111-1

Elementary Chinese I

Wanwan Wang, Kay Johnson

This course will be taught by a visiting professor of Chinese from the Hampshire College China Exchange program. It will cover the first semester of beginning Chinese. The second semester of beginning Chinese will be offered during the spring semester. The course will follow the Integrated Chinese textbook series. The class will cover speaking, reading, and writing Chinese characters. Required books are: Integrated Chinese Textbook Level 1, Part 1; Integrated Chinese Workbook Level 1, Part 1; Integrated Chinese Character Workbook, Level 1, Part 1. The class will meet three times a week (Monday, Wednesday, Friday from 5:00-5:50) for one hour each session; there are also two one-hour drill sessions per week (Tuesday and Thursday 5:00-5:50) for a total of five class periods per week. Additional drill session times will be scheduled if necessary. Students who complete this class will be able to continue studying Chinese at the next level at any of the other Five Colleges. MCP, PRS
 If you have questions about the course contact Kay Johnson via email (kjohnson@hampshire.edu).

MTWTHF 05:00PM-05:50PM

FPH 104

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 used 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. EXP, MCP, PRS

TTH 12:30PM-01:50PM

FPH 107

LS/IA-0123-2

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 used 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. EXP, MCP, PRS

TTH 02:00PM-03:20PM

FPH 107

LS/IA-0201-1 **DR PR**

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

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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. This course satisfies Division I distribution requirements. MCP, PRS, REA, WRI

TTH 12:30PM-03:00PM FPH 105

LS/IA-0202-1 DR PR

Intermediate Spanish II

Daniel Cuenca

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. This course satisfies Division I distribution requirements. MCP, PRS, REA, WRI

TTH 12:30PM-03:00PM FPH 106

NATURAL SCIENCE (NS)

NS/CS/HACU-0102-1

God as Nature, Nature as God: The Struggle Between Science and Religion

Salman Hameed, Laura Sizer

This course will examine the domains of science and religion, with the goal of understanding the history of their uneasy relationship from the presocratics to the modern day. Both science and religion struggle to explain the natural world and the origin of humanity. We will discuss how and when these efforts have overlapped and been in tension. In addition to the historical debates, we will examine contemporary controversies over intelligent design, the battle over Kennewick Man, and the presence of astronomical observatories on sacred mountains. We will also discuss the contemporary literature that explains religion as a natural phenomenon. REA, WRI

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

NS/CS/SS-0105-1

Culture, Brain, and Development: Developmental Psychopathology

Jane Couperus

Until the last 10 years or so Autism, a disorder with known biological correlates, was almost unheard of, why is this disorder suddenly so prevalent? Is it something in our culture? our environment? our genetics? This course will examine developmental psychopathologies such as ADHD, Autism, Conduct Disorder, Tourettes, and others from multiple perspectives. We will examine the role of culture, experience, and brain development in the development of these disorders in children using psychological and neuroscientific perspectives. Students do not need to have any specific background but should be willing to read scientific articles and open to understanding not only the role of culture and society in development but the biological underpinnings as well. Students will be expected to read primary research, write several short papers, as well as complete a course long project that will be presented to the class. This is a course in the Culture, Brain and Development Program. PRJ, REA, WRI

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

NS-0106-1

Earth Resources

Steven Roof

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

TTH 10:30AM-11:50AM CSC 1-AGRI

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TH 01:00PM-04:00PM

NS-0107-1

Colloquy on Sustainable Living

John Gerber

Colloquy; n., a conversation, especially a formal one.

 In this course our conversation will take the form of critical inquiry into current popular notions of sustainable fuel, fiber, food and shelter. Can biomass fuel replace fossil fuel and with what consequences? Will local farms supplant mega-foodmarts? Can we find ways to locally integrate our life support systems, balancing human needs and the services provided by the ecosystems we occupy? Through lectures, readings, class discussions, debates and projects we will critically examine innovative green technologies, using our own locale as a classroom, and gaining observational and analytical skills in the process. PRJ QUA

TTH 06:30PM-07:50PM

FPH WLH

NS-0109-1

Agriculture, Food, and Human Health

Elizabeth Conlisk

This hands-on course examines food in the broadest sense, from its production in the field to its complex role in health promotion and disease prevention in humans. Students will learn basic principals of agriculture, plant science, nutrition and epidemiology, with an emphasis on the primary literature linking food and food production to human health. In addition, students will play a major role in a new initiative to provide fresh vegetables from Hampshire's organic farm to low-income families in neighboring Franklin County. Specifically, students will assist with the weekly harvest and distribute the produce to participants in the Women, Infants and Children program, with opportunities to discuss its use and nutritional benefits. This is an ideal course for students who are serious about scientific inquiry, community service and a few hours of farm work each week. Nancy Hanson, the manager of the Community Supported Agriculture Program, will supervise the fieldwork and play a key role in classroom instruction. PRS, QUA, REA, WRI

TTH 12:30PM-01:50PM

CSC 2-OPEN

T 10:30AM-12:30PM

NS-0112-1

Puzzles and Paradoxes

David Kelly

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

MWF 09:00AM-10:20AM

CSC 1-ECOL

NS-0119-1

Culturing the Unculturable

Jason Tor

It is estimated that greater than 99% of the microorganisms on Earth remain uncultivated in the laboratory and therefore largely unknown. This vast bacterial diversity poses a major challenge for geomicrobiologists to understand their ecological significance and role in the biosphere. Although these organisms are sometimes referred to as unculturable recent advances in biotechnology and creative thinking about culturing techniques has begun to shed light on this mysterious majority. We will explore these uncultured microorganisms through discussions stimulated by readings in the primary research literature. In addition, students will have the opportunity to use their knowledge and creativity in pursuit of bringing at least a few microorganisms into culture during additional laboratory experiences. PRJ, QUA

TTH 02:00PM-03:20PM

CSC 2-OPEN

W 12:30PM-03:30PM

NS-0121-1

Human Biology: Selected Topics in Medicine

*CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; FY=First Year students only;
PR = Prerequisites required; IP= Instructor Permission required*

Merle Bruno, Christopher Jarvis

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

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

NS-0148-1

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 Baby Business* by Debra Spar and *The Misunderstood Gene* by Michel Morange and second by learning to read the original literature in this field. All students are expected to write three essays from the original literature and to lead one class. 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

MW 09:00AM-10:20AM CSC 2-OPEN

NS-0150-1

Agriculture, Ecology, and Society

Brian Schultz

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

MW 02:30PM-03:50PM CSC 1-ECOL

NS-0153-1

Natural History of Infectious Diseases

Lynn Miller

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

TTH 10:30AM-11:50AM CSC 2-OPEN

NS-0160-1

Calculus I

Kenneth Hoffman

The calculus provides the language and some powerful tools for the study of change. As such, it is an essential subject for those interested in growth and decay processes, motion, and the determination of functional relationships in general. We will investigate dynamical systems from economics, ecology, epidemiology and physics. Computers are

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essential tools in the exploration of such processes and will be integral to the course. No previous programming experience is required. Topics will include: 1) dynamical systems, 2) basic concepts of calculus-- rate of change, differentiation, limits, 3) differential equations, 4) computer programming, simulation, and approximation, 5) exponential and circular functions. While the course is self-contained, students are strongly urged to follow it up by taking NS 316 Linear Algebra or the Calculus II to further develop their facility with the concepts. Optional evening problem sessions will be available. Regular substantial problem sets will be assigned and will constitute the heart of each student's course work. QUA

MWF 09:00AM-10:20AM CSC 316

NS-0172-1

Field Methods in Forensic Anthropology

Ventura Perez

This course introduces students to the role of the biological anthropologist, archaeologist and forensic scientist in excavations of human remains. The focus is on techniques used in both archaeological site survey and crime scene recovery. Techniques such as proper documentation of sites, aerial photography, mapping and proper excavation methods, such as digging, screening and flotation analysis will be covered. Students will also explore key concepts and principles in forensic science, clinical forensic medicine and medicolegal death investigation. This will include causes and manner of death, postmortem changes, forensic case studies, crime scene investigation and forensic anthropology. Students will be required to participate in excavations of a pseudo-crime scene and pseudo-archaeological burial. Students will work in teams to interpret either the forensic or the archaeological site and the data generated from these two sites will facilitate the second half of the semester. MCP, PRJ, PRS, QUA, REA, WRI

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

TH 01:00PM-03:00PM

NS-0194-1

Geological Controversies

Steven Roof

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

MW 02:30PM-03:50PM CSC 2-OPEN

NS-0202-1

Chemistry I

Dulasiri Amarasiriwardena

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

MWF 09:00AM-10:20AM CSC 121

M 01:30PM-04:30PM

NS-0204-1

DR

Physics I

Frederick Wirth

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

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same semester that they begin this course. Weekly laboratory/field work is required. The labs are grouped into three major projects. Evaluations will be based on class participation, problem sets, and laboratory project reports. This course satisfies Division I distribution requirements. PRJ, QUA

TTH 12:30PM-01:50PM CSC 3-OPEN
TH 02:00PM-05:00PM

NS-0212-1 **PR**

Organic Chemistry I

Rayane Moreira

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

MWF 10:30AM-11:50AM CSC 3-OPEN
W 01:00PM-05:00PM

NS-0220-1 **PR**

Human Physiology

Cynthia Gill

With humans as our primary model system, we will cover cellular and general tissue physiology and the endocrine, nervous, muscular, cardiovascular, digestive, respiratory, renal and reproductive organ systems. Primary emphasis is on functional processes in these systems. A focus will be on cellular and molecular mechanisms common across systems.. Students will engage in class problems, lectures, laboratory experiments and reading of text and primary science literature. Lab will include some dissections, physiology experiments and student-designed experimental projects. Prerequisite: Basic knowledge of and comfort with biology, chemistry and math is necessary.

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

NS-0230-1 **PR**

Bioorganic Chemistry

Nancy Lowry

This class will cover topics you wanted to learn about in other science courses but never had a chance to ask. We will focus on natural products and active ingredients in animals and plants, such as naturally occurring toxic compounds, pesticides, dyes and flavorings, drugs and remedies, and more. Students will be expected to prepare and lead class discussions, write four short reports, and one longer paper. Prerequisite: One semester of Organic Chemistry or Instructor Permission is required for enrollment. Texts: William Agosta Bombadeer Beetles and Fever Trees; JA Harborne; Introduction to Ecological Biochemistry.

MW 09:00AM-10:20AM CSC 3-OPEN

NS-0231-1

Science Education in Urban Schools

Merle Bruno

The National Science Education Standards are premised on a conviction that all students deserve and must have the opportunity to become scientifically literate. (Clausner and Alberts, 1996) This course is intended for concentrators in education, urban studies, science, or math. The opportunities for students in many urban schools to become scientifically literate are severely limited. These schools may have high teacher turnover, limited or non-existent laboratory facilities and equipment, dated textbooks, and few teachers who themselves have studied science or math. To provide students with the skills and concepts they need to become active participants in their own education, they need hands-on experiences, time to write and reflect, and chances to build academic skills they may lack. Students will work with innovative ways to teach subjects like biology, earth science, or physics with inexpensive or easy to obtain materials. They will work in teams to develop interesting projects designed to engage students in active learning, teach workshops at and help organize

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Hampshire's Day in the Lab for Middle School Students, help test a computer program designed to promote inquiry learning in biology, and teach some classes in schools that attend Day in the Lab. The focus will be on activities for secondary school students, but many of the activities can be adapted for use in elementary school. Some classes will be held at the Cultural Center.

TTH 02:00PM-03:20PM CSC 333

NS-0234-1

Molecular and Cellular Biology

Christopher Jarvis

Cell & molecular biology is a vibrant and exciting discipline. This course will serve as an introduction to fundamental biological concepts, including cell, organelle and membrane structure and function, bioenergetics and metabolism, and the molecular basis of inheritance and information transfer. CMB forms a bridge between such basic disciplines as biochemistry, developmental biology, physiology, neurobiology, molecular genetics, immunology, and microbiology. It also provides a natural connection between basic biological research and medicine.

MWF 10:30AM-11:50AM CSC 2-OPEN
F 12:00PM-04:00PM

NS/SS-0237-1

The Anthropology of the Body

Pamela Stone

This course examines the historical, medical, and ethnographic shaping of women's bodies and identity. We start with understanding the differences between sex and gender and the construction of identity for women in antiquity, then move to contemporary times, charting major trends in the construction of identity and body image that have influenced (and continue to influence) the position and health of women historically and cross-culturally. The synergistic interface of biology and culture provides a framework for examining the social construction and subsequent deconstruction of such things as childbearing and rearing, fashion (corsets, foot binding), media representations, and body rituals in an interdisciplinary manner. We will examine the ways in which gender inequality is both physiologically and socially constructed globally, and the important role that social institutions, ideology, and cultural practices play in creating and perpetuating problematic perceptions of the female body. These perceptions, in turn, often promote marginalized identities for women in today's society. Students will finish the term with a clearer understanding of the interrelationship of culture and biology in the structuring of identity, how health inequalities are generated and perpetuated, and how to think critically about the role of both the media and medicine in their perceptions of femininity and female identity. This course is offered as part of the Culture, Brain, & Development Program and can be used to satisfy the integrative requirement for a CBD concentration.

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

NS-0256-1

Soil Microbiology and Biochemistry

Jason Tor

We will explore the processes associated with microorganisms inhabiting soil in agricultural and natural environments. Particular emphasis will be placed on (a) the significance of microbial diversity, (b) the function of microorganisms in biogeochemical cycling of nutrients such as nitrogen, sulfur, and phosphorus, and (c) the decomposition of organic matter and associated carbon transformations. An overarching goal will be to conceptualize the impact of variation in the physical and chemical environment and anthropogenic effects on the biological component of the soil.

TTH 10:30AM-11:50AM CSC 316

NS-0259-1

DR

Contemporary Issues in International Nutrition

Fatemeh Giah

Why is hunger killing about 6 million children of the world every year? In this course we will examine the various factors that contribute to the continued existence of world hunger as a widespread problem. Special attention is paid to the nutritional problems of developing nations. The topics to be covered include assessment of under nutrition, causes and consequences of hunger, related policies and intervention programs, the political economy of world hunger, and the impact of globalization on the nutrition of individuals, households, communities and nations. Protein and energy malnutrition, vitamin and mineral deficiencies and infectious diseases in vulnerable populations will be emphasized. The social and economic situation of women in relation to food and nutrition as well as the 'nutrition transition' and the emergence of chronic diseases in developing world will be covered. In addition to reading and writing assignments, students will be

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expected to complete an independent research project. This course can be used to fulfill the distribution requirements.
PRJ,QUA,WRI

TTH 12:30PM-01:50PM CSC 1-ECOL

NS-0265-1

Statistics

Brian Schultz

This course will be an introduction to descriptive and inferential statistics, with examples drawn from the fields of ecology, agriculture, public health, and clinical medicine. The approach will mainly be applied and hands-on; students will complete a workbook of statistical problems, collect and analyze data as a class, design and carry out small individual projects, do weekly problem sets plus revisions, and read and interpret data from the literature. 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.

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

NS-0283-1

PR

Quantum Mechanics for the Myriad

Herbert Bernstein

This course will investigate the structure of a powerful intellectual influence of our times: modern theoretical physics. Using two-state systems including electron spin and photon polarization, we develop the actual quantum theory in its matrix mechanics form. This theory underlies our current understanding of atoms, particles, and virtually all physical processes: it is fundamental to Quantum Teleportation, Computation & Information AND has important philosophical consequences as well. Quantum mechanics underlies all chemistry and molecular processes, including biology. The course has three themes: quantitative approximations to interesting phenomena; formal use of mathematics to describe observations; the philosophical and cultural significance of interpretations of physical theory. Students contact course material in ways parallel to physicians approaching nature. How to formulate questions, including how to make them into solvable puzzles, how to work cooperatively -- utilizing both learned and created concepts, and how to master formal reasoning are all learned by experience. Prerequisite: two semesters of Physics or the equivalent. New math of complex numbers, matrices and vectors not required but extremely helpful. Please CONSULT instructor on questions of equivalence before registering. There will also be an hour and a half of discussion time to be arranged at the first class meeting.

TTH 12:30PM-01:50PM CSC 333

NS-0292-1

Stream Ecology

Christina Cianfrani

Rivers and streams wind through the landscape moving water, sediment and other materials and provide habitat for a variety of organisms. In this class we will discuss the main processes that occur in rivers and the means for observing them. We will learn to interpret the morphology (shape) of rivers and fluvial landscapes. We will use both field measurements (i.e. get our feet wet in the stream) and computer models to analyze local river systems from both a hydrological and ecological perspective. Students will explore the primary literature, complete lab exercises, develop a stream project, and discuss the response of streams to natural and human induced environmental change.

TTH 12:30PM-01:50PM CSC 316

W 12:30PM-03:30PM

NS/CS/HACU/SS/IA-0304-1

IP

Mentored Independent Projects

Herbert Bernstein

The Mentored Project course is a pilot program. First-semester Division III (senior thesis) students are paired with third-semester Division I (liberal studies) students based on similar academic interests. The Division IIIs mentor the Div. I students in independent projects over the course of the semester. They work with their partners to identify a specific topic of study, hone the Division I students' interests into a feasible project, and then design, implement, execute and revise that project. In addition to meeting weekly with their partners, the Div. IIIs attend a weekly meeting with the instructor to report on their Division I students' progress and to get help, advice and support from the group. The Division III students also do unifying readings (a book a month) on teaching through project-based learning and on the nature of modern knowledge/creative

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work. The Division III student mentors are expected to check in with the teaching assistants on a regular basis with concerns and problems that they may encounter.

W 02:30PM-05:30PM CSC 121

NS/CS-0316-1 PR

Linear Algebra

David Kelly

This course develops the basic geometric, algebraic, and computational foundations of vector spaces and matrices and applies them to a wide range of problems and models. The material will be accessible to students who have taken at least one semester of calculus and is useful to most consumers of mathematics. The course focuses on real finite dimensional vector spaces, although abstract and infinite-dimensional vector spaces will be discussed towards the end of the semester. Applications will be made to computer graphics, environmental models, and physics using tools from differential equations, Fourier series, inner product spaces, and the theory of algorithms. Computers will be used throughout. Problem sets will be assigned for every class. Prereq: Semester of Calculus

MWF 01:00PM-02:20PM CSC 316

NS-0319-1 IP

Culturing the Unculturable

Jason Tor

It is estimated that greater than 99% of the microorganisms on Earth remain uncultivated in the laboratory and therefore largely unknown. This vast bacterial diversity poses a major challenge for geomicrobiologists to understand their ecological significance and role in the biosphere. Although these organisms are sometimes referred to as unculturable recent advances in biotechnology and creative thinking about culturing techniques has begun to shed light on this mysterious majority. We will explore these uncultured microorganisms through discussions stimulated by readings in the primary research literature. In addition, students will have the opportunity to use their knowledge and creativity in pursuit of bringing at least a few microorganisms into culture during additional laboratory experiences.

TTH 02:00PM-03:20PM CSC 2-OPEN

W 12:30PM-03:30PM

NS-0341-1 IP

The Epidemiology of Women's Health

Elizabeth Conlisk

This course examines the epidemiologic literature on women's health, with attention to both the biology and the political economy of health and well-being. Topics will relate to major reproductive events throughout the life cycle (menarche, infertility, pregnancy, breastfeeding, menopause) as well as health concerns in general (diabetes, cancer, depression and osteoporosis). The class will assume a working knowledge of basic epidemiology and inferential statistics, and will be based primarily on the primary literature. Students will also have the opportunity to conduct data analyses using datasets of the instructor and the Massachusetts Department of Public Health. Permission instructor required.

TTH 09:00AM-10:20AM CSC 316

NS-0348-1 IP

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. All students are expected to write three essays from the original literature and to lead one class. Students enrolling at the 300 level are expected to complete all the usual requirements and to mentor at least one other first year student. You are expected to help them find and read the primary sources; help them edit their drafts, and share general advice on writing, conducting research, and time management in college. Students enrolling at the 300 level are expected to complete all the usual requirements and to mentor at least one other first year student. You are expected to help them find and read the primary sources; help them edit their drafts, and share general advice on writing, conducting research, and time management in college.

MW 09:00AM-10:20AM CSC 2-OPEN

NS-0353-1 IP

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PR = Prerequisites required; IP= Instructor Permission required*

Natural History of Infectious Diseases

Lynn Miller

Did you ever wonder why Jewish grandmothers who make gefilte fish from Norwegian sturgeon so frequently are parasitized by tapeworms? Maybe not, but who gets parasitized, when, and by what is highly significant to understanding the history of humankind. In this seminar we will read and think about the failure of modern (Western) medicine to eliminate most of the tropical diseases of Homo sapiens. We will also introduce the workings of Hampshire College. We will read R. S. Desowitz's *Federal Bodysnatchers* and *The New Guinea Virus and Who Gave Pinta to the Santa Maria?* and other articles from the medical and scientific literature. Each student, for an evaluation, must write three essays and give one seminar on the public health, medical, and social aspects of one of these parasitic diseases (malaria, schistosomiasis, trypanosomiasis, kala-azar, Guinea worm, etc.), focusing on the disease in one particular tropical or subtropical country. Students are encouraged to work in small groups on one parasite. Students enrolling at the 300 level are expected to complete all the usual requirements and to mentor at least one other first year student. You are expected to help them find and read the primary sources; help them edit their drafts, and share general advice on writing, conducting research, and time management in college. Students enrolling at the 300 level are expected to complete all the usual requirements and to mentor at least one other first year student. You are expected to help them find and read the primary sources; help them edit their drafts, and share general advice on writing, conducting research, and time management in college.

TTH 10:30AM-11:50AM CSC 2-OPEN

NS-0373-1 IP

Mathematical Biology

Kenneth Hoffman

This seminar will explore some of the advanced mathematics used to model biological systems. As a text we will use roughly the first six chapters from J.D. Murray's *Mathematical Biology* and a set of journal articles. Topics will include the mathematics of discrete and continuous population models, reaction kinetics, diffusion processes, and biological oscillators. The seminar will meet for 2 - 2.5 hours one afternoon a week (probably late Thursday, but the time is negotiable). Participants will be expected to make occasional presentations. Prerequisites: Math through linear algebra plus instructor's permission.

NS-0385-1 PR

Sustainability Seminar

Frederick Wirth

This course is designed for the relatively large cohort of students involved in the sustainable design/technology area. It will offer an arena for students to present their own work and evaluate that of others, discuss advanced readings of interest, write analytical papers on topics of their choice, and work with guest speakers in the areas of sustainable development, technology. Class members will have a large responsibility for determining the content and direction of the course. prereq: Div II or Div III student with a connection to sustainability issues

MW 02:30PM-03:50PM CSC 316

NS-113T-1 FY

The Science and Politics of Water

Christina Cianfrani

All life relies on water for survival. How have humans changed the landscape to satisfy our need for water and the disposal of wastes? What are the effects of these changes? What policies and laws have formed the basis for the changes we have made? This class will take a case study approach to understanding the major scientific and political issues involved in decisions we make in managing our water resources. We will explore the social and ecological impacts of our decisions using local and national case studies (e.g. New England water quantity/quality issues, Western irrigation/drought issues, natural disasters, etc.). Students will develop projects investigating a case study of their choice. Students will also read and discuss primary literature, analyze data in teams, and learn basic skills scientists use to analyze water related issues. REA, WRI, QUA, PRS, PRJ

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

NS-137T-1 FY

Sex, Death, and Teeth: Life Stories Recorded in Teeth

Alan Goodman

In this project-focused course we will research how teeth provide insights into health, nutrition, diet, and origins. Teeth develop in utero and during early life, and then are nearly inert. Because teeth grow somewhat like trees (teeth also

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have growth rings), one can use teeth as windows onto past lifetimes and geological times. We will learn how to read the record of nutrition and health from tooth size, shape and chemistry. Examples of hands-on projects include gender differences in prenatal nutrition among the Maya, lead pollution in contemporary Egypt and Mexico, and the geographic origin of enslaved Africans. This course is particularly recommended for students with interests in anthropology, archaeology, public health, and nutrition. MCP, PRJ, PRS, QUA, REA

MW 10:30AM-11:50AM CSC 1-ANTH

NS-144T-1 **FY**

Healthy Hormones and Modern Ills

Cynthia Gill

Explore the healthy function of the endocrine system and consider, in contrast, the dramatic rise in hormone diseases such as diabetes, thyroid hormone deficiency and micropenis. There are lifestyle and environmental factors believed to cause failures of endocrine function, but the supporting evidence is widely debated or absent. We'll consider the strength of scientific evidence for mechanisms of endocrine disease development. The endocrine system releases hormones designed to have wide and long-lasting effects on the body. Hormones regulate, for example, growth, brain development, metabolism, reproduction and energy storage. In this course, students will examine endocrine function at the molecular, cellular, organ system and whole body level for a variety of hormones. Sample topics could include: endocrine disruptors and sex change in animals, nutrition correlates with diabetes development, cultural differences in disease rates, possible links between hormones and neuropsychological disorders. Students will analyze the primary scientific literature, write short papers and develop an independent paper they will present to the class on a topic of their choosing. PRJ, PRS, QUA, REA, WRI

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

NS/CS-149T-1 **FY**

The Lure of the Paranormal

Salman Hameed

This course will explore reasons why people believe in paranormal and pseudoscientific phenomena. The National Science Foundation recently reported that 30% of Americans believe in UFOs as ET spacecrafts, 60% believe in ESP, and many believe astrology (40%) and magnetic therapy (70%) to be scientifically based. We will explore the psychological and sociological reasons why people are attracted to New-Age enterprises that claim to: provide personal insight from stars and planets; communicate with the dead; predict the future; read minds; heal diseases with mystical forces; demonstrate paranormal abilities like psychokinesis; prove contact with extraterrestrial beings. We will also analyze the claims made by the pseudo-sciences and challenge those that appeal to reason. We will examine the power of coincidence and the tendency for humans to focus on confirming evidence while ignoring disconfirmations. In addition to watching psychic TV shows, like Crossing Over with John Edward, we will also witness live demonstrations of psychokinesis and mind reading by guest psychics. REA, WRI, PRS, PRJ

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

NS-151T-1 **FY**

Building a Greener Future

Rayane Moreira

Despite all our power to manipulate nature, our global environment continues to deteriorate. There are, however, many ways to counter the damage. This course will examine several topics of environmental importance from the perspective of chemistry; these will include hydrogen and green fuels, biodegradable materials, carbon dioxide and global warming, solar energy and energy storage, and the synthesis of materials and medicines using environmentally benign methods. Together we will decide, in the first two weeks of the course, where we want to focus our attention. The remainder of the semester will revolve around student-led discussions and presentations on chosen topics as well as analysis of both popular and scientific literature. PRJ, PRS, QUA, REA, WRI

TTH 09:00AM-10:20AM CSC 121

NS-195T-1 **FY**

Pollution and our Environment

Dulasiri Amarasiriwardena

This course will explore environmental pollution problems covering four major areas: the atmosphere, the hydrosphere, the biosphere, and energy issues. Several controversial topics, including acid rain, automobile emission, ozone layer depletion, mercury, lead and cadmium poisoning, pesticides, solid waste disposal, and problems of noise and thermal pollution will be addressed. We will emphasize some of the environmental issues affecting our immediate community, as well

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as those in developing nations. We will also do several project-based labs, gain understanding of scientific methodology, and learn how to write scientific research reports. Students are expected to engage in scientific inquiry and to view their investigations in broader context, gain a clear sense of scientific process, and to develop quantitative, oral and written communication skills. Class participation, satisfactory work on the required class projects, literature critiques, and laboratory/field reports are required for evaluation. PRJ, PRS, QUA, REA, WRI

WF 10:30AM-11:50AM CSC 121
F 01:00PM-04:00PM

NS-1IND-1

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

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-3IND-1

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.

OUTDOOR PROGRAMS and RECREATIONAL ACTIVITIES (OPRA)

OPRA-0101-1 **CCR**

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 strikes 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.

MW 08:30PM-10:00PM RCC 21

OPRA-0102-1 **CCR PR**

Intermediate Shotokan Karate

Marion Taylor

This course is for students who have completed OPRA 101.

TTH 08:30PM-10:00PM RCC 21

OPRA-0104-1 **CCR IP**

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.

TTH 06:00PM-07:30PM RCC 21

OPRA-0106-1 **CCR**

Hatha Yoga

Michelle Marroquin

Yoga is the ancient art and science of integration, balance, and harmony. In this course, students will learn basic asanas (traditional postures), pranayama (control of breath), deep relaxation and basic meditation techniques. There will be some readings and discussion.

M 08:30AM-10:00AM RCC 21

OPRA-0107-1 **CCR**

Hatha Yoga

Michelle Marroquin

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Yoga is the ancient art and science of integration, balance, and harmony. In this course, students will learn basic asanas (traditional postures), pranayama (control of breath), deep relaxation and basic meditation techniques. There will be some readings and discussion.

F 08:30AM-10:00AM RCC 21

OPRA-0109-1 **CCR PR**

Intermediate Hatha Yoga

Michelle Marroquin

This class is appropriate for those who have taken a basic level course or have substantial previous experience with yoga. We will go deeper into the exploration of asanas, pranayama, meditation techniques, and learn more challenging postures such as inversions, backbends and binds. There will be some readings and discussion. A higher level of commitment is expected from students at this level.

M 10:00AM-11:30AM RCC 21

OPRA-0110-1 **CCR PR**

Intermediate Hatha Yoga

Michelle Marroquin

This class is appropriate for those who have taken a basic level course or have substantial previous experience with yoga. We will go deeper into the exploration of asanas, pranayama, and meditation techniques. There will be some readings and discussion. A higher level of commitment is expected from the students at this level. This course is the same as OPRA 109.

W 01:00PM-02:30PM RCC 21

OPRA-0111-1 **CCR PR**

Continuing Hatha Yoga: Open Level Class

Michelle Marroquin

This Friday class is for students who are currently registered for a yoga class or have previously completed a course with me. Students will practice asanas and pranayama exercises, as well as learn variations to traditional postures. In this mixed level class, students are expected to become more independent, knowing how to adapt postures to suit individual needs. The idea is to provide an extra day of practice for students with a strong interest in yoga. Space is limited to 20 people. You must register to participate. No evaluations will be written for this class.

F 10:00AM-11:30AM RCC 21

OPRA-0115-1 **CCR**

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 in 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 as the archer, as a mirror in order to reflect the status of the archer's mind and spirit.

MW 03:30PM-05:00PM RCC 21

OPRA-0116-1 **CCR PR**

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 demonstrations of synchronized shooting by groups of individuals. Prerequisite: OPRA 115.

TTH 05:00PM-06:30PM RCC 21

OPRA-0118-1 **CCR**

RAD (Rape Aggression Defense) - Physical Self Defense

Troy Hill, Kathy Kyker-Snowman

The Rape Aggression Defense system is a program of realistic self-defense tactics and techniques. The system is a comprehensive course for women that begins with awareness, prevention, risk reduction, and avoidance, while progressing on to the basics of hands-on defense training. It is dedicated to teaching women defensive concepts and techniques

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against various types of assault, by utilizing easy, effective and proven self-defense/martial arts tactics. The RAD system of realistic defense provides women with the knowledge to make an educated decision about resistance. Safety and survival in today's world require a definite course in action. Women will learn effective options for taking an active role in their own self-defense and psychological well being. All physical abilities are welcome and no previous experience is necessary but consistent attendance or making up classes is necessary. This section will meet in the South Lounge of the RCC on Tuesdays and Thursdays at 1:00pm to 3:00pm, September 7 - October 5th.

TTH 01:00PM-03:00PM

RCC 21

OPRA-0118-2 **CCR****RAD (Rape Agression Defense) - Physical Self Defense**

Troy Hill, Kathy Kyker-Snowman

The Rape Agression Defense system is a program of realistic self-defense tactics and techniques. The system is a comprehensive course for women that begins with awareness, prevention, risk reduction, and avoidance, while progressing on to the basics of hands-on defense training. It is dedicated to teaching women defensive concepts and techniques against various types of assault, by utilizing easy, effective and proven self-defense/martial arts tactics. The RAD system of realistic defense provides women with the knowledge to make an educated decision about resistance. Safety and survival in today's world require a definite course in action. Women will learn effective options for taking an active role in their own self-defense and psychological well being. All physical abilities are welcome and no previous experience is necessary but consistent attendance or making up classes is necessary. This section will meet from 9:00a.m. to 5:00p.m. on Sunday, October 22 and Sunday, October 29.

SU 09:00AM-05:00PM

RCC 21

OPRA-0120-1 **CCR****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 your joints or ligaments, but actually heals them and teaches your body to move with perfect efficiency. T'ai Chi will not strain your heart or circulatory system, but is a gentle and effective tonic to your heart. T'ai Chi is especially beneficial to the functions of your internal organs and builds up your body from the inside out. T'ai Chi has its origin as a 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 be sorted into appropriate practice groups depending on experience and ability. More advanced practices and intermediate form work will happen during the second hour of the class.

M 06:15PM-08:15PM

RCC 21

OPRA-0123-1 **CCR****Beginning Whitewater Kayaking**

Michael Alderson

No experience required except swimming ability. Learn the fundamentals of kayaking and basic whitewater skills including: equipment, strokes, rescue maneuvering, eddy turns, ferrying, bracing, river reading, surfing, and kayak rolling. Class will meet Fridays on the River from 12:30pm - 6:00pm until mid-November, then on Wednesday in the pool from 1:30pm - 2:45pm to the end of the term.

F 12:30PM-06:00PM

RCC RIVER

W 01:30PM-02:45PM

OPRA-0124-1 **CCR****Beginning Whitewater Kayaking**

Glenna Alderson

No experience required except swimming ability. Learn the fundamentals of kayaking and basic whitewater skills including: equipment, strokes, rescue maneuvering, eddy turns, ferrying, bracing, river reading, surfing, and kayak rolling. This course is the same as OPRA 123. Class meets on Fridays at 12:30pm-6:00pm until mid-November, then on Wednesdays at 2:45pm-4:00pm to the end of the term.

F 12:30PM-06:00PM

RCC RIVER

W 02:45PM-04:00PM

OPRA-0126-1 **CCR PR****Beyond Beginning Whitewater Kayaking**

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Glenna Alderson

This course is for students who have had previous whitewater experience. Students will learn to improve advanced whitewater techniques on class III water. Prerequisites include the ability to swim 300 yards of the pool, a kayak roll on moving water, and solid class II+ skills. Class will meet on the River until mid-November, then in the pool to the end of the term.

TH 12:30PM-06:00PM

RCC RIVER

OPRA-0131-1 **CCR**

Outdoor Adventure Sampler

Karen Warren, Kathy Kyker-Snowman

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

F 12:30PM-05:00PM

RCC FOYER

OPRA-0141-1 **CCR**

Beginning Swimming

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. Glenna Alderson is an American Red Cross certified instructor.

T 03:00PM-04:00PM

RCC POOL

OPRA-0151-1 **CCR**

Top Rope Climbing

Michael Alderson

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

T 12:30PM-05:30PM

RCC GYM

OPRA-0152-1 **CCR**

Top Rope Climbing

Kathy Kyker-Snowman

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

T 12:30PM-05:30PM

RCC GYM

OPRA-0157-1 **CCR**

Mountain Biking

Michael Alderson

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

T 02:00PM-04:00PM

RCC 7

OPRA-0174-1 **CCR**

Basic Fitness and Training

Troy Hill

This course will give students background knowledge, first-hand experience in stretching, weight lifting, and aerobic conditioning. Students will learn the basics of flexibility training, using heart rate to guide aerobic conditioning, and

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assist in designing an individualized weight training program. Each class session will include stretching, running/walking, and weight lifting. People who have never been involved in a fitness program are especially welcome.

TTH 09:00AM-10:00AM

OPRA-0181-1 **CCR**

Fundamentals of Basketball

Troy Hill

If you like basketball but have little or no experience, then 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.

TTH 03:00PM-04:00PM

RCC GYM

OPRA-0208-1 **CCR PR**

Experiential Education: From Theory to Practice

Karen Warren

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

W 01:00PM-05:00PM

LIB KIVA

OPRA-0229-1 **CCR**

Women and Girls in the Outdoors

Karen Warren

The scholarship on female development has encouraged outdoor programs to apply this research in creating outdoor experiences for women and girls. This course will examine that trend as well as serve as an academic and outdoor experiential exploration of topics pertaining to women and girls in the outdoors. Through readings, discussion and outdoor experiences, we will look at gender sensitive outdoor leadership, ecofeminism, outdoor challenges for women in a physical, spiritual, emotional and social context, all women and girls outdoor programming, and the myths and models surrounding the female experience of the wilderness. An overnight camping practicum with a local girls group will be part of the course. The course content will involve and reflect the interests of women in the class.

TH 01:00PM-05:00PM

LIB KIVA

SOCIAL SCIENCE (SS)

SS-0101-1

Remapping las Americas: Introductory Perspectives in Latina and Latino Studies

Wilson Valentin

With the United States recognized as one of the largest Spanish-speaking nations in the world, it is no wonder there is growing interest in Latina/o Studies. Why do forty percent of all Puerto Ricans live in the United States and close to a half a million Dominican immigrants and citizens claim New York City as their home, while an equal number of Latinos reside in Massachusetts? How and why did these migration patterns develop? More so, what impact are Latina/o communities having upon the U.S. cultural, social, and political landscapes? How are Latinos expressing, affirming, and

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transforming their identities? Utilizing an interdisciplinary and transnational framework, this course will introduce you to Latina/o communities in the United States, emphasizing how they are remapping the Americas. MCP, PRS, REA, WRI
TTH 10:30AM-11:50AM FPH 101

SS/CS/NS-0105-1

Culture, Brain and Development: Developmental Psychopathology

Jane Couperus

Until the last 10 years or so Autism, a disorder with known biological correlates, was almost unheard of, why is this disorder suddenly so prevalent? Is it something in our culture? our environment? our genetics? This course will examine developmental psychopathologies such as ADHD, Autism, Conduct Disorder, Tourettes, and others from multiple perspectives. We will examine the role of culture, experience, and brain development in the development of these disorders in children using psychological and neuroscientific perspectives. Students do not need to have any specific background but should be willing to read scientific articles and open to understanding not only the role of culture and society in development but the biological underpinnings as well. Students will be expected to read primary research, write several short papers, as well as complete a course long project that will be presented to the class. This is a course in the Culture, Brain and Development Program. PRJ, REA, WRI

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

SS/HACU-0109-1

Introduction to Media Production: Images of War

Kara Lynch

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

TTH 10:30AM-11:50AM FPH 107
T 07:00PM-09:00PM

SS-0111-1

Lives of Commitment in a Complex World

Laura Reed

How does social change occur? Too often, we are taught to believe that change is made by others?by politicians with power, by tycoons with deep pockets, by geniuses with extraordinary insights. This course will explore the more common and community-based sources of change all around us, particularly grass-roots social movements promoting peace, environmental concerns and social justice. We will conduct a multimedia exploration of the life stories of individuals whose commitment to a cause or campaign has led to dramatic changes in governmental policies or norms, looking for commonalities and themes in the stories, materials and oral histories we collect. MCP, PRJ, PRS, REA, WRI

MW 02:30PM-03:50PM FPH 102

SS-0115-1

Caribbean History and the Cinematic Imagination

Jose Amador

Caribbean societies are inescapably heterogeneous. The region?and indeed particular territories within it?has long been multiracial, multilingual, and socially stratified. This course will examine how European colonialism, enslaved African and indentured labor, and continuous migratory waves have profoundly influenced the region?s history. Emphasizing the critical reading of historical monographs and films, the course seeks to answer the following questions: How can we best understand the diverse political and cultural practices of people in the Caribbean? From where did those practices derive? How did slavery and forced labor shape the relations between metropolis and colonies? How do race relations shape contemporary struggles about political participation and national identity? While the course will examine these questions

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through films addressing the history of Cuba, Puerto Rico, Jamaica, Martinique, and the Dominican Republic, students will understand the broad historical links that connect countries and territories of the Caribbean. Specific themes include the rise of colonialism and slavery, the struggles for slave emancipation and independence, the emergence of Afro-diasporic consciousness, the rise of popular musical forms, and the negotiation of prescribed gender roles. MCP, PRJ, PRS, REA, WRI
MW 09:00AM-10:20AM FPH 101

SS-0116-1

World Trade and the WTO

Omar Dahi

Multinational institutions such as the World Trade Organization, the International Monetary Fund and the World Bank are widely recognized as leading forces behind neoliberal globalization. What is less clear is the role each plays in the process. This course is an introduction to and critical examination of multinational institutions, focusing on the WTO. What is the WTO and how does it function? What is the relationship between economic trade theory and WTO policies? How do decisions made at the WTO impact the lives of people in developed and developing countries? We will examine these questions by drawing upon writings (by scholars, activists, labor unionists) and film documentaries. After developing a general idea of the structure and impact of the WTO, we will specifically explore why the 2003 Cancun meetings were considered a significant 'victory' for developing countries and whether an alternative strategy to neoliberal globalization is beginning to emerge. REA, WRI, PRS, QUA

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

SS-0119-1

Third World, Second Sex: Does Economic Development Enrich or Impoverish Women's Lives?

Laurie Nisonoff

What happens to women when societies modernize and industrialize their economies? Is capitalist economic development a step forward or a step backward for women in industrialized and developing countries? In this seminar we look at debates about how some trends in worldwide capitalist development affect women's status, roles and access to resources, and locate the debates in historical context. In the global assembly line debate we look at women's changing work roles. We ask whether women workers in textile and electronics factories gain valuable skills, power and resources through these jobs, or whether they are super-exploited by multinational corporations. In the population control debate, we ask whether population policies improve the health and living standards of women and their families or whether the main effect of these policies is to control women, reinforcing their subordinate positions in society. Other topics include the effects of economic change on family forms, the nature of women's work in the so-called informal sector, and what's happening to women in the current worldwide economic crisis. We will use journal articles, short fiction, videos, and The Women Gender & Development Reader to explore these issues. Learning Goals: MCP, PRJ, REA, WRI

TTH 12:30PM-01:50PM FPH 104

SS-0131-1

Transnational History of Asian American Women

Lili Kim

This course is a comparative history of Chinese, Japanese, Korean, Filipino, Pacific Islander, South Asian, Southeast Asian immigrants and their descendants in the United States from the mid-19th century to the present. This course takes a transnational approach to learning about the experiences of Asian Americans as an important and integral part of understanding modern U.S. history. We will explore the intersections of race, class, gender, ethnicity, nationality, and sexuality in the lives and historical experiences of Asian Americans. We will pay particular attention to the process of identity formation of Asian Americans and examine major economic, social, and political events in American history, such as the immigration reform laws, the Great Depression, World War II, the civil rights movement, and the Vietnam War, which shaped the socio-political as well as economic conditions for Asian Americans. Course materials represent a variety of disciplines (history, anthropology, ethnography, literature) and sources (oral histories, memoirs, films) that contribute to the field of Asian American history. WRI PRS, PRJ, MCP

MW 09:00AM-10:20AM FPH 107

SS-0144-1

African Development

Frank Holmquist

This course is centered on three major issues: 1) History: what did precolonial African politics and economics look like? What was the nature and impact of the Atlantic slave trade? 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

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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.

TTH 02:00PM-03:20PM

FPH 103

SS-0145-1

Constructing Tibet Through Film & 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

TTH 02:00PM-03:20PM

FPH WLH

T 07:00PM-09:00PM

SS-0160-1

Making Community: Meanings and Methods

Christina Hanhardt

This introductory class will analyze the use of the term 'community' in the academy, social justice movements, local reforms efforts, and corporate management lingo. When does the concept of 'community' expand inclusion, and when does it limit it? How have ideas of what counts as a 'good community' been central to the meanings and methods of social science scholarship and political movement strategies? The class will begin with a review of how 'community' has appeared in a variety of social science disciplines and interdisciplinary practices, including sociology, anthropology, political science, ethnic studies, cultural geography, urban studies, cultural studies, and American studies. This will be joined by an examination of some of the key methods of social science scholarship dedicated to studying community, including participant observation ethnography, public history, and discourse analysis. Using these methods, students will undertake small independent projects to analyze 'community' in a variety of locations across Hampshire College and the Pioneer Valley. MCP, PRS, REA, WRI

TTH 02:00PM-03:20PM

ASH 112

SS-0166-1

Girls in School: Feminisms and Educational Inequality

Kristen Luschen

Feminists long have been invested in the relationship of girls' empowerment and education. Second wave liberal feminism, for instance, strove to make schools more equitable places for girls, demanding equal access and resources for girls and boys in schools and the elimination of discrimination specifically impacting girls. Yet the relationship of gender inequality and schooling is a complicated and contentious site of research and policy. In this course we will examine how various feminist perspectives have defined and addressed the existence of gender inequality in American schools. By analyzing research, pedagogies, policies and programs developed in the past few decades to address gender inequality and schooling, students should complete the course with a complex view of feminism and how these different, and at times contradictory, perspectives have contributed to the debates around educational inequality and the design of educational reform. GOALS: REA, WRI, PRJ, PRS, MCP

TTH 10:30AM-11:50AM

FPH 105

SS-0172-1

From African to African American: Constructing of Identities in Early African American History

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Amy Jordan

Historians of slavery in the Americas struggle to define the processes through which diverse groups of "Africans" became African-Americans. In this class, we will explore some examples of how scholars seek to address this compelling historical problem. Students will examine historical scholarship, films, slave narratives and some primary documents. These sources will provide students with many historical examples of African American cultural formation in the context of broader economic and political transformations. We will examine how these processes occur within the context of the American, French and Haitian Revolutions. Our discussions will focus on the fluidity of religious, cultural and "national" identities and explore the varied meanings of "home" and "foreign" to Africans swept up in the brutality of the transatlantic slave trade. We will also consider the notion of the "Black Atlantic" and explore recent debates about whether the famous Black Atlantic Writer Olaudah Equiano was born in Nigeria or South Carolina. The course stresses class discussions where students will have opportunities to formulate their own perspectives on African-American cultures and grapple with the difficulties of analyzing the consciousness of people who left few conventional written sources. MCP, PRS, REA, WRI

WF 09:00AM-10:20AM

FPH 104

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 itself, 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. MCP, REA, EXP, WRI

TTH 10:30AM-11:50AM

FPH 102

SS-0182-1

Social Movements and Social Change: Zapatismo

Margaret Cerullo

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

This course (or an equivalent) is a prerequisite for a proposed trip to Mexico in May 2007, in which we will spend time in Chiapas in Zapatista communities, continuing to elaborate our understanding and our questions about Zapatismo. At least a semester's Spanish is also a prerequisite for the trip (can be taken simultaneously). MCP, REA, WRI

WF 01:00PM-02:20PM

FPH 104

SS-0184-1

American Capitalism

Stanley Warner

Across the world, capitalism has become the dominant economic system for organizing human productive activity. Within each country capitalism has also developed a particular political framework in which power, income, and social priorities are determined. Within the United States to what extent do major corporate interests control or constrain these priorities? Globally, does the expansion of world trade and direct foreign investment lessen the gap between rich and poor or does it produce a race to the bottom? MCP, PRJ, REA, WRI

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MW 09:00AM-10:20AM

FPH 103

SS-0187-1

China Rising: Reorienting the 21st Century

Kay Johnson

This course will look first at the domestic sources of China's rapid socioeconomic transformations of the last two decades and then consider the impact of these changes on contemporary international politics, focusing particularly on US-China relations. Emerging problems in the rapid transformation from an agrarian to an industrial society (escalating inequalities, the emergence of a migrant underclass, the crisis of rural education, increasingly skewed sex ratios, the spread of the AIDS epidemic) will be considered alongside rapidly increasing standards of living, the diminution of poverty, upward socioeconomic mobility, access to new information networks, cosmopolitan culture, and incremental political reforms. The last half of the course will consider the impact of these changes on old and new conflicts in US-China relations as China's rise challenges US dominance in Asia and perhaps elsewhere. MCP, PRJ, PRS, REA, WRI

TTH 12:30PM-01:50PM

FPH 101

SS-0201-1

Introduction to Native American Indian Studies

Kathleen Brown-Perez

This course is an introduction to Native American Indian studies as an intellectual discipline and to some of the people working in this field. It will introduce you to some of the ways of life of the original peoples of North and South America and help you to understand that an ongoing colonial encounter, initiated by people from Europe and involving indigenous people from elsewhere around the world, has been a major factor in the lives of the Native people of the Western Hemisphere. Though most of our studies will focus on the Native nations of North America (and especially the greater Northeast), we will also encounter some of the issues confronting the people of Mesoamerica and South America. You will learn the variety of perspectives that make up Native studies, ideas coming from very different Native communities. MCP, PRS, WRI

TTH 09:00AM-10:20AM

LIB B3B

SS-0202-1

Queer Cultures

Christina Hanhardt

This class will look at queer cultures as they have appeared in academic scholarship, social policy, grassroots activism, cultural production, and everyday life over the past fifty years. Central will be an analysis of the contested concepts of identity, community, and change. Topics will include early community histories of lesbians and gay men, ideologies of third world/lesbian feminisms, the rise of queer theory, transnational studies of sexual minorities, art and performance, transgender politics, multi-issue organizing, urban and rural subcultures, and grassroots strategies that ever-expand the terms (i.e. lesbian, gay, bisexual, transgender, two-spirit, queer) of rights and recognition. MCP, PRS, REA, WRI

TTH 10:30AM-11:50AM

FPH 106

SS-0204-1

Draft Resisters and Warriors: The Social Construction of Military Service

Stephanie Levin

While some view dying in war for your country as the noblest act of citizenship, others see military service as an illegitimate demand of the state. Now, as more than one million U.S. troops face death or injury in Iraq, Afghanistan, and elsewhere, and there are calls for the return of the draft, it's essential to consider the life and death questions posed by the institution of military service. This course will examine debates about the military in the U.S. from the eighteenth century controversy over the dangers of a standing army that almost derailed ratification of the Constitution, to the Civil War draft riots and the Vietnam-era draft resistance movement. It will also focus on such key contemporary issues as whether there should be an all-volunteer military or resumption of the draft, whether the military should treat women differently from men, the viability of the don't ask, don't tell policy for gays and lesbians, and the impact of race and class in the armed forces. In addition to comparative material on the military in other countries, the class will read political, legal and scholarly articles and primary sources as well as first-person accounts of resisters, soldiers, and others affected by military service.

TTH 02:00PM-03:20PM

FPH 104

SS-0208-1

Interrogating Fear: Bioterror, the Environment and the Construction of Threats

Elizabeth Hartmann

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We live in a world filled with fear and anxiety about potential biological and environmental threats such as the bird flu, bioterrorism, and global warming. Should we be afraid of these threats? Are they exaggerated or genuine? This course systematically explores the construction of threats and addresses how historical assumptions of gender, race, class, sexuality, national security, nations and nationalism have profoundly shaped how we come to fear certain things and not others. Drawing on popular, academic and policy literature, we will examine the facts and fictions that go into the construction of threats and the analytical tools we can use to discern them. We also look at how different understandings of the same threat, e.g. bioterrorism and global warming, lead to divergent policy responses. In particular, we will explore how the construction of post-Cold War security threats draws on deep-seated discourses of danger about the Third World. Some of the topics include: population; immigration; fears of invasive species and pathogens; naturalizing ethnicity and tribalism; terrorism; and the nuclear threat. We will conclude the course by looking at how neglected threats, such as the environmental contamination caused by nuclear weapons and other chemical and biological pollutants, are often obscured. The course will be offered simultaneously at Hampshire College by Betsy Hartmann and at the University of Massachusetts by Banu Subramaniam, and students will have opportunities to interact with each other and both professors.

W 03:30PM-06:30PM

FPH 105

SS-0213-1

DR

Mastering the Past: History, Politics, Law, and the Struggle Over Memory in Postwar Central Europe

Lester Mazor, James Wald

Almost as soon as World War II ended, there began the struggle to come to terms with what had just taken place, in forms ranging from trials and denazification procedures to memorials, cultural production, and school curricula. More than fifty years later, this historical landscape remains a battle field of controversy. Most recently, the process has been repeated with respect to the communist regimes that fell in 1989-90. What lessons can we draw from each case, and from a comparison of the two cases? More generally, what can we learn about the motives, means, forms, and consequences of public struggles over the meaning of the past--or the failure to engage in such struggles? This course satisfies Division I distribution requirements. PRJ, PRS, REA, WRI

TTH 09:00AM-10:20AM

FPH 105

SS-0217-1

Critical Psychology

Peter Gilford

Typically, students approach the field of psychology with a desire to both understand themselves and help alleviate the suffering of others in order to make the world a better place. Yet psychology, along with its myriad forms of inquiry and intervention, is inextricably bound up with social and political arrangements. Critical psychology inquires about psychological knowledge and its production by examining the social, historical and political contexts in which it is embedded. This course will survey the field of psychology from this critical perspective, asking questions about psychological methods, practices, and philosophical assumptions with the intent of understanding psychology as a potent and usually invisible sociopolitical force. By asking questions about how psychological knowledge impacts how we come to understand our ?selves,? our relationships, and what it means to be human, we will examine how these understandings support or challenge the political status quo. A previous course in psychology is recommended but not required. Students should be prepared to write weekly reaction papers to assigned readings, participate in on-line discussions about the readings, and to initiate and complete a project of their own design at the end of the class.

MW 02:30PM-03:50PM

FPH 104

SS-0225-1

Psychoanalytic Approaches to Psychotherapy with Children

Annie Rogers

How does psychoanalysis understand the treatment of children and adolescents? How have ideas and practices of child psychotherapy within psychoanalysis changed over time? What does a therapist actually do in play therapy sessions and with what results? These are the major questions we'll address in this course. This course will involve intensive reading of primary sources (including Freud, Klein, Mahler, Erikson, Winnicott, Sechehaye, LeFort, and Mathelin). Students will write two major papers, as well as short essays on the readings. In a mid-semester paper, students will review one child case and apply a different approach in psychoanalysis to that case. In a final assignment students will choose one of three novels: Arundati Roy's *The God of Small Things*, Toni Morrison's *The Bluest Eye*, or Leah Hagar Cohen's *Heat Lightning*. After reading the novel, students will create a fictional treatment relationship with a child character, invent a session, and give a psychoanalytic explanation of the session. Students will be expected to prepare for discussions (the reading is not easy), and to participate fully in class.

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TTH 02:00PM-03:20PM

FPH 102

SS-0226-1

The National Security State: Secrecy and Covert Operations in American Foreign Policy from the Cold War to the Present

Laura Reed

Since World War II, in the name of national security, a host of U.S. foreign policy initiatives have been undertaken in secrecy. This class will explore several key episodes that have provoked contentious debate over the public's right to know and the conduct of covert operations in a democracy. From the Corona Project to Operation Sapphire, from the Pentagon Papers to the Iran-Contra affair, we will examine the impact of secrecy and covert operations on American foreign policy and relations. Students will use a variety of resources including declassified government documents and first-hand accounts to explore the interplay between perceived threats and the expansion of the National Security State, as well as the implications for democratic governance.

WF 01:00PM-02:20PM

FPH ELH

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. A perspective that consistently engages the ways in which African Americans respond and locate themselves within larger global transformations will provide an important frame for our discussions.

WF 01:00PM-02:20PM

FPH 106

SS/NS-0237-1

The Anthropology of the Body

Pamela Stone

This course examines the historical, medical, and ethnographic shaping of women's bodies and identity. We start with understanding the differences between sex and gender and the construction of identity for women in antiquity, then move to contemporary times, charting major trends in the construction of identity and body image that have influenced (and continue to influence) the position and health of women historically and cross-culturally. The synergistic interface of biology and culture provides a framework for examining the social construction and subsequent deconstruction of such things as childbearing and rearing, fashion (corsets, foot binding), media representations, and body rituals in an interdisciplinary manner. We will examine the ways in which gender inequality is both physiologically and socially constructed globally, and the important role that social institutions, ideology, and cultural practices play in creating and perpetuating problematic perceptions of the female body. These perceptions, in turn, often promote marginalized identities for women in today's society. Students will finish the term with a clearer understanding of the interrelationship of culture and biology in the structuring of identity, how health inequalities are generated and perpetuated, and how to think critically about the role of both the media and medicine in their perceptions of femininity and female identity. This course is offered as part of the Culture, Brain, & Development Program and can be used to satisfy the integrative requirement for a CBD concentration.

MW 10:30AM-11:50AM

CSC 333

SS-0238-1

Economic Development

Omar Dahi

As recently as 250 years ago the world had a roughly equal level of development. Today, the richest country in the world has an income level around 400 times that of the poorest. What are the reasons behind this divergence? How have the 'poor' countries attempted to reverse the gap and how have these attempts transformed societies within those countries? This course examines these general themes and consists of two components. First, we will survey contemporary debates in development economics, including such topics as development ethics (e.g. what is development? development by whom

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and for what?), development theory and models (e.g. import substitution, micro enterprises, export orientation), and development critiques (e.g. the impact of the 'green' revolution on the rural poor). Second, student research teams will choose a developing country at the beginning of the course to study in depth, applying the ideas discussed in class. The groups will periodically present their research to the class to help us achieve a larger sense of the challenges faced in seeking effective, equitable development.

TTH 10:30AM-11:50AM

FPH 103

SS-0242-1

Ecological Economics

Stanley Warner

Why do markets often compound the stresses on ecological systems? How should environmental protection priorities be determined? Is sustainable development an achievable goal? This course introduces the way economists think about the multiple threats to environmental health. We will explore concepts of opportunity cost, market failure, public goods, cost/benefit analysis, sustainable yield curves, species endangerment, the unspoken interests of future generations, and more. Our itinerary will take us to forests, rivers, cities, wetlands, and the clouds. Students will work in research teams and present their findings. This course is not open to first year students.

MW 02:30PM-03:50PM

FPH 106

SS/HACU-0247-1

Contemporary Germany in a Global Context

Jeffrey Wallen

Dramatic changes have taken place in Germany during the last 75 years. Hitler and the Nazis rose to power; Germany was defeated and largely destroyed during WWII; the country was divided during the Cold War; and recently it was reunited and is now at the center of the emerging New Europe. German culture has been equally tumultuous, dynamic, and diverse in this period, with many writers, filmmakers, and artists making a broad international impact. This course will focus on German cultural, social, political, and economic history of the last 75 years. We will explore some of the literature, film, and also the art and architecture of this period, and examine such topics as the effects of the Nazi's rise to power, the territorial changes and population movements after WWII, the failures of denazification and the legacies of the Holocaust, the Economic Miracle, the youth rebellion in the Sixties, the two cultures of East and West Germany, the fall of the Wall and the problems of reunification, responses to the pressures of globalization and the future of Europe. Assignments will include short critical essays and a research paper, and a film series (one film every other week) will accompany the course.

TTH 02:00PM-03:20PM

FPH 101

M 07:00PM-09:00PM

SS-0248-1

Border Matters: Mexico and the U.S.

Flavio Risech-Ozguera

Anzaldua describes the U.S.-Mexico border as a thin edge of barbed wire...where the Third World grates against the First and bleeds. Nowhere else in the world is there such a close and extensive physical proximity of a post-industrial nation with a developing one. While capital and goods are freely traded between the U.S. and Mexico under NAFTA, the economic relationship between the two nations produces deeply unequal outcomes and may be generating unintended social consequences. The movement of Mexican workers into the U.S. is strictly regulated in law but only poorly controlled in fact, and deeply held notions of racial, ethnic and cultural boundaries--and their policy implications--are challenged by the growth of transnational communities on both sides of the line. Emphasizing historical analysis and contemporary theories of nation-state formation and deterritorialization, globalization, and identity construction, the course will challenge students to investigate a range of controversies of the border area. This course or its equivalent is a prerequisite for enrollment in my proposed January Term 2007 course SS202 Border Crossings: a Field Visit to the US-Mexico Boundary, during which we will continue to deepen our understanding and questioning of the area's physical, social and human dimensions.

MW 02:30PM-03:50PM

FPH 101

SS-0254-1

Contemporary Social and Political Theory

Margaret Cerullo

In this course we will read some of the progenitors of contemporary radical social and political theory as well as some key contemporary theorists. We will concentrate on Simmel, Nietzsche, Gramsci, and Freud, then proceed to read a selection of the following, according to interest: Foucault, Said, Lyotard, Bourdieu, Deleuze, Hardt and Negri, Judith Butler,

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Saba Mahmood, and Subcommandante Marcos. The idea will be to identify texts that most unsettle conventional ways of analyzing and representing social and political life and of imagining and doing politics.

WF 10:30AM-11:50AM

FPH 104

SS-0259-1

Truth, Reconciliation, and Politics

John Drabinski

The experience of internal state violence, whether in the form of disappearance, terror, or enslavement (the three modes discussed in this course), has profound consequences for both the victim and the state. The sense of trauma and alienation produced by state violence is unique; the sense of a state's authority and legitimacy is simultaneously formed and deformed in violence, and the destruction of the sense of citizen and community is a lasting effect and affect of that violence. What to do in the aftermath of internal state violence is utterly perplexing. How can such violence and destruction be addressed by the very same state, and often the very same citizens, responsible for that destruction? What is a proper response? To whom is a response addressed? And who issues the response? Toward what past and what future? This course examines how truth and reconciliation--as both cultural acts and political processes--might alter the political shadow cast by state violence. In this context, what is the role of forgiveness? How is reconciliation different than forgiveness? Why is it so important to establish historical facts? How does state violence alter the relation between memory and history? What is the proper moral response after state violence, and to whom are various kind of reparation addressed? Who is the victim and who is responsible? The cases of Argentina (disappearance), Peru (terror), and the United States (enslavement), with very different modes of state violence, will provoke these questions and challenge various theories of witnessing, truth, memory, history, forgiveness, reconciliation, and reparation, and so various theories of justice. In particular, we will examine the meaning and significance of Las Madres de Plaza de Mayo in Argentina, the Truth and Reconciliation Commission in Peru, and the Greensboro Project in the United States.

MW 10:30AM-11:50AM

EDH 1

SS-0261-1

Environmental History of North America

Robert Rakoff

This course examines the historical forces that have shaped the human transformation of the environments of North America since the 16th century. We will analyze the impact of European settlement, colonialism and westward expansion, agricultural and industrial capitalism, and urbanization on our uses of nature and our ideas of and narratives about the natural world. We will pay special attention to the rise of the conservation and environmental movements and their impact on wilderness, economic production, public policy, and everyday life and culture. Students will undertake research on the environmental history of specific places. This class is not open to first semester students.

TTH 02:00PM-03:20PM

FPH 108

SS-0267-1

Race, Science, and Disease in Tropical America

Jose Amador

This course will examine a variety of debates over race and disease since the introduction of slavery to the Americas, particularly in the tropical region that developed plantation-based agriculture. The course privileges, but is not limited to, the study of Brazil, Panama, Costa Rica, the U.S. South, and the Caribbean. While generally recognized as the first theater of European overseas expansion, tropical America is rarely considered as a total historical configuration. To facilitate drawing comparisons and connections, the first unit of the course will be devoted to a discussion of the geographical scope and the major theoretical concepts surrounding the study of race and disease. Following this discussion, we will concentrate on five topical units that trace the flow people, medical theories, and racial ideologies across these societies. Themes and case studies include the importance of disease and slavery to the Latin American revolutions; the role of public health campaigns in state formation and the rise of U.S. imperialism; the use of disease metaphors to promote national whitening; the influence of scientific racism in shaping the African diaspora; the relation of medicine, eugenics, and anthropology in animating national reform projects; and the influence of medicine in the anthropology of tropical America.

W 02:30PM-05:20PM

FPH WLH

SS/HACU-0269-1

Gold, Lead, and Gunpowder: Knowledge and Power in the Renaissance

James Wald

The era of the Renaissance and Reformation (c. 1350-1550) witnessed the rise of cities and commerce, the introduction of printing and firearms, the growth of the state, stunning innovation in the arts, scholarship, and sciences,

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bloody struggles over religion, and the European colonization of the globe. Crucial to many of these developments was the struggle to acquire and control knowledge, generally contained in texts--increasingly, printed ones. We will thus pay particular attention to the role of communication and the history of the book in shaping the origins of modernity. The course devotes equal attention to primary sources and secondary literature, introducing students both to the early modern era and to the discipline of history itself. A core course in history, social science, humanities, and cultural studies.

MW 10:30AM-11:50AM

FPH ELH

SS-0272-1

U.S Imperialism and Hawai'i

Lili Kim

Even though Hawai'i is often referred to as the "Paradise on Earth," the history of Hawai'i is rife with contentious imperial ambitions of the United States. This course examines the history of U.S. annexation of Hawai'i as a case study of U.S. imperialism. We will examine the history of the rise and fall of the Hawaiian Kingdom, the illegal overthrow of the Hawaiian monarchy, the establishment of Hawai'i as a U.S. territory, and finally the current status of Hawai'i as the 50th state of the United States. Topics include the role of Christianity and American missionaries in introducing capitalist economy in Hawai'i, Native Hawaiian resistance to American annexation, indigenous land struggles as a result of urbanization and U.S. military expansion after annexation, new colonialism of Asian settlers in Hawai'i, revitalization of Hawaiian culture, and contemporary Hawaiian sovereignty movements. Through a variety of primary sources (court cases, diaries, memoirs, letters) and secondary sources (scholarly books, articles, documentaries, films) students will critically examine how U.S. imperialism manifested itself in Hawai'i and imposed American geopolitical and economic interests on the sovereign people of Hawai'i. This course (or an equivalent) is a prerequisite for a January term trip to Hawai'i in which we will engage with various local activists, scholars, and artists to further understand and experience the history and culture of Hawai'i.

W 06:00PM-09:00PM

FPH 101

SS-0273-1

Interrogating Nationalism

Vivek Bhandari

This course explores the history of nationalism, and the predicaments confronting nation-states in our globalizing world. By situating nationalism within an elongated time frame, it will address how multicultural societies all over the world grapple with questions of citizenship, democratic rights, political freedom, and sovereignty. It has been argued that different conceptions of identity (ethnic, linguistic, religious, etc.) are weapons in battles over resources, peoples' understanding of the global marketplace, and the state. The themes addressed in this course will help students better grasp the political choices available to individuals today. A large number of Hampshire faculty members, drawn from the different schools, will collaborate in the teaching of this course.

TTH 12:30PM-01:50PM

FPH WLH

SS-0290-1

IP

Migration, Exile, Diaspora, and Citizenship

Abraham Zablocki

What are the causes and consequences of the unprecedented circulation of people in the world today? How do people in motion adapt to the changing social, cultural, and political contexts in which they find themselves? What economic, religious, and political motivations underlie new transnational paradigms of mobility? How have culture and identity been deterritorialized as a result, leading to complex hybrid social formations? How are people in motion resisted by entrenched power structures through bureaucracy, media, and racialized politics? How do refugees, exiles, and diasporic communities define themselves in relation to imagined and constructed nationalisms? What role does citizenship play as a signifier of belonging and a space of political contestation? In order to answer these questions, this course examines the anthropological literature on migration, exile, diaspora, and citizenship. Case studies will be drawn from a range of societies around the world. This course cannot be used to fulfill Division I distribution requirements. First year students only by instructor permission.

M 01:00PM-03:50PM

FPH 107

SS-0295-1

Afro-Latino Musical Cultures

Wilson Valentin

As the popularity of various Spanish-Speaking Caribbean musical genres garner global and local popularity, a body of literature documenting and analyzing them has also developed. Yet, the participation and documentation of these musical

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forms have often been accompanied and constituted by colonial images and perspectives that portray Latina/o communities and their music as uncomplicated, hot, and infectious. In addition, popular music performed by Caribbean Latinos in the Diaspora are mistakenly identified as wholesale adoptions and replications of prior historical forms, obfuscating their social and artistic agency to redefine and recreate. This course will attempt to complicate these 'tropical' and simplistic discourses and representations by engaging in a historical and cultural studies analysis of various Afro-Latin@ musical genres of the circum-Atlantic Caribbean and its Latina/o Diaspora, including salsa, merengue, bomba, plena, boogaloo, Latin jazz and rap. While a central purpose of this American Studies seminar is to gain an understanding of these Caribbean-originated musical genres, a secondary, but equally vital perspective, is to understand how these genres developed within complex and overlapping worlds of blackness and Latinidad, shaped by what Joseph Roach calls the circum-Atlantic. In order to gain an intellectual appreciation of the circum-Atlantic, the readings are historically interwoven, providing a window to epistemologically pass through and experience how musical genres unfold diasporically within this Atlantic framework. Doing so, we depart from sites of authenticity, and emphasize how the Atlantic basin serves a matrix of various sections and regions exerting equal influences that (re)define social and performance spaces, cultural practices, and communities.

W 06:00PM-09:00PM

FPH 107

SS-0299-1

IP

China Project Seminar

Kay Johnson

This course is for students who are planning to go on the Hampshire College China Exchange semester-long program. The main purpose of this course is to prepare students for the independent study projects that they will pursue while in China. Each student will choose a research topic on contemporary China and spend the semester doing secondary research and writing a research paper on this topic. Class readings and discussions will be tailored to the students' project topics. Throughout the semester students will share their research with each other and read drafts of each others' papers. The final research paper will serve as preparation for more advanced independent study on the same or a related topic while in China, under the supervision of one of the Chinese scholars affiliated with our exchange institutions in China. Various issues concerning living and studying in China will also be discussed during this course. Students returning from China may also use this course as a forum for writing up and discussing the work they did while in China. This course will meet Weds. 3:00-5:30. Instructor permission is required.

W 02:30PM-05:30PM

FPH 103

SS-0303-1

PR

American Hegemony and Global Politics in the 21st Century

Jon Western

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

M 02:30PM-05:20PM

FPH 105

SS/NS/HACU/IA/CS-0304-1

IP

Mentored Independent Projects

Herbert Bernstein

The Mentored Project course is a pilot program. First-semester Division III (senior thesis) students are paired with third-semester Division I (liberal studies) students based on similar academic interests. The Division IIIs mentor the Div. I students in independent projects over the course of the semester. They work with their partners to identify a specific topic of study, hone the Division I students' interests into a feasible project, and then design, implement, execute and revise that project. In addition to meeting weekly with their partners, the Div. IIIs attend a weekly meeting with the instructor to report on their Division I students' progress and to get help, advice and support from the group. The Division III students also do unifying readings (a book a month) on teaching through project-based learning and on the nature of modern knowledge/creative work. The Division III student mentors are expected to check in with the teaching assistants on a regular basis with concerns and problems that they may encounter.

W 02:30PM-05:30PM

CSC 121

SS-0311-1

PR

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PR = Prerequisites required; IP= Instructor Permission required

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.

W 01:00PM-03:50PM

FPH 108

SS-0312-1

PR

Ethnography in Educational Spaces: Representing Youth and their Learning Environments

Kristen Luschen

In recent history, feminist, postmodern, and postcolonial theorists have raised important questions about the practice of ethnographic research with regard to representation, voice, and the relationship between researcher and participants. This course will engage debates about researching and representing cultures, with a particularly critical lens on the practice of conducting ethnographic research in educational spaces and with/for/on young people in them. Participants will analyze theoretical, methodological, and qualitative scholarship as well as read and critique the work of other participants in the course. This course will provide a forum for students to become familiar with qualitative methods as well as to examine methodological questions currently generating debate. Enrollment in this course is open to Division III students whose project incorporates fieldwork concerning young people and their educational/community spaces. Each participant will be expected to present and workshop at least one writing selection during the semester.

TH 12:30PM-03:20PM

FPH ELH

SS-0399-1

IP

Perspectives on Time

Lester Mazor

The elusiveness, mystery, and significance of time have fascinated novelists and philosophers, physicists and historians, musicians and psychologists, to name only a few. This seminar will explore time from the different angles of vision brought to it by its participants, whatever the field in which they have been working, and through the exploration of central texts, which in some cases may be films, pieces of music, or dance. Among those we may consider are Chaplin, *Modern Times*; Cipolla, *Clocks and Culture*; St. Augustine, *What is Time?*; Einstein, *Relativity*; Thompson, *Time, Work-Discipline, and Industrial Capitalism*; Mann, *The Magic Mountain*; and Borges, *Funes, The Memorios*. The seminar will meet once a week for a pot-luck dinner and two and one-half hours of discussion; enrollment limit 15 with instructor permission. Prerequisite: Advanced students only.

W 05:00PM-08:00PM

FPH 106

SS-114T-1

FY

Global Resource Politics

Michael Klare

An examination of the international politics arising from disputes over the ownership and exploitation of vital natural resources, especially oil, water, and land. The course will consider the powerful forces being brought to bear on the world's resource base, including population growth, globalization, unsustainable consumption, and climate change. It will also examine the various ways in which states, corporations, and civil society groups are responding to contemporary resource disputes. Each student will select a particular resource issue to study in depth. PRJ, PRS, REA, WRI

MW 10:30AM-11:50AM

FPH 103

SS/HACU-120T-1

FY

The Fictional Child

Rachel Conrad, L. Brown Kennedy

This tutorial will explore the representation of children in fiction written for adults, psychological writings about children, texts for child readers, and samples of children's own writing. Our topics will include the role of language, symbols, and fantasy in children's developing sense of themselves as actors in the world; and the emergence of self in the contexts of family and community, including situations of violence and cultural conflict. After an initial unit on the picture book focusing on works by Maurice Sendak, Ezra Jack Keats, and Chris Van Allsburg, we will move on to fiction for older child

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readers and adults by writers such as Mildred Taylor, Roddy Doyle, Toni Morrison, and Thuy Le, as well as selections from psychological theory and research. MCP PRS REA, WRI
MW 10:30AM-11:50AM FPH 108

SS-122T-1 **FY**

What is Psychology?

Lourdes Mattei

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

TTH 09:00AM-10:20AM FPH 104

SS-130T-1 **FY**

Farming In America

Robert Rakoff

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

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

SS/IA-136T-1 **FY**

Exploring the City with Children: An Introduction to Urban Studies and Creative Drama

Natalie Sowell, Myrna Breitbart

What can we learn from children about the issues and spaces that impact their lives in the city and about the futures they imagine for themselves? In what sense can the urban environment become a creative resource for learning, and what kinds of interactive methods can be used to explore the city with children and youth? How can 'creative drama' (a form of drama in which participants are guided by a leader to imagine, enact, and reflect upon their experience) be used as a tool to empower young people to share and expand their knowledge of the city? This tutorial will introduce students to the literatures and participative methodologies of urban studies and creative drama as we explore the lives of urban youth and their potential role in effecting change. No previous knowledge of the city, social issues or drama is necessary. Learning goals: EXP, MCP, PRJ, PRS, REA, WRI.

MW 10:30AM-11:50AM FPH 107

SS-156T-1 **FY**

Culture and Imperialism

Vivek Bhandari

More than three-quarters of the world's population have seen their lives transformed by imperialism and the experience of colonialism. It is easy to see the impact this has had on the political and economic transformations of the past two centuries, but the degree to which these have effected the perceptual frameworks of world's population is less evident. This course will address the ways in which modern perceptions and attitudes are connected to their history of imperialism. Combining the study of empire with the concept of culture helps us to introduce the issue of power, and in turn, forces us to address the ways in which empire is not only a political ideology of domination, but also a cultural formation. This course will study the history of economic exploitation and political domination that characterized the colonial world, the forms and effects of colonial rule, and the ways in which colonial and post-colonial cultures respond(ed) to and resist(ed) imperialist hegemony. Chosen with a comparative framework in mind, readings and films used in the course will address the ideas, images, representations, and history of imperialism in different parts of the world. MCP, PRJ, PRS, REA, WRI

TTH 09:00AM-10:20AM FPH 103

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SS-176T-1 **FY****Writing World War II**

Aaron Berman, William Ryan

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

WF 10:30AM-11:50AM

FPH 106

SS-179T-1 **FY****The Battle Between Science and Religion in Sexuality and Reproduction**

Marlene Fried

This course will explore contemporary debates over religion v. science as they are occurring in the areas of sexuality and reproduction. Questions asked will include: What is 'junk' science and is it in the eye of the beholder? How does one identify and counter pseudo scientific claims? Can science be distinguished from ideology? Issues to be investigated include: the FDA's refusal to approve over the counter distribution of Emergency Contraception; claims that abortion is linked to breast cancer and post-traumatic-stress disorder; the removal of information about condoms and HIV/AIDS prevention from the CDC website; the effectiveness of abstinence-only sexuality education; objections to stem cell research. We will look at these issues in the context of broader societal debates such as that over creationism v. intelligent design and challenges to claims about the objectivity of science. Finally, we will examine viewpoints which offer alternatives to the polarization. Requirements: participation in class discussion; completion of short essays based on the readings; a research paper or project. REA, WRI, PRS

TTH 09:00AM-10:20AM

FPH 106

SS-1IND-1

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

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

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.

WRITING PROGRAM (WP)

WP/IA/HACU-0103-1

Introduction to Writing

William Ryan, Ellie Siegel

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

WF 01:00PM-02:20PM

GRN WC

WP/HACU/IA-0103-2

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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

WF 01:00PM-02:20PM

EDH 1

WP/IA/HACU-0199-1

High Spirits: Reading & Writing About Spiritual Experience

Deborah Gorlin

The age-old search for the Divine, the Sacred, the Great Spirit, the Source, the Goddess, the Ancestors, among other names, has been the subject of countless literary texts, whether it is the Buddhist-inspired poetry of the Beats, the gothic Catholicism of Flannery O'Connor's short stories, the visions of Black Elk, the confessions of Augustine. In this analytical and creative writing course we'll examine varieties of spiritual experience as they are represented in both past and present literature, including poetry, fiction, memoir, and biography. You'll be asked to do all sorts of writing pertinent to the topic: close readings and literary analyses of texts, personal essays and memoirs based on your own spiritual encounters, and out-in-the-field non-fiction pieces. EXP, MCP, PRS, REA, WRI

TTH 12:30PM-01:50PM

GRN WC