

SPRING 2006 COURSE DESCRIPTIONS

January 26, 2006

Complete up-to-date information can be found on [TheHub](#)

COGNITIVE SCIENCE

CS-0108-1

Was Darwin Right?

Kathryn Lord;

How did the diversity of life as we know it get here? Was Darwin really right? Was Lamarck really wrong? Is evolution still a solid theory? What about natural selection? Darwin published "The Origin of the Species" in 1859, almost a century before DNA was discovered. How has our understanding of evolution and natural selection changed since then? Are there any alternative scientific explanations? How has the question of intelligent design affected scientific inquiry in this area? In this class we will focus on Darwin's theory of evolution as well as alternative hypotheses of his day. We will then trace the path of these ideas through to present day and see where the theory of evolution currently stands.

Evaluations will be based on participation preparedness, several response papers and a major final paper. QUA REA WRI

TTH 10:30AM-11:50AM

ASH 112

CS-0121-1

Artificial Life

Jaime Davila;

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

TTH 10:30AM-11:50AM

ASH 126

CS-0138-1

How Memory Does, and Doesn't, Work

Rhiannon Hart;

Why is it that you can remember the name of your first boy/girlfriend, but not the one you dated a couple of months ago? What is the effect of removing certain parts of the brain on the ability to remember? What other abilities make memory better or worse? We will explore how memory works, both when it is successful and when it is not. We will consider what can cause memory failures, as well as what we can do to improve our memories. Finally, we will consider the various types of memory. REA, PRS, WRI

TTH 10:30AM-11:50AM

ASH 111

CS-0139-1

Animal Cognition

Mark Feinstein;

Do non-human animals have minds? If so, are they anything like human minds? Can animals plan, remember, solve new problems, experience emotions? In this course we will explore cognition and behavior in a wide variety of species -- vervet monkeys, bottle nosed dolphins, crows, sheep, honeybees and more -- from the joint perspectives of cognitive science, animal behavior and evolutionary biology. Students will read a series of papers from the professional scientific literature, and develop a final project (a research paper or experiment) of their own choosing. PRJ, QUA, REA, WRI

MW 10:30AM-11:50AM

FPH 101

CS-0151-1

DR

Positive Psychology

Theo Dawson-Tunik;

The field of positive psychology (the study of positive psychological traits and outcomes) is receiving a great deal of attention these days, and not all of it is positive. In this course, students will take a critical perspective on this field as they explore the growing literature on topics like flow, adult cognitive development, emotional intelligence, and successful intelligence. Evaluations will be based on quality of participation and preparedness, a series of response papers, and work on a final project. This course satisfies distribution requirements for the School of Cognitive Science. PRJ, PRS, REA, MCP

CS-0153-1

Language and Computers

Nathan Vaillette;

The ability to deal with human language is a crucial factor in the usefulness of computers in the world at large. Technology has developed in the past decades which allows computers to e.g. search texts on the internet, check spelling and grammar, translate between languages, understand and produce speech, aid foreign language learning, filter spam email, and communicate with humans interactively---though not always entirely satisfactorily. In this course, we will get an understanding of how some of these applications work. We will also consider the limitations of computers' powers in dealing with human language and what kinds of problems we may never be able to solve adequately. REA, WRI, QUA

MW 02:30PM-03:50PM

ASH 126

CS-0167-1

The Cell Phone

James Miller;

For most college-age students, a cell phone is many things: a portable telephone, a means to access the Internet, an entertainment device, a personal accessory, a watch/calendar - in short, indispensable. This course will explore how such a situation has come to be. Working as a research team, students will address a range of questions about the cell phone, and construct a website that makes available our findings. We will ask about the cell phones' technological nature and development; the seed and pattern of its adoption; differences in usage across age groups, gender and class; health and safety concerns; its relative significance in First and Third World countries; its steady transformation from mere telephone to multi-service communications instrument; its relationship to the larger world of digital networks, etc. Students should possess intellectual initiative, be ready to work in groups and carry out substantial secondary research. PRJ, REA, WRI, PRS, MCP

TTH 02:00PM-03:20PM

ASH 222

CS-0174-1

Computer Animation I

Christopher Perry;

This course will introduce students to the production of animated short films with the tools and techniques of three-dimensional (3D) computer graphics. Readings and lectures will cover the theoretical foundations of the field, and the homework assignment will provide hands-on, project-based experience with production. The topics covered will include modeling (the building of 3D objects), shading (assignment of surface reflectance properties), animation (moving the objects over time), and lighting (placing and setting the properties of virtual light sources). Regular attendance is expected, and due to the large amount of material being covered, additional workshops outside of class may be scheduled. Some familiarity with computers, camera-based image production (photography, film/video), geometry, and trigonometry is plus. This course satisfies distribution requirements for the school of Cognitive Science. PRJ, EXP

MW 10:30AM-11:50AM

ASH 126

CS-0203-1

DR**The Meanings of Literacy**

Jane Ashby;

What does it mean to be literate in our society today? What types of literacy have been important in the past? How is our construct of literacy linked to class, gender, and cultural expectations? What are the costs of limited literacy? Students will examine the types of literacy we use on a daily basis, and explore the economic, political, and cultural implications of illiteracy by keeping a journal, participating in group projects, and pursuing a research plan that culminates in a final paper. This course satisfies distribution requirements for the school of Cognitive Science. MCP

MW 04:00PM-05:20PM

ASH 111

CS-0211-1

DR**Special Education in American Public Schools**

Rhannon Hart;

Whether due to an increase in our understanding of teaching methods and the varied experiences and backgrounds that people come from, or due to a change in the nature of who makes up American students, children enter school with more assorted needs. How does the American school system deal with the different needs of a diverse population? In what ways is it adequate, or exceptional? In what ways can it be improved? We will consider these and other questions having to

do with improving the educational experiences of today's students with special needs. This course satisfies Division I distribution requirements. REA, PRS, WRI, PRJ, MCP

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

CS-0214-1 **DR**
Intellectual Development

Theo Dawson-Tunik;

In this course, students will be introduced to a variety of approaches to the psychological study of intellectual development, including socio-cultural, cognitive, and neurobiological perspectives. First, students will explore what psychologists mean by intellectual development and review some of the current approaches to research in this area. Then, students will develop a limited set of research questions. These questions will frame activities and readings for the remainder of the semester. This is an intensively interactive course. Class participation and preparedness are critical to its success. Evaluations will be based on quality of participation and preparedness, a series of reports, and work on a final group project. This course satisfies distribution requirements for the school of Cognitive Science. PRJ, PRS, RA, MCP

MW 02:30PM-03:50PM ASH 222

CS/SS-0219-1
Knowing and Transforming Environments with Children and Youth

Laura Wenk; Myrna Breitbart

How do young people make sense of their environments and how can environmental exploration create opportunities for children and youth to become critical learners and actors? Important learning occurs both inside and outside classrooms and schools, yet there is often little coordination of activities that take place in these different venues. With thoughtful consideration, one can build learning opportunities for youth that encourage their active participation in local research and the creation of more vibrant, healthy and just communities. This course explores the theory and practice of engaging young people in community-based projects that provide opportunities to assess and improve their natural and built environments, address social justice issues, and better understand themselves and their worlds. The course includes theoretical and practical components that are integrated in a project that requires a commitment of time outside the classroom, work in small groups and collaboration with community organizations.

MW 01:00PM-02:20PM FPH 105

CS-0220-1 **DR**
Educational Research Methods

Laura Wenk;

There are many opinions about how to improve teaching from kindergarten through college. Without evidence from research about the results of educational innovation, individual teachers and institutions are left with personal opinion and anecdotes to guide their curricular and instructional choices. Students in this course learn social science research methods that come from a variety of research traditions. Methods used include classroom observation, interview, survey, and assessment of learning outcomes. Students learn to search effectively for and read different kinds of primary research articles and to design and carry out a small research project in a classroom. The final project includes a paper and class presentation. This course satisfies distribution requirements for the school of Cognitive Science. PRJ, QU

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

CS-0223-1 **DR**
Computer Graphics Topics for Programmers

Christopher Perry;

This course will explore the theoretical and algorithmic foundations of two- and three-dimensional (3D) computer graphics. Students will read and discuss articles from the primary literature to inform their own independent project work. Topics that may be covered include: transformation hierarchies, interpolation, sampling and aliasing, projection, surface modeling primitives (polygonal, parametric, and/or subdivision), shading and shading languages, illumination models, rendering methods, deformation techniques, and procedural animation. Students will write standalone graphics programs and will also develop code within the architectural framework of existing 2D and 3D graphics applications. This course satisfies distribution requirements for the school of Cognitive Science. Prereq: Data Structures, Calculus, C or C+ knowledge highly preferred but not necessary. PRJ, PRS, QUA

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

CS-0237-1 **DR**
Theory of Language

Nathan Vaillette;

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

TTH 12:30PM-01:50PM

ASH 222

CS-0251-1

Teaching English to Speakers of Other Languages Practicum

Caroline Gear; Alexis Johnson

This practicum is a continuation of the fall semester TESOL course (CS151). In addition to observing classes, learners plan and teach English classes to students at the International Language Institute. 2 classes are observed and processed by the trainees. Monthly workshops deal with issues arising in the classroom and meet on the following Wednesdays at 2:30: February 8, March, April 5 and May 3. Learners keep a teaching log and write a final paper on their growth as a teacher. Learners are also responsible for a final project - the presentation of a teaching point. Instructors are the Executive Director (Alexis Johnson alaxis@languageschoolusa.org) and the Director of Programs (Caroline Gear caroline@languageschoolusa.org) of the International Language Institute of Massachusetts.

W 02:30PM-05:20PM

FPH 103

CS-0256-1

DR

Topics in Moral Psychology

Ernest Alleva;

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

MW 04:00PM-05:20PM

ASH 222

CS-0257-1

DR

Political Culture

James Miller;

Every society offers public rituals, formal instruction and places of sacred memory whose purpose is to foster a common political identity like citizenship or nationalism. Some of these devices appear natural and timeless; others are obviously invented. Some exist in peaceful periods; others are meant to galvanize people for warfare. This course will examine such expressions of political culture as history textbooks, both here and in Europe, where they are intended to promote harmony among former enemies; children's literature under the Nazis; American monuments and civic ceremonies; and recent attempts to create "democratic citizenship" in post-communist Central Europe. Students will write a series of short essays, carry out a group project and write a final paper. This course satisfies distribution requirements for the school of Cognitive Science. PRJ, PRS, REA, WRI

MW 01:00PM-02:20PM

ASH 222

CS/SS-0258-1

Storytelling, Mind and Culture

Philip Kelleher;

This course will explore the relationship between mind and culture through the study of storytelling from evolutionary, developmental, cognitive, and cultural perspectives. Some of the questions the course will address are: What role did storytelling play in the evolution of mind and culture? How do storytelling abilities develop in young children, and how do these abilities contribute to a child's cognitive and social development? Do metaphor and story represent fundamental ways in which the mind works, and do narrative thinking and scientific thinking constitute distinct modes of thought? What do various and diverse forms of storytelling reveal about how mind and culture influence one another? The course will examine recent work in psychology, biology, and anthropology that attempts to answer these questions. Students should have taken at least one course in psychology, anthropology, or evolutionary biology. Students will complete a series of short papers and a longer, final project. This is a course in the Culture, Brain, and Development Program.

TTH 12:30PM-01:50PM

FPH 104

CS/SS-0277-1

Culture Brain and Development: Emotion

Jane Couperus; Laura Sizer

This course will explore biological, psychological, philosophical and anthropological approaches to emotion. We will explore several fundamental questions about emotion through the multidisciplinary examination of a small set of case studies. The questions that we will explore include: What is emotion? What role do emotions play in development? How can we integrate or reconcile emotion research in different disciplines in ways that further our understanding of these phenomena? We will address these questions through case studies involving such emotions as fear, shame, and love, as well as emotions considered culturally specific. In this course, students will develop an understanding of various methodological approaches, learn to critically evaluate various sources of information while recognizing their unique contributions, learn to integrate knowledge across disciplines, and cultivate an understanding of the dynamic interaction of culture, brain, and development as they relate to our understanding of emotion. This is a course in the Culture, Brain, and Development program.

TTH 12:30PM-01:50PM

FPH 107

CS-0278-1

Sex on the Brain: Gender, Sex and Biology

Jane Couperus;

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

MW 10:30AM-11:50AM

ASH 222

CS-0279-1

DR

Cognition and Behavior of Domesticated Animals

Mark Feinstein;

Domesticated animals -- agricultural livestock such as sheep, cattle, pigs and chickens, as well as companion animals like dogs and cats -- are of deep importance to human society. The primary focus of the course is on how domestication shapes the mental and behavioral characteristics of these animals. We will also explore related issues in human-animal interaction, animal welfare and agricultural practice. Learning, biological development and evolution will be central themes, and we will also undertake a comparative study of the wild counterparts of domesticated animals. Students will critically read and discuss a wide range of scientific literature in cognitive science, animal behavior and evolutionary biology, and design and carry out original research utilizing the resources of the Hampshire College Farm Center. Prerequisite: Previous coursework or strong background in cognitive science, animal behavior/cognition, evolutionary biology or related areas. This course satisfies distribution requirements for the school of Cognitive Science. PRJ, QUA

WF 01:00PM-02:20PM

ASH 221

CS-0289-1

DR

Multi-Agent Systems

Jaime Davila;

Intelligent agents are entities that can perform tasks on behalf of a user in a somewhat autonomous way. Some applications of agents are intelligent Internet searching, game playing, disaster rescues, and others. During this course we will explore issues about agents such as theoretical foundations, planning, communication, error recovery, learning, design, knowledge representation, decision making, and programming. A programming platform will be provided for students to implement multi-agent systems. This course satisfies distribution requirements for the School of Cognitive Science. Prerequisite: A semester of computer programming experience. QUA, PRJ, PRS

WF 01:00PM-02:20PM

ASH 126

CS-0335-1

Topics in Cognitive Science

Neil Stillings;

This course is appropriate 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 areas for potential 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. Instructor permission is required.

W 02:30PM-05:20PM

ASH 221

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

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

-

CS-3IND-1

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-0103-1

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

Introduction to Writing

Deborah Gorlin;

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

TTH 10:30AM-11:50AM

GRN WC

HACU-0106-1

Introduction to Architectural Design

Harry Kendall; Joan Krevlin

This studio course will explore basic principles of two and three-dimensional design through a series of short creative exercises, supplemented by readings and group discussions. The initial exercises will be concerned with issues of composition, materiality and meaning. Gradually, "real-world" constraints related to functionality, constructibility and environmental performance will be added. Students will develop skills in observation drawing (freehand and drafting), model-building, presentation and (above all) design. The course is appropriate for those with little or no prior design experience, technical knowledge or drawing background, and will require a considerable amount of out-of-class time for design work. EXP, MCP, PRJ., PRS, REA

M 09:00AM-11:50AM

EDH 3

HACU-0108-1 **V1**

Introduction to Media Production

Michele Turre;

This course explores the practice of photography as inflected by digital imaging technologies. As digital imaging appropriate and transforms 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. We will also examine a broad spectrum of the contemporary visual domain, from fine art photography and commercial media, to interactive models and collaborative culture. Studio assignments encourage the development of personal content while advancing camera and software skills. Student's photographic work will be presented on-screen and

online (no printed output is involved). Access to computers and software will be provided, but students must have their own digital cameras. Readings, slide lectures, discussions, and short written assignments will provide a context for studio work and for regular in-class critiques. EXP, PRJ, PRS, REA.

M 01:00PM-02:20PM ASH 126
W 01:00PM-02:20PM ASH 111

HACU-0111-1

Book Arts

Sami Keats;

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

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

HACU-0114-1

Modern Dance II: Advanced Beginning Modern Dance

Rebecca Nordstrom;

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 02:30PM-03:20PM MDB MAIN

HACU-0115-1

Contact Improvisation

Cathy Nicoli;

Contact Improvisation is a duet movement form. Two people move together playing in a physical dialogue, communicating through the language of touch, momentum, and weight. Basic skills such as rolling, falling, spiraling, playing with balance, counter-balance, jumping, and weight sharing will help guide our exploration. Safety, communication, and sensory awareness will be emphasized. Classes will combine improvisational explorations with skillwork in a supportive and focused environment. EXP

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

HACU-0117-1 **U.5**

Group Improvisation: Exploring Creative Dance

Griff Goehring;

Dance Pioneer Barbara Mettler said, "To create means to make up something new." In this course students will experience the elements of creative dance through a series of improvisations and directed exercises based on Mettler's unique approach to dance. This is an approach that challenges students to continuously find new ways to express themselves in movement while maintaining relationships to the other dancers. Based on the principle that dance is a human need, this work invites people of all ages and abilities to come together in movement and to make dance an element of their lives. EXP

F 09:30AM-12:30PM MDB MAIN

HACU-0148-1 **U.5**

Art and Exile

Karen Koehler; Rachel Rubinstein

This course will explore the changing representations of exile in visual art, architecture, literature and film. We will unpack the shifting meanings of exile, displacement, and diaspora as experience and metaphor in the context of modernity, as well as discuss relationships between imagined/remembered homelands and transnational identities, language loss, bi- and multilingualism and translation, alienation, difference, and memory as they are expressed by diverse artists in exile. We will cover a range of eras, places, and genres; from Chagall and Duchamp to Dali and Gropius, from Gertrude Stein to Salman Rushdie to Marjane Satrapi. We will explore questions of national and ethnic identity, cultural and linguistic heritage, and community and personal memory, as we investigate both the actual and imagined positions of the exile. Expectations include a series of progressively more complex papers and presentations. This course will incorporate a series of public lectures and panels on the topic of art, exile and memory. Learning goals: MCP, PRJ, PRS, REA, WRI

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

HACU-0151-1 **H.5**
HACU-0151-1IA-0151-1

Making Dances: Composition I

Rebecca Nordstrom;

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 function 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. Learning goals: EXP, PRJ

MW 04:00PM-05:20PM MDB MAIN

HACU-0161-1 **U.5**

The English Bible

Alan Hodder;

The English Romantic, William Blake, characterized the Bible as "the Great Code of Art," an observation that finds repeated illustration throughout the Western literary tradition from medieval mystery plays to the latest fiction of Toni Morrison. By the same token, biblical stories form the bedrock of the scriptural traditions of Christians, Muslims, and Jews the world over. What are these stories that have so captivated readers for over 200 years? Why has the Bible had such an immense religious and imaginative appeal? This course introduces students to the full range of biblical literature from the stories of Genesis to the life and times of Jesus of Nazareth. While the course emphasizes literary features of the Bible as it has been rendered in English, we will also consider important religious, moral, and theological implications. Among the biblical texts considered will be the foundational stories of Genesis and Exodus; the books of Joshua, Judges, and Ruth; the stories of David and Kings; the Book of Job and the Song of Solomon; the prophets Isaiah and Ezekiel; New Testament gospels; Acts of the Apostles; and the Book of Revelation. REA, WRI, PRS, PRJ

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

HACU-0162-1

Questioning the Self

John Drabinski;

If philosophy is concerned with how we ought to live, and what we can hope for, then we must clarify the nature of the being who lives and hopes: the human person, the self. Who am I? What does it mean to engage in self-reflection? What do I see, what do I examine when I turn my attention to my self? These questions will guide our critical reading of important and interesting thinkers. The course will begin with two classic accounts of self-examination: Socrates in *Apology* and G.W.F. Hegel's master-slave dialectic in *Phenomenology of Spirit*. Our subsequent readings of W.E.B. DuBois, Frantz Fanon, Julia Kristeva, and Octavia Butler's novel *Kindred* will push at the limits of Socrates and Hegel, underscoring the immense complexity of self-examination. Questioning the self, as we shall see, immerses us in bodies, languages, and various senses of history. MCP, PRS, REA, WRI

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

HACU-0171-1

Philosophy, Relativism and Truth

Christoph Cox;

Is there such a thing as "objective" or "absolute" truth? Or is everything "relative" - to a particular individual, culture, language, or conceptual scheme? What is truth, anyway? In this course, we will examine the nature of truth, knowledge, and value and consider a range of challenges to the idea of "objective" or "absolute" truth. We will begin by considering solipsism, skepticism, and subjective idealism and then spend most of the semester discussing various forms of relativism (conceptual, epistemic, ethical, cultural, aesthetic, etc). Drawing upon texts from early Greek philosophy through contemporary Anglo-American and European philosophy, we will try to sort out strong from weak arguments for various versions of objectivism and relativism. PRS, REA, WRI

TTH 12:30PM-01:50PM FPH 102

HACU-0177-1

Body, Movement and Architecture: An Investigation into Cinematic Theory & Spatial Experience

Timmy Aziz;

This course is an introduction to critical thought on architecture and the experience of space, focused on the common interest in movement shared by the disciplines of Cinema and Architecture. The objective of the course is to lead

students to develop new concepts of spatial experience and individual approaches to architecture by deliberately displacing and / or borrowing concepts from cinema. In the process, students will be introduced to radical, critical and poetic reflections on architecture. Much like a studio, the emphasis here is on making: the students will be accountable, principally, to making their own framework for spatial analysis rather than to the rote learning of existing ones. We will explore the body, movement and space by taking a close look at what we mean by 'spatial experience' and the implications of that meaning for architecture. The class will examine topics such as frame shot, montage, image types and duration. Readings will include Heidegger, Benedict, Pönte, Deleuze etc. and assignments will include an analysis, in essay form, of films watched in class. Students will be asked to propose their own frameworks for analyzing, describing and thinking about space. They will identify a space, a contemporary building, or a significant text on architecture to investigate. Each student will present their findings in a written essay and a seminar presentation at the end of the semester. Other class activities to be organized will include field trips & guest lectures. Evaluations will reflect both the creativity and discipline with which they articulate their ideas as well as an understanding of the core materials of the reading. EXP, MCP, PRJ, PRS, REA, WRI

TH 02:30PM-05:20PM

FPH WLH

HACU-0178-1 **U.5**

Media Studies: Advertising and Society

Bethany Ogdon;

Advertising functions as a constant visual and verbal backdrop of our everyday lived experience -- endlessly selling not only products, ideals, and dreams, but frameworks of meaning as well. The primary goal of this course is to provide students with the analytical tools necessary for becoming more consciously critical readers of the advertising environment within which we live. We will examine the history of advertising and the rise of consumer culture in the United States, paying particular attention to contemporary transformations within the advertising industry. We will also look at how advertising practices determine, inform, and/or shape the issues, values, and anxieties that now predominate in American society. What is the contribution of advertising to the current cultural zeitgeist, to the ways in which we imagine ourselves, others, and the world in which we live at the end of the 20th century? Learning goals: MCP, PRS, REA, WRI

TTH 10:30AM-11:50AM

FPH ELH

HACU-0179-1

Ancient Greek and Indian Drama

Robert Meagher;

This course offers an introduction to the theatrical tradition of ancient Greece and India, arguably the two oldest (21/2 millennia) theatrical traditions in the world. A grounded case can be made for historical links between these two traditions; and, intuitively, their many intriguing similarities are quite immediately compelling. Readings include selected plays by Aeschylus, Sophocles, Euripides, Aristophanes, Menander, Bhasa, Kālidāsa, and King Shudraka. Special attention is paid to the historical context of each play and to considerations of staging, ancient and modern. MCP, PRJ, REA, WRI

MW 01:00PM-02:20PM

FPH ELH

HACU-0180-1 **U.5/L.5/C.5/H.5**

Introduction to Cultural Studies

Eva Rueschmann;

This course presents an introduction to the theory and practice of cultural studies, an interdisciplinary field of inquiry, which analyzes the complex intersections between culture, identity, ideology, media, art, politics and social power relations. Focusing on culture as "signifying practices," we will examine the ways in which various cultural texts (e.g. popular film, television, advertising, photography, travel, fashion) are produced, circulated and received within and across cultures. After an introduction to the central theoretical issues of cultural studies, definitions of high/low culture, identity and difference, representation, we will focus on different case studies of cultural criticism. These may include: reading contemporary television series as cultural commentary; film noir and popular culture; travel and tourism literature and postcolonial encounters; and fashion, identity and representation. REA, WRI, PRS, MCP

MW 10:30AM-11:50AM

FPH 102

HACU-0181-1

HACU-0181-1SS-0181-1

The Culture and Political Economy of Tourism

Laurie Nisonoff; Norman Holland

The globe is on the move; geographic borders are breaking down as people travel for work, for business, for pleasure, for knowledge. Using case studies, the course traces the history and economics of travel from the late 19th century to the present. Possible topics and sites include 19th-century New England as a traditional vacation destination -- anticipating

California and Florida; Cuba in the late 1920s, 1950s, and the present; ecotourism as a form of self-improvement; and immigration as tourism's other. These case studies will be addressed by using economic monographs, anthropological essays, short stories, travel journals, novels and films. During the second half of the semester, students will develop and present their own projects. REA, WRI, PRJ, MC

TTH 12:30PM-01:50PM

FPH 105

HACU-0182-1

Critical Reading, Critical Writing: The Essay as Form and Genre

Lise Sanders;

This writing-intensive seminar is designed to appeal to student with diverse interests who wish to learn a variety of methods or developing and improving college-level writing skills. The course will introduce students to the essay as a genre, identifying the rhetorical strategies of persuasion and argument used by essayists since the sixteenth century. We will discuss the use of individual experience as a method of analyzing society as a whole, and will consider the role of logic, wit, irony, and satire in creative and critical writing. Readings will begin with Montaigne and Bacon and will progress thematically, exploring the development of the periodical essay in the eighteenth century and the familiar essay in the nineteenth century, both of which remain influential forms. Themes to be addressed include family and personal history, identity, politics and cultural difference. In-class writing instruction will complement peer critique workshops to aid students in the process of drafting and revising their work. REA, WRI, PRS, EXP, MCP

TTH 10:30AM-11:50AM

EDH 5

HACU-0183-1

Music of India

Jayendran Pillay;

This course surveys North and South Indian traditions including classical, folk, temple, and film (pop) genres. By using examples from each of these genres, we will hope to glimpse at the diversity of musical expression offered by India, how that relates to their contextual settings, and what that may mean when considering issues such as identity, class, caste, ethnicity, gender nationalism, ethics, perspectives (insider and outsider), ways of perceiving and making meaning of the world. MCP, REA

MW 10:30AM-11:50AM

MDB RECITAL

HACU-0188-1

SS-0188-1 HACU-0188-1

Ordering the World: The Organization of Knowledge from Gutenberg to Google

James Wald; Jeffrey Wallen

Although we take for granted the availability and organization of information, our situation is unique. Libraries are ancient, but why did new means of organizing information (such as the dictionary) evolve only a few centuries ago? Arranging knowledge is as philosophical as well as practical problem: not just "how can I find that?" but "what does the location mean?" Why were the titles of medieval books ambiguous? Why did a Chinese emperor commission a compendium of all human knowledge and a French king burn one? Could we live in the world of Borges's imaginary Chinese encyclopedia, whose classification of animals included "frenzid" and "having just broken the water pitcher"? Focusing on the rise of print and digital culture, we examine libraries, archive, dictionaries and encyclopedias, scientific classification, and hypermedia. Readings include historical documents, critical and theoretical texts, and works of literature. PRJ, REA, WRI A Center for the Book Course.

TTH 02:00PM-03:20PM

FPH 108

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 CLASS

HACU-0200-1 **TRCOM**
Karacabey Sinanoglu;

HACU-0205-1 **DR**
American Strings: Old Time and Bluegrass
Rebecca Miller;

This course focuses on American southern old-time string band music, bluegrass, and early country song. We will draw on cultural theory to explore the growth of these musics throughout the 20th century as well as the influences of African-American musical expression, gender, musical revivalism. We will consider old time and bluegrass both from an historical perspective and ethnographically as vital forms in communities today. The course will also include an off campus fieldwork/community project, weekly reading and listening assignments, several short written assignments, and a final paper. This course will also have a performance component: students will learn to play the music by ear and develop a repertoire of traditional song and dance music. Prior experience with old time and bluegrass is not necessary, but a basic working knowledge of one of the following instruments is required: fiddle (violin), banjo, guitar, upright bass, mandolin, harmonica, and other appropriate instruments. This course satisfies Division I distribution requirements. EXP, PRJ, PRS, REA, WRI
TTH 02:00PM-03:20PM MDB RECITAL

HACU-0206-1
HACU-0206-1SS-0206-1
Writing the Civil War
Susan Tracy; William Ryan

Historians agree that the American Civil War marks the birthing point of the United States as a modern nation, but that's about the end of any clear scholarly consensus. This course will explore the questions surrounding this pivotal conflict, beginning with the antebellum debates which consumed the public during the first part of the 19th century. From there we will turn our attention to the war itself and those swept up in it, including not only generals and soldiers, but also doctors and nurses, free blacks and slaves, immigrants and workers. We will also consider the war's aftermath and try to gain insight into the conflict's place in our collective memory. Our main source material will consist of the voluminous writing the conflict produced: letters, journals, diaries, and autobiographies; poetry, short stories and novels; and biographies and scholarly works. These forms of writing will also serve as models for our own written work. Since this is also a writing class, students will have at least one opportunity to present a piece for peer review. This course is eligible for Division I Distribution. MCP, PRS, REA, WRI

MW 01:00PM-02:20PM EDH 4

HACU-0207-1 **U.5**
Special Topics in Architecture: Poetic Structures of Space: The Body and Movement
Timmy Aziz;

This Five College studio architecture course will be an investigation of movement, space, and time in relation to inside and outside space. Assignments will explore architecture as a space-making practice rooted in each student's individual experience and will provide a reference point for subsequent research and design--the studio will be structured around fully integrating a diverse range of skills and interests. A major theme will be the crossing of boundaries between specialist and non-specialist language and concepts, and to develop a hybrid 'Outsider' discourse of architecture. We will critically engage with inventive rules of representing space, developing a dialectic of seeing and making space, and of analyzing & synthesizing space. The students' response will be an architectural intervention within a local urban fabric to meet a given program, to his or her most appropriate and yet most sophisticated ability. The course will include essay about architecture as well as an introduction to documentation collage, and inter-studio criticism. We will explore: spatial analysis in films, explorations of the structure of collage, site analyses of the poetic structure of space, and we will translate collage structures into architectural models. We will conclude with a study of the tectonic and material development of spatial concepts through the making of a set of drawings and another representational project to be determined by instructor and student. Readings will include: Heidegger, Bachelard, Deleuze, Berson, Eisentein, Benedict, Rowe, Allen, etc. Lab fee: \$120 will cover individual drafting equipment kits (students to keep), sketchbook, papers, and other project materials. Permission of instructor (during pre-registration see Michael Davis, Architectural Studies at Mount Holyoke or Karen Koehler, Architectural Studies at Hampshire).

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

HACU-0208-1
Introduction to Painting
Karacabey Sinanoglu;

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 HAU's Landscape: Words and Pictures, completed or concurrent.

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

HACU-0209-1 **V1&DCXL**

HACU-0209-1HACU-0209-2

Video I

Penny Lane;

Video I is an introductory video production course. Over the course of the semester students will gain experience in pre-production, production, and post-production techniques as well as learn to think and look critically about the making of the moving image. Projects are designed to develop basic technical proficiency in the video medium as well as the necessary working skills and mental discipline so important to a successful working process. Final production projects will experiment with established media genres. In-class critiques and discussion will focus on media analysis and image/sound relationships. There is a lab fee charged for the course. Prerequisite: 100 level course in media arts (Introduction to Media Arts, Introduction to Media Production, Introduction to Digital Photography & New Media, or equivalent)

W 01:00PM-03:50PM LIB B6

HACU-0209-2 **DCXL**

HACU-0209-1HACU-0209-2

Video I

Penny Lane;

Video I is an introductory video production course. Over the course of the semester students will gain experience in pre-production, production, and post-production techniques as well as learn to think and look critically about the making of the moving image. Projects are designed to develop basic technical proficiency in the video medium as well as the necessary working skills and mental discipline so important to a successful working process. Final production projects will experiment with established media genres. In-class critiques and discussion will focus on media analysis and image/sound relationships. There is a lab fee charged for the course. Prerequisite: 100 level course in media arts (Introduction to Media Arts, Introduction to Media Production, Introduction to Digital Photography & New Media, or equivalent)

W 01:00PM-03:50PM LIB B6

HACU-0210-1 **V1&DCXL**

HACU-0210-1HACU-0210-2

Film/Video Workshop I

Mary Patierno;

This course teaches the basic skills of film production, including camera work, editing, sound recording, and preparation and completion of a finished work in film and video. Students will submit weekly written responses to theoretical and historical readings and to screenings of films and videotapes which represent a variety of aesthetic approaches to the moving image. There will be a series of filmmaking assignments culminating in an individual final project for the class. The development of personal vision will be stressed. The bulk of the work in the class will be produced in 16mm format. Video formats plus digital image processing and non-linear editing will also be introduced. A \$50 lab fee provides access to equipment and editing facilities. Students are responsible for providing their own film, tape, processing and supplies. There are weekly evening screenings or workshops. Prerequisite courses include a 100 level course in media arts (Introduction to Media Arts, Introduction to Media Production, Introduction to Digital Photography & New Media, or equivalent and must be completed and not concurrent with this course.)

W 09:00AM-11:50AM PFB CLASS
T 07:00PM-09:00PM PFB CLASS

HACU-0210-2 **DCXL**

HACU-0210-1HACU-0210-2

Film/Video Workshop I

Mary Patierno;

This course teaches the basic skills of film production, including camera work, editing, sound recording, and preparation and completion of a finished work in film and video. Students will submit weekly written responses to theoretical and historical readings and to screenings of films and videotapes which represent a variety of aesthetic approaches to the moving image. There will be a series of filmmaking assignments culminating in an individual final project for the class. The development of personal vision will be stressed. The bulk of the work in the class will be produced in 16mm format. Video formats plus digital image processing and non-linear editing will also be introduced. A \$50 lab fee provides access to equipment and editing facilities. Students are responsible for providing their own film, tape, processing and supplies. There are weekly evening screenings or workshops. Prerequisite courses include a 100 level course in media arts (Introduction to Media Arts, Introduction to Media Production, Introduction to Digital Photography & New Media, or equivalent and must be completed and not concurrent with this course.)

W 09:00AM-11:50AM PFB CLASS
T 07:00PM-09:00PM PFB CLASS

HACU-0211-1 **VI&DCXL**

HACU-0211-1HACU-0211-2

Still Photography I: Analog

Robert Seydel;

This course emphasizes three objectives: first, the acquisition of basic photographic skills, including composition, exposure, processing, and printing; second, familiarity with historical and contemporary movements in photography and the development of visual literacy; third, the deepening and expanding of a personal way of seeing. Students will have weekly shooting and printing assignments and, in addition, will complete a portfolio by the end of the semester. A \$50 lab fee is charged for this course. The lab fee provides access to darkroom facilities, laboratory supplies and chemicals, and special equipment and materials. Students must provide their own film, paper, and cameras.

T 12:30PM-03:20PM PFB CLASS

HACU-0211-2 **DCXL**

HACU-0211-1HACU-0211-2

Still Photography I: Analog

Robert Seydel;

This course emphasizes three objectives: first, the acquisition of basic photographic skills, including composition, exposure, processing, and printing; second, familiarity with historical and contemporary movements in photography and the development of visual literacy; third, the deepening and expanding of a personal way of seeing. Students will have weekly shooting and printing assignments and, in addition, will complete a portfolio by the end of the semester. A \$50 lab fee is charged for this course. The lab fee provides access to darkroom facilities, laboratory supplies and chemicals, and special equipment and materials. Students must provide their own film, paper, and cameras.

T 12:30PM-03:20PM PFB CLASS

HACU-0216-1

Modern Dance IV: High Intermediate

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 12:30PM-01:50PM MDB MAIN

HACU-0219-1 **H.5**

Merging Minds and Motion: Approaching Academics Through Creative Dance

Cathy Nicoli;

Designed for the dancer, non-dancer, educator, explorer, this course reunites the thinking mind with the thinking body. It proposes ways to reclaim the innate relationships between thought and action, theory and design, feeling and communication. In groups as well as individuals, we will explore ways of representing language arts, social studies, science, math and visual arts in kinesthetic form. Each class will be supported by outside readings and in-class improvisational movement studies based on project themes. This course is experiential - all students will be asked to move, present formalized projects and lesson plans (ranging from grades K - 12), teach to peers, and support the class community with open dialogue.

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

HACU-0220-1

Imagining the Other: Blacks, Indians, and Jews in America

Rachel Rubinstein;

African Americans, Native Americans, and Jewish Americans have continually functioned in American culture as figurative sites through which white Americans worked out anxieties about racial, ethnic, national, even sexual difference. At the same time, these groups have long thought of themselves as occupying a unique position within American history and culture, and have also continuously imagined themselves in a special relationship with one another. This intermediate level course will examine several moments of self-representation and cross-representation through historical, literary, and visual materials. Throughout the semester we will consider questions of comparative diasporas, displacements, and disposessions; ethno-racial sympathy, identification, and competition; ethnic autonomy, self-determination, and nationalism. How have these groups been represented imaginatively by and in the dominant culture? How and why have these groups imaginatively used one another to argue cultural legitimacy and/or authentic Americanness? This course is ideal for students working in American studies, race studies, and ethnic studies.

TTH 10:30AM-11:50AM

FPH 107

HACU-0221-1 **DR**

Proletarians and Others: U.S. Social Literature of the 1930s and 40s

Christopher Vials;

The 1930s and 40s were an era in which the demand for social justice dominated the work of U.S. writers. Whether in the form of the "proletarian literature" of the early 1930s, in the Popular Front cultural work later in the decade, or in the explosion of innovative aesthetic forms during wartime, art and literary production at mid-century was deeply embedded within a dynamic, social movement that linked workers' rights, anti-racism, and antifascism in order to achieve monumental social transformations. A very diverse body of writers contributed to this movement by putting forth narratives of their America long ignored by the dominant culture -- the America of the racialized immigrant, the southern tenant farmer, the coal miner's daughter, the urban factory worker, the migrant farm worker, the washer woman, and more. Most course readings will be novels, but we will also explore drama, cultural manifestos, public speeches, film, still photography, music, and popular periodicals. Authors will likely include John Steinbeck, Agnes Smedley, Mike Gold, Richard Wright, Tillie Olsen, Carlos Bulosan, and Clifford Odets, among others. This course satisfies the Division I distribution requirement.

MCP,REA, WRI

TTH 12:30PM-01:50PM

FPH 101

HACU-0223-1 **U.5**

SS-0223-1HACU-0223-1

African Diasporic Ideals, Identity and Movements in the 20th Century

Christopher Tinson;

Africa has always held a special and tenuous place in the formation of African American self and group identity. To some Africa is considered the ancestral homeland. For other African descendants throughout the Diaspora, it has historically been viewed as a point of origin and possible place of refuge from the racial and class oppression experienced in the west. However, for some, Africa was/is considered distant and irrelevant. Using an interdisciplinary framework, including history, literature and music, this course will introduce students to the various and differing attitudes African descendants have held towards Africa beginning at the turn of the 20th century. Recognizing the value of viewing Black history through a diasporic lens, this course will familiarize students with the internationalist outlooks that emerge throughout the African Diaspora and introduce them to the history of Pan-Africanist and Black internationalist ideals and movements while interrogating the meaning of these concepts, where they originate and their contemporary relevance.

MW 04:00PM-05:20PM

FPH 107

HACU-0230-1

HACU-0230-1NS-0230-1

Science in the Islamic World: From Almagest to the "Islamic Revolution"

Salman Hameed;

History of western science would be incomplete without the inclusion of Arab and Muslim contributions in the Middle Ages. In this course we will explore some of the reasons behind the outstanding growth of scientific reasoning in the Islamic world, including the motivation for translating Greek works and the role of religion in the early progress of science. While we are familiar with prominent Greek philosophers and scientific personalities of the post-Renaissance era, the lives of many Muslim scientists such as Al-Haytham (Alhazen), Ibn-Sina (Avicenna), Ibn-Rushd (Averroes) and their contributions in the fields of Astronomy, Mathematics, Optics and Medicine remain largely unknown to many students. We will also explore the fascinating philosophical struggle between the rationalist and the traditionalist (orthodox) philosophers. The triumph of orthodox thinking has had lasting impact and some of the contemporary fundamentalist movements can be traced back to

such philosophies of the Middle ages. The course will conclude with a look at the reasons for the later decline of scientific thinking in the Islamic world and the contemporary struggles to reconcile modern science with traditional religious systems. This class will satisfy the first year distribution goal; MCP, WRI

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

HACU-0234-1 **H.5&U.5**

The Grapes of Paradise: The Qur'an, Its Interpreters and The Modern Media (Or: How a Book on Qur'anic Studies Made It Into The New York Times)

Uwe Vagelpohl;

In the year 2000, a German Islamicist writing under the pseudonym "Christoph Luxenberg" published a book in which he claimed to have found the key to understand a number of allegedly obscure Qur'anic texts that have resisted the interpretive efforts of generations of both Muslim and Western scholars. More than a year later, media outlets around the world woke up to the explosive potential of Luxenberg's work and widely reported his findings. To understand what the excitement was (and still is) all about, we need to look at the role of the Qur'an as a source for Muslim beliefs and into its linguistic and historical background: what do we know about its emergence, collection and subsequent transmission? How was it read and interpreted by Muslim and Western scholars? And what does Luxenberg's work and the media reaction tell us about Orientalism and long-standing Western prejudices against Islam'.

TTH 12:30PM-01:50PM EDH 4

HACU-0239-1 **H.5&U.5**

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 compositional 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 06:39PM-09:30PM MDB RECITAL

HACU-0241-1 **H.5&U.5**

Queer Fictions of Race

Keguro Macharia;

Tina Turner famously asked, "What's love got to do with it?" In the conflicted terrain where race meets sexuality, all too often it seems that love has very little to do with anything. Accusations of racial fetishism and historical erasure jostle against radical queer claims of inclusiveness and free-floating desire. This class attempts to understand how 20th century narratives of race and sexuality complicate one another. We range from personal ads to theoretical reflections on gender and space. Topics covered include exile and deracination, kinship and futurity, space and cruising, and the marketplace of desire. We will read selections from John D'Emilio, Dwight McBride, Judith Butler, and Robert Reid-Pharr; novels by James Baldwin, Lawrence Chua and Taar Ben Jelloun.

TTH 12:30PM-01:50PM EDH 5

HACU-0245-1 **U.5&C.5&H.5**

Painting and Drawing Workshop

Judith Mann;

We will use standard drawing materials and oil paint to work on projects which investigate the figure, space, light, and invented forms, using historical and contemporary sources as models. Here will be attention paid to formal issues such as scale, as well as surface and color. Students will not only critique one another, but will collaborate on certain assignments. This course is designed to help arts concentrators develop formal skills while exploring new ideas. Independent work is expected, as is research, and full participation in discussions and assigned projects. Prerequisite: Drawing I, and Introduction to Painting.

MW 09:00AM-11:50AM ARB STUDIO 2

HACU-0247-1 **U.5**

Contemporary World Cinemas

Eva Rueschmann;

This course offers a sampling of the richness and diversity of contemporary world cinemas from the early 1990s to the present, including European film (German, Swedish, French, Spanish and British), new Mexican cinema, the Chinese "Fifth Generation," the Hong Kong New Wave, Australian film, "Bollywood" popular Indian film, African and Brazilian cinema, and films from post-revolutionary Iran. We will focus on the narrative tradition of feature filmmaking, examining different cinematic styles, authorship, genre conventions, and politics of representation as they have evolved in different parts of the globe. Students will be introduced to the concepts of world cinema and national cinemas, the role of the individual director as auteur, and the historical, political and cultural contexts of contemporary world cinema. Essays on film history and theory, national and cultural framework, and critical analyses of films will supplement our own reading of selected works of world cinema.

MW 02:30PM-03:50PM

EDH 4

M 07:00PM-10:00PM

FPH ELH

HACU-0248-1 **C.5**

Philosophies of Modern and Contemporary Art

Christoph Cox;

This course will examine the ways that 20th-century philosophers and theorists have approached the art of their time, and the ways that modern and contemporary art illuminate and ground philosophical thought. Via writings by philosophers, theorists, and artists, we will traverse a selected history of 20th-century art guided by a selected history of 20th-century art theory. The course will survey conceptual rubrics such as modernism, postmodernism, conceptualism, minimalism, and globalism, and take up critical approaches such as formalism, psychoanalysis, poststructuralism, and deconstruction. Students will be responsible for researching and presenting works of art for class discussions. Readings by Adorno, Heidegger, Greenberg, Fried, Danto, Foucault, Derrida, Deleuze, Baudrillard, Foster, Krauss, Bourriaud, and others

MW 02:30PM-03:50PM

FPH 108

HACU-0253-1 **H.5/L.5**

The City in Literature and Early Film

Lise Sanders;

This course examines the role of the city in shaping modern experience. A primary text for the course will be Theodore Dreiser's *Sister Carrie*, a novel that figures prominently in turn-of-the-century American literature and culture in its representation of urban history, invoking contemporary debates over sexual and consumer desire, labor conditions, and leisure practice. In conjunction with this novel we will study literary works by Edgar Allan Poe, Charles Dickens, and Charles Baudelaire alongside a number of silent films, reading these texts against historical and critical discussions of everyday life in the urban environment. Among other themes, we will take up the debate over "flânerie" as a spatial and social practice, investigating the class and gender dynamics of urban and cinematic spectatorship. Our conversations will be shaped by an awareness of the city as a geographically locatable space to be mapped and traversed, but also as a site for imaginary projections of individual and collective experience. Several shorter papers and a substantial research project will be required. This course satisfies Division I distribution requirements. REA, WRI, PRS

TTH 02:00PM-03:20PM

FPH 103

W 07:00PM-09:00PM

FPH 103

HACU-0254-1 **V1**

Still Photography II: Photography and Book Arts

Robert Seydel;

Since the beginning of the photographic arts in the mid 19th century, photographs have most often been displayed in books or bound portfolios. Most photographs continue to be encountered in book form, intimately held in the hand, rather than seen on the wall behind glass. As photography has moved into the digital age, its evolution has paralleled an increased interest in the materiality of the form of books. Artist's books can be made out of birch bark or cylinders of glass, or exist only on the WEB in HTML. They fan out like accordions or roll in a scroll, or simply are turned page to page. The emphasis of this class is in designing an artist book using your photographs as the content material. The relationship of content with the structure of the book is paramount. This class explores the marriage of the mechanics of creating order with craftsmanship to create a visual book. A review of contemporary book artists will augment the skills learned.

TH 09:00AM-11:50AM

PFB CLASS

HACU-0256-1 **H.5**

Beef

Kara Lynch; Bethany Ogdon

"Where's the---?" "What's the---?" Our livestock and top athletes are pumped up with hormones and chemicals. We are on low carb diets watching Reality TV. Porn stars are parliamentary reps, weight-lifters are governors. Anything is possible. Shock and awe. Hasta la vista, baby. Break out the cattle prod. Did you say the anal probe? There's no place like home. Got milk? Conform or conform. This one goes to 11 baby! "Beef" is a Cultural Studies Workshop that will probe the Xtreme, the absurd, the outrageous, and the spectacular as symptoms of and strategies for the 21st Century Fox. Force-fed on the corporate IV, a steady diet of synthetic shock and designer succor ... can we give a damn? In this time of homogeneous overproduction, a delirium of misrecognition, diffuse cynicism and reality TV brought to you live from Baghdad, Falluja, and Gilligan's Island, we must embrace the absurd. This advanced theory/praxis course is open to all students working in all aspects of cultural production. Students will collaborate on projects across disciplines. This course will develop critical thinking, writing and making skills and prepare students for further work in cultural and visual studies/production. Prerequisites: intro to media studies or equivalent, intro to media production or equivalent, 2 courses in cultural/visual studies, social science, literature, philosophy or the arts and an interest in science and technology.

W 02:30PM-05:20PM

LIB KIVA

T 07:00PM-09:00PM

FPH 108

HACU-0258-1 **V1**

Non-Fiction Film/Video

Abraham Ravett;

"As digital imaging techniques proliferate, the fiction/nonfiction border will become an ever more active site of contestation and play. The insights regarding the ontological, epistemological, and ethical status of the image derived from documentary studies will become increasingly more pertinent."-- Michael Renov: Collecting Visible Evidence. This is a seminar geared for experienced film/video concentrators who would like to explore or refine their interest in documentary practice. Utilizing a combination of film/video screenings, viewing of web-based non-fiction work, technical workshops, and contemporary readings as a foundation for our discussions, the goal of the workshop will be to produce an individual or collaborative project. Students will have the option to produce non-linear, web projects. Limited to Division II or Division III students. Prerequisite: completion of either Film/Video Workshop I, Video I, or Photo Workshop I. Instructor's permission is required. Lab Fee.

F 10:30AM-12:00PM

PFB CLASS

F 01:30PM-03:00PM

PFB CLASS

HACU-0259-1 **V1**

Topics in Video: Sex, Reproduction, Motherhood

Penny Lane;

This combined theory and practice course explores themes of sex reproduction and motherhood in video art, television and film. Weekly readings and screenings form an eclectic theoretical base from which students produce one (long) or three (short) conceptually sophisticated videos that deal with themes related to or inspired by those of the course. Special attention will be paid to representations of female sexuality, motherhood, new reproductive technologies, pornography, sex education and abortion. Prerequisites: Video I or Film I and some critical work in film, video and/or media studies.

TH 02:00PM-04:50PM

PFB CLASS

HACU-0260-1 **U.5**

Ancient Epic

Robert Meagher;

The aim of this course will be the comparative study of four ancient bronze-age epics from Greece, India, Israel, and Ireland. The core readings will comprise: the Iliad, the Mahabharata, the David Story, and the Tain. Each text will be considered both in its own historical and cultural context and in the larger shared context of bronze age epic, myth, and literature.

TTH 12:30PM-01:50PM

FPH ELH

HACU-0261-1 **U.5**

Contemporary Latin American Literature

Norman Holland;

Much of Latin America in the 1970s and 1980s lived historical traumas when the military seized power. Eventually many of the military regimes passed on the governmental torch to democracies. What makes the Latin American situation so distinct is that the military governments left older structures, both cultural and political, in ruins. Consequently Latin American culture is in distress. Terms such as "citizen, nation, the future, history, memory," even "Latin America" are being rethought. Through recent novels and films, the course explores how the cultural terrain has been altered in Brazil,

Argentina, Chile, Peru and Colombia by the demands of neoliberalism and advanced capitalism. We will attempt to come up with some provisional definitions of the above key terms. Among our guides will be Cortázar, Lispector, García-Mercado, Vargas Llosa, Puig, Piglia, Eltit, Salazar, Lemeel, and Mercado.

MW 04:00PM-05:20PM

FPH 106

HACU-0262-1 **U.5**

HACU-0262-1IA-0262-1

Contemplative Dance/Authentic Movement: Level I

Daphne Lowell;

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

TTH 10:30AM-12:30PM

MDB MAIN

HACU-0265-1 **H.5**

Tonal Music Theory II

Michael Dessen;

This course explores advanced harmonic and rhythmic structures as well as large-scale form and process, and introduces student to a wide range of questions and methods shaping contemporary music research. Topics and repertoire are drawn from European Classical traditions as well as jazz, popular, and non-Western musics. Weekly assignments involve transcription, composition, or analysis, along with a reading assignment each week. Students will complete a research paper and a final project on relevant topics of their choice. Prerequisite: Tonal Theory I, or equivalent.

TTH 12:30PM-01:50PM

MDB RECITAL

HACU-0266-1 **V1**

Video II: Video Sketchbook

Joan Braderman;

Video sketchbook is an intermediate video production course in which students will learn to make casual work, or, put differently, to work with sound and moving images casually. Often film and video production involves a long process of preproduction, fundraising, research, production, post-production, distribution, and on and on. Because it is a relatively capital intensive and multi-person activity, this is most often necessary to make solo work, whether industrially or independently. In this course we will approach working in these media as one might approach the making of a sketch, a rough drawing, a draft of a script or essay, a limerick or composing a short tune. The idea here will be to learn to produce work regularly and quickly with the strong sense that there will always be more work, more ideas and that the current one may be a sketch for a future final version. Student will learn to work quickly, as if they were doing studies for final painting or drafts of a final piece of writing. That is not to say that roughcuts of projects will not be critiqued, re-edited and tightened but participants in this seminar can expect to make 5 or 6 pieces, rather than one or two across the term, as is usually the case. Pre-requisites: Video I or Film I and some critical work in film, video and/or media studies.

T 12:30PM-03:20PM

LIB B3B

HACU-0269-1 **C.5&H.5**

The "I" Book

Judith Mann;

The class will begin with directed drawing in varied media, including watercolor, graphite, charcoal, ink, woodblock and collage. We will consider observation and abstraction, and work toward the construction of artists' books. Although we will study Gauguin's Noa Noa, each student will research artists' books, and each will find an area of interest from history, poetry, or other sources to interweave a broad perspective into the personal form of the book. The final aim is to produce a carefully crafted, bound book on good paper, with a cover, which incorporates text and a rich variety of images. There will as well be one collaborative project for small groups, and then another for everyone. Evaluations will be based on attendance, discussion, material and conceptual development, research and full participation with problems assigned in and outside of class meeting times. This is a normal course, designed for arts concentrators. Prerequisite: Drawing I.

TTH 09:00AM-11:50AM

ARB STUDIO 1

HACU-0274-1

Race, Empire, and the Renaissance Stage

Jane Degenhardt;

Although questions of "race" and "empire" may seem to be modern concerns, they were also present in Shakespeare's time. While Shakespeare and his contemporaries were writing plays for the English stage, England was attempting to advance its position on the world stage through overseas exploration and commerce. This course will explore the Renaissance stage as a site where the English expressed their fears and fantasies about cross-cultural contact and imperial growth. We will consider such questions as: What did it mean to be black or Jewish in Shakespeare's England? How did the stage represent the East and the religion of Islam? In what ways did the popular theater both challenge and perpetuate cultural stereotypes? Readings may include Shakespeare's *The Tempest*, *Othello*, and *The Merchant of Venice*; John Fletcher's *The Island Princess*; Christopher Marlowe's *The Jew of Malta*; and Thomas Heywood's *The Fair Maid of the West*. Prereq: one literature course.

TTH 10:30AM-11:50AM

FPH 101

HACU-0275-1

Radical Beginnings: Wonderful Disturbing Works in 18th and Early 19th-Century Literature

Jeffrey Wallen;

Long before Modernist experiments in the late 19th and early 20th centuries, writers were challenging the traditional constraints, contents, and genres of literature. In this course we will read several groundbreaking works, which offer radically new ideas about human subjectivity and experience. Readings may include Diderot's *Rameau's Nephew*, Laurence Sterne's *Tristram Shandy*, Rousseau's *Confessions*, Wordsworth's *Prelude*, plays by Goethe and Büchner, and Goethe's *Elective Affinities*. We will also study philosophical, critical, and musical responses to these works, such as Hegel's discussion of *Rameau's Nephew* and Alban Berg's opera based on Büchner's *Woyzeck*.

TTH 09:00AM-10:20AM

EDH 4

HACU-0277-1

Three Millennium Choreographers: Trisha Brown, Bill T. Jones, Rennie Harris

Constance Hill;

This course focuses on three contemporary choreographers whose body of works and aesthetic of dance-making have catapulted American dance into the 21st century. While each artist represents a distinct style and tradition of modern dance (Brown, sixties postmodernist experimentalism that juxtaposes the visual and verbal; Jones, radical postmodernism that challenges representations of race and gender; Harris, new jazz that translates hip-hop onto the concert stage), altogether, they have inspired a fresh group of cutting-edge millennial dance artists who insist on speaking to a new generation. This course coincides with the 2006 Trisha Brown residency and Brown's resetting of *Set/Reset* in the Five College Dance Department.

MW 01:00PM-02:20PM

FPH 108

HACU-0278-1 **DR**

HACU-0278-1IA-0278-1

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 screenplay and movie scene selections with audiocommentary 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

M 09:00AM-11:50AM

FPH 108

HACU-0279-1 **U.5 L.5 C.5**

The Cultured Camera

Sandra Matthews;

Photography was invented in England and France, but quickly spread across globe. Yet most history of photography texts do not reflect the global scope of the medium. We will begin by looking at the many roles photography has played in the US and Europe, and then turn to the study of photographic works made in other countries, with an emphasis on Asia, Africa and Latin America. We aim to expand the canon of photographic history, and to study vernacular as well as artistic uses of the medium. Students will be exposed to a wide variety of materials - written and visual - and will have the opportunity to do original research.

TTH 10:30AM-11:50AM

FPH 108

HACU-0281-1

HACU-0281-1SS-0281-1

Theorizing Religion

Abraham Zablocki;

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

W 01:00PM-04:00PM

FPH 107

HACU-0286-1 **H.5yL.5**

Brecht and World Cinema

Barton Byg;

This course will be an investigation of the influence of the German playwright, poet and theorist Bertolt Brecht on international cinema, particularly since the 1960s. We will consider key texts on and by Brecht plus film and video works from European newwaves, New German Cinema, East German cinema, Hollywood, U.S. feminist film/video, as well as Latin American and African films. Artists include: Fritz Lang, Glauber Rocha, Jean-Luc Godard, Rainer Werner Fassbinder, Alexander Kluge, Wolfgang Staudte, Slatan Dudow, Yvonne Rainer, Helke Sander, Harun Farocki, Martha Rosler, Hans Jürgen Syberberg, Daniele Huillet and Jean-Marie Straub. The major critical question is the continued relevance of "political modernism" in cinema. By the end of the semester, I hope to have discussed the most controversial and "unfinished" issues related to Brecht and film: "Brechtian" theory in the Cold-War era and after; Brecht's appropriation of Asian theatrical forms; Brechtian aesthetics and gender; Brecht and the "essay film;" and the question of avant-garde vs. "popular" aesthetics in film. There is a two-hour, weekly screening for this class.

W 07:00PM-10:00PM

PFB CLASS

M 07:00PM-09:00PM

PFB CLASS

HACU-0289-1

Mystics and Texts

Alan Hodder;

No issue in the comparative history of religion dramatizes the challenges of cross-cultural study of religious phenomena more than what is referred to as "the problem of mysticism." Is the mystic a kind of lone ranger of the soul whose experience reveals and confirms the transcendental unity of all religions, or are the experiences of mystics entirely predetermined by the mystics' respective contexts of history, tradition, language, and culture? What is the relation between the mystic's "interior" experiences and what he or she writes about them? In this course we will undertake a comparative study of "mystical" and scriptural texts representing Neoplatonic, Christian, Hindu, and Buddhist traditions within the framework of modern and contemporary critical contributions to the history, psychology, and philosophy of mysticism. Among the mystics and texts considered are: Plotinus *The Cloud of Unknowing*, Julian of Norwich, Teresa of Avila, selected Upanishads, the Bhagavad Gita, Mirabai, Ramakrishna, Milarepa, and Dogen. Prerequisite: at least one course in the study of religion or philosophy.

TTH 10:30AM-11:50AM

FPH 103

HACU-0291-1

Miniature and Monumental: Advanced Drawing

Karacabey Sinanoglu;

"All memory has to be reimagined." So states Gaston Bachelard in *The Poetics of Space*, where he examines the poetic imagination as a function of experienced space and the intensity of illuminated memory. Bachelard elaborates on the

miniature and the immense, using a variety of spaces to provide a framework for the emergence of the poetic image. This course will focus on exploring miniature formats and monumental scale. While investigating a range of related works, we will seek to deepen our understanding of formal conventions and options as they impact memory and the experience of imaging. Miniatures will be examined from both Western and Eastern traditions. Other artists to be discussed include Leonardo da Vinci, Piranesi, John Martin, Thomas Cole, Pal Klee, Louise Bourgeois, Anselm Kiefer and James Turrell. Slide presentations and discussions will also reference architecture. This course focuses primarily on various drawing media, emphasizing large and small formats, and will include some sculptural explorations. We will draw from architecture and the landscape on site as permitted. Readings will be from Bachelard's *The Poetics of Space* and will also include selections from Heidegger, Kant, and Vincent Scully. This course is intended for upper level Division II and Division III art concentrators. Students are encouraged to engage their individual studio practice, but ample time should be dedicated to weekly projects. Prerequisites: ACU Drawing I, IA Foundation Dr., HACU Painting I (or equivalent), 200 Level Coursework in Art, and Instructor Permission.

M 01:00PM-05:00PM ARB STUDIO 2
M 06:30PM-08:30PM ARB STUDIO 2

HACU-0292-1

Itineraries of Desire: Narrative, Theory, and Place

Mary Russo;

The "journey" is arguably the most compelling narrative frame. The history of narrative prose and poetry could be written around the varieties of journeys: quests, military expeditions, crusades, pilgrimages, grand tours, sentimental journeys, explorations, trail blazing and ordinary walks. One person's heroic adventure, of course, is another's involuntary migration, kidnapping, or enslavement. In literature and in critical theory, these terms are ambiguous and must be analyzed within carefully drawn cultural and material parameters. In this course, we will consider various theoretical models for understanding how the itinerary or plan for moving from one place to another (including the final destination) is motivated by desire and how the itinerary comes to represent the place of culture and cultural difference. Reading for the course will include contemporary novels, non-fiction narratives, films, literary theory, and politics. This comparative literature course is suitable for advanced division two and division three students. Writing assignments will include short essays on the assigned reading and the development of an independent project. Prerequisite: Two or more previous courses in literature, cultural studies, or critical theory.

MW 01:00PM-02:20PM EDH 5

HACU-0293-1 **H.5&L.5**

Abstraction as Language

Mariangeles Soto-Diaz;

This course is intended for advanced students who are interested in exploring abstraction in painting. It interrogates the abstraction/representation binary while providing a forum to engage with the grammar of abstraction--its physical, formal, poetic critical aspects. Readings will encompass abstract painters' writings (statements, essays, interviews) as well as critical essays by Bell, Greenberg, Krauss, Kaneda and others. Some studio exercises will depend on direct observation--from microscopic substances to neglected surfaces--while others will entail directed independent research. Students will work with oil paint and collage. Prerequisites: Introduction to Painting and another studio course.

TH 06:00PM-09:30PM ARB STUDIO 2

HACU-0295-1 **U.5&L.5&C.5**

Colloquium in Visual Studies and Architectural Studies: History Theory, Representation and Design of the Built Environment

Karen Koehler;

This course is open to upper level students working with a concentration in any aspect of the visual or built environment whether studying art history, critical theory, urban studies, landscape studies, architectural design, environmental design or the representation of structures and environments in other written and pictorial mediums. This course is primarily intended to enable students to research and develop an independent project and to collaboratively workshop that project from a multi-disciplinary and multi-media point of view. Together with our peers from Hampshire and the Five Colleges we will unpack what it means to "think architecturally" and to explore a shared language of spatial, visual and critical discourse. Projects might include the art historical positioning of a building, text, or designer; the critical theorizing of cities, communities, or the environment; or the design of a structure, place, space, or site in a variety of representational materials. Themes might include the relationship of bodies to space, of urbanity to the media, of genius to the collective, of history to modernity, of buildings to politics, of privacy to public culture, of spectacle to use, of tourism or restoration, etc., etc. Students will take part in discussing readings directed at current issues in visual culture and the built environment, public culture, and architectural criticism; participate in class meetings conducted by guest critics and speakers; and attend events and exhibitions that are part of the Five College Architectural Studies lecture series. Lab fee: \$30.

HACU-0296-1 **TRCOM**

HACU-0296-1SS-0296-1

Producing Youth Culture

Rebecca Miller; Kristen Luschen

This course will examine youth culture and musical performance/reception. We will explore these topics through an integrated approach, focusing on the dynamics between the biological, developmental, and socio-cultural. This course will emphasize field methodology; to this end, students will design and conduct an independent, ethnographic project that researches and analyzes some aspect of youth and performance (both production and reception). These projects will necessarily engage with the intersection between the above-mentioned perspectives. For example, how can we understand the experience of clubbing or playing in a band looking across the lenses of sociology, ethnomusicology, and developmental psychology? In addition to reading assignments that draw from methodological texts and from the aforementioned disciplines, guest speakers from cross-disciplinary fields will challenge the borders we draw around our understandings of youth and cultural practices. This class is appropriate for advanced Division II and Division III students. This seminar will encourage the exchange of ideas, writing, and research experiences among students; each participant will present and workshop at least one writing selection during the semester. This is a course in the Culture, Brain and Development Program.

W 01:00PM-03:50PM

FPH WLH

M 06:30PM-09:30PM

ASH 112

HACU-0307-1

Creative Music Workshop

Margo Edwards;

This course will be a seminar in the study, and practice of jazz and other creative improvisational styles of music as practiced from the 1950's to the present. We will study examples of music by Miles Davis, John Coltrane, Ornette Coleman, Eric Dolphy, Cecil Taylor, Anthony Braxton, Yusef Lateef, and other innovative artists and composers. Students will compose original pieces collaboratively in the workshop as well as in individual assignments. A performance of original works created within the context of the course will be given at the end of the semester. Composition, reading, and listening assignments will be required. This course is designed for advanced players and improvisers who may be at the Division II or III level. Students enrolling in this course are strongly encouraged to take the Jazz Modernism course also. The completion of Music Tonal Theory II or the Five College equivalent, or permission of the instructor is required for course admission.

W 01:00PM-03:50PM

MDB RECITAL

HACU-0309-1

Writing the Self II: Advanced Seminar in Autobiographical Writing

Mary Russo;

In this course, we will consider the varieties of contemporary memoirs and their relationship to earlier forms of confessional and testimonial writing. This semester the syllabus will emphasize philosophical and political memoirs that aim to place "personal writing" in a larger social or theoretical frame. Students enrolled in this course will participate in building our syllabus and developing their own writing project. This course is open to students in all disciplines but is designed especially for students concentrating in literature and writing. Prerequisites: Two or more previous courses in literature and writing or completion of Writing the Self in 2004-2005.

M 02:30PM-05:20PM

EDH 5

HACU-0325-1

Music Ethnography

Jayendran Pillay;

This intensive reading, intensive listening course reviews the music field research done by ethnomusicologists and anthropologists. We will examine questions about representing the "other", analyzing music from insider and outsider perspectives, contextualizing music in social paradigms, interconnecting music with other expressive art forms, as well as evaluating field methods. This upper-level course is intended for students who already have background in music and the social sciences. Instructor permission required.

TTH 10:30AM-11:50AM

MDB RECITAL

HACU-0326-1

Painting: Verb and Noun

Mariangeles Soto-Diaz;

This is an advanced seminar and will be limited to upper Division II and Division III painting concentrators. Painting, like any other language, is filled with the promise of symbolic meaning. In this course, students will study process in painting, not just as a cluster of techniques but, as a platform for content, place from which to articulate formal, psychological and cultural meanings. The course aims to address technical issues encountered in the studio while conceiving a vital studio practice through different--and at times oblique--angles. Each week will be devoted to a concept, accompanied by required relevant reading and a studio assignment consisting of general parameters, which will relate in some way to the readings and yet be open enough for independent work. We will divide class time between critiques, discussion of readings, writing artist's statements and viewing contemporary art. Instructor Permission required.

W 01:00PM-05:00PM

ARB STUDIO 2

HACU-0331-1

Computer Music II

Daniel Warner;

This course will focus on topics in sound synthesis and composition using the MAX/MSP/JITTER Programs. Students will undertake projects in interactive and algorithmic composition, experimental traditions, and multimedia approaches. Other topics to be covered include sound analysis, theories of timbre, and concepts of musical time. Prerequisite is HACU290 Computer Music or equivalent course.

TH 12:30PM-03:20PM

LIB B6

HACU-0355-1

HACU-0355-1SS-0355-1

Gender, Race and Class

Laurie Nisonoff;

This course will examine the social structures and ideologies of gender, race, and class. For instance, when we consider the situation of battered women, we see that all women confront gendered social structures and prejudice. Yet, the experiences of those women and their options vary depending on their race and class. Through the use of examples as the one above, drawn from both history and public policy, we will work to hone our critical skills in analyzing gender, race, and class in American society. This course is designed for advanced Division II and Division III students. Students will have the opportunity to develop comprehensive research projects and to present their own work for class discussion.

W 01:00PM-03:50PM

FPH 106

HACU-0399-1

Film/Photography/Video Studies Seminar

Joan Braderman; Abraham Ravett

This course is open to film and photography concentrators in Division III and others by consent of the instructor. The class will attempt to integrate the procedural and formal concentration requirements of the College with the creative work produced by each student. It will offer a forum for meaningful criticism, exchange, and exposure to each other. In addition, various specific kinds of group experience will be offered including lectures and critiques by guest artists and professionals and workshops in advanced techniques. The course will include discussions of post-graduate options and survival skills including tips on fundraising, exhibition and distribution, and graduate school applications. There will be a \$50 lab fee. Enrollment is limited to Division III concentrators; contracts must have been filed prior to enrollment. All others must have permission of the instructor.

W 01:00PM-05:00PM

PFB CLASS

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.

IA-0101-1

LS-0101-1IA-0101-1

Elementary Spanish I

Amanda Damon;

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

MW 04:00PM-06:30PM

FPH 108

IA-0102-1

LS-0102-1IA-0102-1

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. PRJ PRS MCP

TTH 03:30PM-06:00PM

FPH 107

IA-0103-1

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

Introduction to Writing

Deborah Gorlin;

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

TTH 10:30AM-11:50AM

GRN WC

IA-0112-1

I.5

LS-0112-1IA-0112-1

Elementary Chinese II

Huimin Wu; Kay Johnson

This course covers the second semester of beginning Chinese (LSIA 111). It will be taught by Professor Huimin Wu, a visiting professor of Chinese from the Hampshire College China Exchange program. The course will continue to use the Integrated Chinese textbook series. The class will cover speaking, reading, and writing Chinese characters. Required books are: Integrated Chinese Textbook Level 1, Part 2; Integrated Chinese Workbook Level 1, Part 2; Integrated Chinese Character Workbook, Level 1, Part 2. 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) for a total of five class periods per week. Students can choose to attend drill sessions from 4:00-4:50 on Tuesday and Thursday, or 5:00-5:50 on Tuesday and Thursday. Students who complete this class will be able to continue studying Chinese at the intermediate level at any of the other Five Colleges. Prerequisite for this class is one semester of college level Chinese or the equivalent.

MTWTHF 05:00PM-05:50PM

FPH 104

TTH 04:00PM-04:50PM

FPH 104

IA-0114-1

Where Are the Dressing Rooms? Exploring Performance Space

Peter Kallok;

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

TTH 12:30PM-01:50PM

EDH 19

IA-0124-1

I.5

LS-0124-1IA-0124-1

American Sign Language, Level II

Ruth Moore;

This course furthers the development of receptive and expressive signing skills. The course introduces the more complex grammatical structure including signing space, body posture and facial expression. More information about the deaf community will be done through readings, videotapes and events. Prerequisite: successful completion of American Sign Language, Level I or equivalent proficiency. EXP, MCP, PRS.

W 06:00PM-09:00PM

FPH 107

IA-0130-1

LM-0130-1IA-0130-1

Look Ma, No Hands

Donna Cohn;

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

MW 10:30AM-11:50AM

LCD CLASS

IA-0131-1

I.5

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

TTH 10:30AM-11:50AM

EDH 1

IA-0132-1

W1

WP-0132-1IA-0132-1

Feminist Fictions

Lynne Hanley; Ellie Siegel

This course will explore works of fiction by post-feminist writers. Discussion will focus on forms of narration, use of language and structure, the representation of gender, sexuality, race and culture, and the relation of the acts of writing and reading to feminist theory and practice. Readings will include *Beloved*, *The Autobiography of My Mother*, *For the Country Entirely*, *Stone Butch Blues*, and *Red Azalea*. We will also read *A Room of One's Own* and selected critical essays, and students should expect to keep a journal consisting of at least one typed paragraph on each text. Students will write in a variety of forms—personal essay, literary criticism, short fiction, and autobiography. For the final project, students

will write a 10-15 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 01:00PM-02:30PM

GRN WC

IA-0133-1

Color Practice and Theory

Scott Reeds;

The relative sensation and substance of color will be studied both practically and conceptually to enable students to articulate a personal response to their observation and develop an eye for color. In and out of class, students will do assignments supported by readings from theorists such as Birren, Albers, and Itten, among others. Slide presentations and group discussions will help students connect their learning to their studio practices. Materials used in this course include color paper, gouache, and acrylic paint. The goal of this course is to enhance a method of seeing color and its psychological interpretation as it relates to diverse cultures. Students will be expected to complete readings and produce six to eight projects that illuminate essential color issues. EXP PRJ PRS

TW 06:30PM-08:50PM

ARB STUDIO 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

FPH 107

IA-0150-1

I.5

The Harlem Renaissance and Negritude

Robert Coles;

This is an introductory course focusing on the Harlem Renaissance as an aesthetic movement in American (and international) art history. Our approach will be historical, drawing upon concepts from literary criticism and cultural philosophy. We shall begin by defining the Harlem Renaissance and understand why it happened. What were some of the social and political forces that produced the Renaissance (e.g., the Garvey movement, World War I)? We will examine the idea of race consciousness. How was Renaissance art shaped by race? What was the "New Negro"? We will also study the connection between the Harlem Renaissance and the Negritude movement, reviewing the poetry and prose of Langston Hughes and Claude McKay as an inspiration for black writers in the West Indies, Africa, and France to resist colonial identity and authority. Readings will include selections from *The New Negro* (A. Locke) and *Women of the Harlem Renaissance* (ed. by C. Hall), as well as other texts. MCP, PRJ, PRS, REA, WRI

TTH 10:30AM-11:50AM

CSC 121

IA-0151-1

HACU-0151-1/IA-0151-1

Making Dances: Composition I

Rebecca Nordstrom;

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 function 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. Learning goals: EXP, PRJ

MW 04:00PM-05:20PM

MDB MAIN

IA-0152-1

W1

Mysterious Fictions: Writing About Secrets

Nathalie Arnold;

Why are secrets so fascinating? Is every story a mystery at heart? When should the hidden remain hidden, or all truths be told? This introductory course assumes that managing the tension between the said and the unsaid can be central to any story's success. We will read stories about different styles of secrets: family secrets, unsolved secrets, terrible secrets and different kinds of characters who keep, reveal, and actively seek to discover secrets their own or those of others. Inventing and writing about various types of secrets, class members will acquire skills in balancing the hidden and the known in stories of their own. Through focused writing exercises and short fiction assignments, students will learn to: create believable characters who keep, discover, or spill secrets; and write effective scenes in which the implications of a secret are felt but not told, as well as convincing depictions of secrets revealed. EXP, PRS, REA.

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

IA-0157-1

Teaching Art to Children

Jana Silver;

This course will explore methods of teaching art to children in grades K-12. In this course, students will plan lessons, units of study and hands-on activities while learning theoretical and practical approaches relevant to the teaching of visual art. Working in groups and individually, students will apply creative and critical thinking to explore structured as well as experimental approaches to teaching art. Students will observe and participate in art teaching situations.

MCP, PRJ, PRS, REA

TTH 10:30AM-11:50AM 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

TW 03:30PM-05:50PM ARB STUDIO 1

IA-0161-1

Living for Tomorrow I: cultural contestations, gender politics and the AIDS epidemic

Jill Lewis;

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

TTH 10:30AM-11:50AM LIB KIVA

IA-0169-1

LM-0169-1/IA-0169-1

ELECTRONICS FOR THE VISUAL, ARTIST MUSICIAN, AND DESIGNER

Peter Edwards;

This course will familiarize the student with the basic creative applications of electronics, ranging from the simple modification of appropriated circuitry to the creation of individualized instruments and animated sculptures. We will further explore the physical and mechanical elements of electronic devices and how their respective forms and functions are symbiotically linked. Although knowledge of electronics is not necessary, motivation, creativity and a willingness to explore are essential. As this course is project based, students should feel comfortable using simple hand tools. Throughout the

semester we will focus on topics including mechanical movement, audio synthesis, control control interfaces and circuit construction. We will work as a group sharing concepts and solutions to further individual projects and ideas that may be relevant to artistic endeavors outside the classroom. EXP, PRJ, PRS

M 01:00PM-04:30PM

LCD 113

IA-0174-1

Matters of Form: Poetry & the Body

Thomas Jones;

It's been argued that iambic is the most common meter because of its likeness to the heartbeat. And line, according to Ginsberg is a measure of breath. And punctuation, declares Muriel Rukeyser, is biological. Visually, form is the very first thing we notice about poems on the page; the same is often said about bodies we see every day. By focusing our readings and writings on the human body, and simultaneously realizing the poem itself as a textual body, this introductory course seeks ultimately to illuminate the correlation between the two. The poems we read are grouped to encourage discussions/writings about several themes including sex, death, work, privacy, and law. The poems to be written on these themes will pay special attention to forms, both traditional and invented, and such pertinent matters as stanza, lineation, white space. Literary analysis and craft-focused workshops will be supplemented by articles and films concerning gender, race, class; the 'gaze,' 'enfranchisement,' and 'modern primitivism'; the pen as a phallic symbol, and birth as a metaphor for art; AL poetry, and writing with physical challenges. A portfolio of eight to ten substantially revised poems will be due at semester's end. EXP, REA, WRI

TTH 02:00PM-03:20PM

EDH 5

IA-0194-1

From Dramatic Play to Creative Drama

Natalie Sowell;

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

TTH 02:00PM-03:20PM

EDH 19

IA-0200-1

TRCOM

Colin Twitchell;

-

IA-0200-2

TRCOM

Constance Kelly;

-

IA-0201-1

DR

LS-0201-1IA-0201-1

Intermediate Spanish I

Daniel Cuenca;

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. PRS PRJ MCP

MW 03:30PM-06:00PM

FPH 102

IA-0202-1

DR

LS-0202-1IA-0202-1

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. PRS PRJ MCP

TTH 03:30PM-06:00PM

FPH 101

IA-0216-1

DR

Word Play

William Kramer; Ellen Donkin

What would a play sound like if we closed our eyes and just listened, to every sound, every syllable? Like the origins of theatre, the ritual of sound, or like the old days of radio shows, would it be possible to imagine a whole world, based simply on spoken narrative? Would it be possible to rediscover the essence of the actor and the theatre experience? In this course, we will collectively develop an original performance piece around voice and sound, with an emphasis on the spoken word. As an ensemble we will experiment with woven dialogue by looking at choric speaking, overlapping and contrapuntal delivery, and singing. The idea is to place emphasis on language and sculpting sound (as an alternative to the usual and equal emphasis theatre places on the visual). At the end of the semester, we will be producing our work for the public. No previous experience in theatre is assumed. This course may be of particular interest to students who have taken Theatre of the Ear, but that course is not a prerequisite. EXP, REA Satisfies Division I Distribution Requirement

MW 02:30PM-03:50PM

FPH ELH

IA-0228-1

I.5

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.

MW 10:30AM-11:50AM

LIB KIVA

IA-0230-1

DR

Prison Literature

Robert Coles;

Some of the world's most memorable writers have undergone some form of incarceration and have used this experience in their literary work. We will look at some of these writers and their texts to evaluate what kind of impact the prison experience has had on literary production and society, as well as to locate similarities and differences among inmate perspectives. Some of our texts will include: Autobiography of Malcolm X (Malcolm X), Soul on Ice (Elmore Leonard), Assata (Assata Shakur), Night (Elie Wiesel), All Tappings: An Anthology of Writings by Women Prisoners (Scheffler), Pimp (Iceberg Slim), In the Belly of the Beast (Jack Abbott), Death Blossoms (Mumia Jamal), Notes From the House of the Dead (F. Dostoevsky), The 16th Round (Hurricane Carter). MCP, PR, PRJ, REA, WRI

TTH 02:00PM-03:20PM

FPH ELH

IA-0251-1

W1

Intermediate Poetry Writing

Paul Jenkins;

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

TH 12:30PM-03:20PM

LIB KIVA

IA-0254-1

Intermediate Sculpture: Emphasis on the Figure

Thomas Haxo;

This course will be an introduction to technical and perceptual skills in response to the human form. It will focus on the full figure allowing students to explore this challenging subject from multiple perspectives. Anatomy in relationship to sculptural design will be discussed. Historical and contemporary issues and approaches to the figure will be elucidated through slide presentations, critiques, and independent research. A \$75 lab fee will cover most materials, but students may be required to obtain additional materials from local sources. Prerequisites: Sculpture Foundation or Introduction to Drawing is mandatory. EXP, PRJ, RS Satisfies Division I Distribution Requirement

TTH 09:30AM-11:50AM

ARB STUDIO 2

IA-0260-1

Living For Tomorrow II: Creative Foundations for Change

Jill Lewis;

This course will look at the cultural scripting of gender, the dilemmas facing effective HIV prevention and processes of creative pedagogy with young people. Students who already took Living or Tomorrow 161 are invited to join with students in the arts who are keen to develop the use of their creative medium for educational work with young people. The course will explore methods of engaging young people in understanding HIV in more relevant ways and for helping them develop new critical literacy about the gender system familiar to them in their culture poses crucial dilemmas for HIV prevention. Students in the course will establish links with youth groups in the area (Holyoke), and build creative workshops which they will then run with young people to engage them dynamically with understanding of HIV and mobilization of prevention awareness. Students who have taken IA 161 (Living for Tomorrow I: cultural contestations, gender politics and the AIDS epidemic) or IA 292 (Creative interventions: visions of art and social action) are particularly welcome. Men students are strongly encouraged to consider getting involved. Professor refers e-mailing her for I.P. instructions: jlewis@hampshire.edu

MW 01:00PM-02:30PM

LIB KIVA

IA-0262-1

HACU-0262-1IA-0262-1

Contemplative Dance/Authentic Movement: Level I

Daphne Lowell;

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

TTH 10:30AM-12:30PM

MDB MAIN

IA-0269-1

I.5

Sequential Imagery II

Thomas Haxo;

This course provides preparation for work in the arts and other fields where visual ideas are presented sequentially. Sequential skills will be built through assignments that utilize drawing, digital three dimensional animation and sculpture. Assignments addressing linear and non linear sequence with, line, tone, color, space, and light will facilitate the development of personal imagery. Narrative and non-narrative themes will be discussed. A wide range of tools and techniques will be employed in exploration of subject matter. A substantial independent project will be a major component of the course. A broad range of issues concerning sequential drawing will be discussed through group critiques and discussions. One foundation level art course is a prerequisite. EXP, PRJ, PRS Satisfies Division I Distribution Requirement

TTH 01:00PM-03:20PM

ARB STUDIO 2

IA-0273-1

DR

LM-0273-1IA-0273-1

Design Fundamentals II

Colin Twitchell;

This is an intermediate level design class that will consist of a series of guided activities as well as a major project of students' choosing. The majority of projects and design challenges will be based on equipment or technology needs of people with physical disabilities. Students will continue to work with a range of design tools and skills, such as mock up making, prototyping research methods, material applications and more advanced fabrication techniques. We will also consider aesthetics, manufacturability and usability of the objects we create. QUA, PRJ, PRS Satisfies Division I Distribution Requirement

W 02:00PM-05:20PM

LCD 113

IA-0274-1

DR

Ideas in 20th Century Sculpture and Furniture

Nathaniel Cohen;

In this course students will be introduced to the many ideas and connections that have shaped the linked histories of 20th Century sculpture and furniture. Through slide lectures, museum field trips, group discussions and independent research projects students will explore their own areas of interest and become introduced to a wide range of new sources in these fields. In the final project students will complete independent research and present their findings to the class through a variety of media. This course satisfies Division I distribution requirements. PRJ, PRS, REA, EXP, WRI.

MW 02:30PM-03:50PM

ASH 112

IA-0277-1

W1

The Makings of Sensibility: Strategies For Fiction Writers

Nathalie Arnold;

Why are no two fiction-writers exactly alike? Why do some stories make us anxious, while others elicit terror, comfort, or love? Why do we sense that some writers write 'coolly,' or 'sharply,' and others 'lushly' or 'lyrically'? Through close readings of highly varied works, we will identify, and practice using, very specific techniques that operate at the level of the sentence, but reverberate in paragraphs and pages to form a work's general 'sensibility.' Seeking to understand how certain effects can be achieved through conscious management of language, we will explore matters of diction, rhythm, sentence length, punctuation, and the use of different tenses; we will also consider the relationship between writers' thematic concerns and the strategies they use. Through focused imitations, in-class exercises, and intensive peer critiques, participants in this workshop will acquire a facility for discussing the stylistic elements of their own, and each others' writerly sensibilities. Participants must come to the first class with a 2-page sample of their own writing.

M 06:30PM-09:20PM

EDH 4

IA-0278-1

DR

HACU-0278-1/IA-0278-1

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 audiocommentary 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

M 09:00AM-11:50AM

FPH 108

IA-0287-1

LM-0287-1/IA-0287-1

Sculpture, Sound and Motion

Gregory Kline; Donna Cohn

The emphasis of this course will be the creation of sculptural objects with kinetic function. We will investigate ideas originating within the traditions of Da Vinci, Renaissance invention, and modern to contemporary art. Students will be required to research historic and contemporary artists and write a short paper. Technical instruction will include a review of

simple machines, mechanical principles and basic electronics, as well as training on woodworking and metalworking machinery. We will use the facilities of both the Art Barn studio and the Lemelson fabrication shop. This course will consist of 3 assigned projects, and a final independent project. An introductory sculpture class or equivalent is strongly recommended.

TTH 01:00PM-03:20PM

LCD SHOP

IA-0289-1

W1

Steeped in Story: A Division II Interdisciplinary Seminar

Benjamin James;

Stories are perhaps the primary means by which people give form to their individual and common experiences. Almost every academic discipline deals intimately with narrative in complex and sometimes contradictory ways. This is a course designed for students in the final semesters of their Division II who are working with narrative in one or more disciplines, including (but not limited to) creative writing, film, theater, sociology, American Studies, literature, education, graphic narrative, psychology, anthropology, media studies, philosophy, religion, and the visual arts. Ideally, we will have a wide variety of fields represented, our goal being to learn from one another how we make use of story and storytelling in our respective areas of interest, while expanding the range and depth of our own work in the process. Weekly readings and regular writing assignments will be assigned by the instructor, but much of the trajectory of the course will be decided by the individual interests and ambitions of the students. One formal presentation, one essay, and one piece of creative writing will be due. Expect weekly peer critiques and a good deal of reading, both theoretical and creative. Please email the instructor at bgjames@hampshire.edu if you are interested in taking this course.

W 02:30PM-05:20PM

EDH 2

IA-0293-1

Design Response II

William Kramer;

In this course we will explore the techniques of design choices in approach, style and execution. We will try to address the process of designer response through a series of practical, collaborative exercises and hopefully gain some insight into such questions as: 1. How can a designer validate his response? 2. What criteria should a designer establish during first readings? 3. How is style determined? 4. How is artistic consensus achieved? 5. How are style and approach expressed? 6. What is the importance of medium and technique to presentation and portfolio work? Expectations: As an advanced design course, you will be expected to do a considerable amount of work on your own. Your designs will be presented in class for critique and evaluation. Work will be based on a specific script choice in conjunction with individual, progress conferences and more formalized presentations.

MW 04:00PM-05:20PM

EDH 1

IA-0399-1

W1

Advanced Seminar in Writing

Lynne Hanley; Paul Jenkins

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

T 12:30PM-03:20PM

LIB KIVA

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.

LA-ACT-01 **TRCOM**

LM-0130-1
LM-0130-1IA-0130-1

Look Ma No Hands

Donna Cohn;

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

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

LM-0143-1 **CCR**
Women's Fabrication Skills

Line Bruntse;

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-0169-1
LM-0169-1IA-0169-1

Electronics for the Visual Artist, Musician, and Designer

Peter Edwards;

This course will familiarize the student with the basic creative applications of electronics, ranging from the simple modification of appropriated circuitry to the creation of individualized instruments and animated sculptures. We will further explore the physical and mechanical elements of electronic devices and how their respective forms and functions are symbiotically linked. Although knowledge of electronics is not necessary, motivation, creativity and a willingness to explore are essential. As this course is project based, students should feel comfortable using simple hand tools. Throughout the semester we will focus on topics including mechanical movement, audio synthesis, control interfaces and circuit construction. We will work as a group, sharing concepts and solutions to further individual projects and ideas that may be relevant to artistic endeavors outside the classroom EXP, PRJ, PRS

M 01:00PM-04:30PM LCD 113

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-0210-1

CCR

Appropriate Technology: Design and Implementation

Aaron Wieler;

Students will learn to design and evaluate appropriate technologies and their implementation for developing countries. This course will be comprised of research, design and fabrication of simple technologies such as water pumping and irrigation, human and cargo transportation, mobility devices for disability, cooking electricity generation, and shelter design. Case studies of technology projects by the World Bank and IMF and smaller NGOs and non-profits like Whirlwind Wheelchair and ApproTEC/KickStart will be used to learn about cultural responsibility, community accountability, and project follow-up. Students will be encouraged to form their own opinions about what makes a technology appropriate for a given community and how it can best be used and shared between cultures and economies. This class may be taken for academic credit by arrangement with the instructor.

MW 09:00AM-10:20AM

LCD 113

LM-0273-1

DR

LM-0273-1IA-0273-1

Design Fundamentals II

Colin Twitchell;

This is an intermediate level design class that will consist of a series of guided activities as well as a major project of students' choosing. The majority of projects and design challenge will be based on equipment or technology needs of people with physical disabilities. Students will continue to work with a range of design tools and skills, such as mock up making, prototyping, research methods, material applications and more advanced fabrication techniques. We will also consider aesthetics, manufacturability and usability of the objects we create. QUA, PRJ, PRS Satisfies Division I Distribution Requirement

W 02:00PM-05:20PM

LCD 113

LM-0287-1

LM-0287-1IA-0287-1

Sculpture, Sound & Motion

Gregory Kline; Donna Cohn

The emphasis of this course will be the creation of sculptural objects with kinetic function. We will investigate ideas originating within the traditions of Da Vinci, Renaissance invention, and modern to contemporary art. Students will be required to research historic and contemporary artists and write a short paper. Technical instruction will include a review of simple machines, mechanical principles and basic electronics, as well as training on woodworking and metalworking machinery. We will use the facilities of both the Art Barn studio and the Lemelson fabrication shop. This course will consist of 3 assigned projects, and a final independent project. An introductory sculpture class or equivalent is strongly recommended.

TTH 01:00PM-03:20PM

LCD SHOP

LS-0101-1

L.5

LS-0101-1IA-0101-1

Elementary Spanish I

Amanda Damon;

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

MW 04:00PM-06:30PM

FPH 108

LS-0102-1

L.5

LS-0102-1IA-0102-1

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. PRJ PRS MCP

TTH 03:30PM-06:00PM

FPH 107

LS-0112-1

LS-0112-1IA-0112-1

Elementary Chinese II

Huimin Wu; Kay Johnson

This course covers the second semester of beginning Chinese (LSIA 111). It will be taught by Professor Huimin Wu, a visiting professor of Chinese from the Hampshire College China Exchange program. The course will continue to use the Integrated Chinese textbook series. The class will cover speaking, reading, and writing Chinese characters. Required books are: Integrated Chinese Textbook Level 1, Part 2; Integrated Chinese Workbook Level 1, Part 2; Integrated Chinese Character Workbook, Level 1, Part 2. 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) for a total of five class periods per week. Students can choose to attend drill sessions from 4:00-4:50 on Tuesday and Thursday, or 5:00-5:50 on Tuesday and Thursday. Students who complete this class will be able to continue studying Chinese at the intermediate level at any of the other Five Colleges. Prerequisite for this class is one semester of college level Chinese or the equivalent.

--

MTWTHF 05:00PM-05:50PM

FPH 104

TTH 04:00PM-04:50PM

FPH 104

LS-0124-1

LS-0124-1IA-0124-1

American Sign Language, Level II

Ruth Moore;

This course furthers the development of receptive and expressive signing skills. The course introduces the more complex grammatical structure including signing space, body posture and facial expression. More information about the deaf community will be done through readings, videotapes and events. Prerequisite: successful completion of American Sign Language, Level 1 or equivalent proficiency. EXP, MCP, PRS.

W 06:00PM-09:00PM

FPH 107

LS-0201-1 **DR**

LS-0201-1IA-0201-1

Intermediate Spanish I

Daniel Cuenca;

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. PRS PRJ MCP

MW 03:30PM-06:00PM

FPH 102

LS-0202-1 **DR**

LS-0202-1IA-0202-1

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. PRS PRJ MCP

NS-0104-1

Optics and Holography

Frederick Wirth;

This course is an introduction to fundamental principles in optics as applied to image formation and holography. Each student will have a chance to produce two white-light visible holograms in our lab, as well as to begin an individual project. Topics will include geometric and physical optics, the nature and propagation of light, vision, photography and holography. Aesthetic considerations will be part of the course as well. Advanced students wishing to help in the labs and pursue independent work should see the instructor. PRJ, PRS, QUA, REA

TTH 10:30AM-11:50AM

CSC 3-OPEN

TH 01:00PM-04:00PM

CSC B17

NS-0110-1

Science and Popular Opinions

Nancy Lowry;

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

MW 09:00AM-10:20AM

CSC 333

NS-0112-1

Puzzles and Paradoxes

David Kelly;

M. Danesi's The Puzzle Instinct, suggests that puzzling is as intrinsic to human nature as humor, language, music, mathematics(?), and other arts. This class will examine historical and contemporary paradoxes and puzzles and their role in scientific thinking and culture. 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 Königsberg Bridges, Lewis Carroll, Sam Loyd, E.H. Dudeney, the Twins Paradox, Maxwell's Demon, Bertrand Russell, Kurt Gödel, Hempel's Raven, Brouwer, Escher, Gábor, Christie, Rubik, the Unexpected Hanging, Will Shortz, the Looney 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?" QUA

TTH 09:00AM-10:20AM

CSC 316

NS-0113-1

Water Water Everywhere?

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? This class will cover a brief history of the engineering marvels of early water supply, the development of irrigation for agriculture, and how the development of cities and the need to dispose of wastes has changed our approach to water acquisition and management. We will also discuss how the ways in which we have changed the landscape affect our ability (naturally and politically) to respond to natural disasters such as hurricanes and floods. Students will read and discuss primary literature, analyze data in teams, and learn basic skills scientists use to analyze water related issues. RJ, PRS, QUA, REA, WRI

MW 02:30PM-03:50PM

CSC 3-OPEN

NS-0119-1

The Natural Athlete in a Doping World

Cynthia Gill;

Scientific advancements offer the athlete new options in training and chemicals. So why do we care if our athletes are drugged or performance? We'll start the course by examining the specific physiological changes brought on by exercise. We'll look at the science of metabolism, muscle function and athlete nutrition through primary scientific literature and compare scientific to popular literature claims. We'll also consider the genetic and training differences that can lead to superior athletic performance. Then, we'll consider how science is changing athletics for good or bad. We'll consider, for example, the illegal versus legal means athletes are finding for improved performance. What, for example, is the drug EPO that Lance Armstrong is accused of using? How, specifically does it work? What evidence is there that he's not abusing the drug? How are the steroids that some baseball players take helping them and hurting them? We'll also learn about the latest assistive technologies for handicapped athletes and consider a unique perspective on 'unfair' advantages. Students will evaluate scientific literature, design experiments, write in scientific style, present ideas orally and practice quantitative skills. This is not an exercise class, but student may do some physical activity as part of the course. PRJ, PR, QUA, REA, WRI
TTH 09:00AM-10:20AM CSC 333

NS-0136-1

Women's Health in Global Perspective

Debra Martin;

The main goal of this course is to examine the health issues/risks women face around the world. We will start with women's health in antiquity and move through to contemporary times, charting the major trends in patterns of disease and poor health. Using a biocultural perspective, the interface of biology and culture provides a framework for how to examine health in an interdisciplinary manner. We will examine the ways in which gender inequality (and violence) is socially constructed globally, and the important role that social institutions, ideology, and cultural practices play in creating and perpetuating various forms of inequality for women. By comparing a diversity of health experiences across cultures we can carefully examine the ways in which culture constructs perceptions of health and effective delivery of health care. We can also examine the role the medical research and international development community plays in setting the health agenda for women. Students will finish the term with a clearer understanding of the biology of life cycle changes, how health inequalities are generated and perpetuated, and how to think critically about their own health choices. MCP, PRJ, QUA, REA, RI

WF 10:30AM-11:50AM

ASH 112

NS-0137-1

Traditional Chinese Medicine

Christopher Jarvis; Helaine Selin

Traditional Chinese medicine (TCM) is the name given to a range of traditional medical practices that have developed over the course of several thousand years. Chinese medicine uses a method of analysis that looks into the internal systems of the human body and their relationships with the environment in an attempt to understand the fundamental laws which govern the function of the human body and to apply this understanding to the treatment and prevention of disease. TCM is rooted in a unique, comprehensive and systematic theoretical structure which includes the Theory of the Five Elements, the Meridian system and Yin-yang. In this course, we will focus primarily on studying the science behind CM, reading primary articles on acupuncture, herbs, and moxibustion. At the same time, we will learn the Chinese system of explanation, some history, and meet with an acupuncturist and an herbalist. PRJ, PRS, QUA, WRI

MW 10:30AM-11:50AM

CSC 333

NS-0151-1

Building a "Greener" World

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 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 10:30AM-11:50AM

CSC 316

NS-0155-1

Earth Science Frontiers and Environmental Issues

Steven Roof;

This course will explore the leading frontiers of earth science and their implications for the environmental issues confronting society today. Using recent primary scientific literature, students will investigate issues such as global climate change and natural resource depletion and scrutinize current governmental policies related to these issues. All students in the class will be expected to engage in active discussion and to read and interpret primary literature and prepare critical, thoughtful analyses. 300-level students will be expected to help lead the class through a specific issue and provide primary sources of information. MCP, PRJ, PRS, QUA, REA, WRI
MW 02:30PM-03:50PM CSC 2-OPEN

NS-0167-1

The Structure of Randomness

Kenneth Hoffman;

Many events, like developing cancer or winning the lottery, are apparently random when considered individually, but often possess a great deal of predictability when studied collectively. The elaboration of this insight is one of the most far-reaching developments of the last century, an understanding of which is arguably essential for anyone trying to make sense of the data and choices thrown at us daily. A variety of random processes have also been increasingly used to analyze and create music, art, and poetry. In this course we will develop the idea of stochastic (i.e., random) models for thinking about a wide range of phenomena in the sciences, arts, and everyday life. Topics will include elementary probability theory; risk analysis; stochastic music; computer-generated art; elementary statistics. It is designed for all students, regardless of field of interest or prior love of mathematics. Computers will be used throughout the course, but no prior experience is assumed. EXP, PRJ, QUA, REA, WRI

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

NS-0191-1

NS-0191-1SS-0191-1

Historical and Contemporary Perspectives on Reproduction and Infant Development

Elizabeth Conlisk; Jutta Sperling

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

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

NS-0198-1

Ever Since Darwin

Lynn Miller;

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

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

NS-0211-1

DRY C1

Astronomy and Public Policy

Salman Hameed;

In this course we examine how scientists, and astronomers in particular, interact with the legislative and executive branches of the government, where the goal of advancing scientific knowledge must be balanced against competing priorities for the national agenda. We analyze in detail two scientific issues ("the threat of killer asteroids" and "the search for life in the universe" and use past Congressional hearing on the subject to gain an understanding of the process of making decisions regarding science policy. The students work in groups and, effectively, play the role of Congressional Aides in a public policy decision. We also look at the viability of President's Moon/Mars Initiative and its potential impact on astronomy. Furthermore, we analyze and discuss topics where science decisions have come in conflict with society, such as the issue of observatories on Mauna Kea, or where a future conflict is apparent, as in the case of owning and mining rights to asteroids and the Moon. This class will satisfy the first year distribution goals; PRS, REA, WRI

M 06:30PM-09:30PM

CSC 333

NS-0221-1

Comparative Animal Physiology

Cynthia Gill;

This course will cover physiology of organ systems within animal phyla with special emphasis on physiological adaptations of organisms to their environment. We will cover osmoregulation, temperature regulation and neural, cardiovascular, respiratory, renal, digestive and endocrine function. A focus will be on cellular and molecular mechanisms common across systems and phyla. We will also examine unique adaptations to extreme environments. 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. Basic knowledge of and comfort with biology, chemistry and math is necessary. (Students interested in human physiology may want to take physiology next semester when we focus on humans.) prerequisites - some biology and chemistry at high school or college level

MWF 10:30AM-11:50AM

CSC 316

TH 01:00PM-04:00PM

CSC 2-CHEM

NS-0228-1

Living on the Edge: Microbial Life in Extreme Environments

Jason Tor;

Microorganisms are everywhere in the environment. We are most familiar with those found in our temperate surroundings, however some fascinating microorganisms live in the most inhospitable environments on Earth. In Antarctic ice, boiling deep-sea vents, saline evaporative pools, and acid rivers - these "extremophiles" are found thriving where very little non-microbial life exists. In this course, we will inquire about their lifestyle and survival mechanisms and consider the clues they offer about the origin of life on Earth, as well as the potential for life to exist elsewhere in the solar system. By considering topics in microbial ecology, diversity, physiology, and biogeochemistry we will ultimately question what it means to be extreme, and ponder the limits to life.

TTH 02:00PM-03:20PM

CSC 316

NS-0229-1

Forest Ecology

Lawrence Winship;

How do forests grow and change over time? How do various kinds of disturbance, natural and anthropogenic, affect the structure and composition of forests? Is there such a thing as sustained yield? Is the New Forestry just a new way of doing the same old thing harvesting timber? What are the consequences of various forest management strategies? If oil prices cause a massive shift in biomass fuels, can our woodlands meet the demand? What about forest ecosystems makes them unique and what common principles apply to trees as well as other organisms in their environment? We will explore these and other questions through reading and discussion of two books and research articles. Fieldwork will be central to our learning and we will get out into the woods and explore examples of the phenomena we have studied in class. As the semester develops we will narrow our focus to a few research-based questions, to be pursued either as a group, in small team or as individuals.

WF 01:00PM-02:20PM

CSC 316

F 02:30PM-05:00PM

CSC 1-AGRI

NS-0230-1

HACU-0230-1 NS-0230-1

Science in the Islamic World: From Almagest to the "Islamic Revolution"

Salman Hameed;

History of western science would be incomplete without the inclusion of Arab and Muslim contributions in the Middle Ages. In this course we will explore some of the reasons behind the outstanding growth of scientific reasoning in the

Islamic world, including the motivation for translating Greek works and the role of religion in the early progress of science. While we are familiar with prominent Greek philosophers and scientific personalities of the post-Renaissance era, the lives of many Muslim scientists such as Al-Haytham (Alhazen), Ibn-Sina (Avicenna), Ibn-Rushd (Averroes) and their contributions in the fields of Astronomy, Mathematics, Optics and Medicine remain largely unknown to many students. We will also explore the fascinating philosophical struggle between the rationalist and the traditionalist (orthodox) philosophers. The triumph of orthodox thinking has had lasting impact and some of the contemporary fundamentalist movements can be traced back to such philosophies of the Middle Ages. The course will conclude with a look at the reasons for the later decline of scientific thinking in the Islamic world and the contemporary struggles to reconcile modern science with traditional religious systems. This class will satisfy the first year distribution goal; MCP, WRI

MW 10:30AM-11:50AM

FPH 106

NS-0233-1

DR

Nutritional Anthropology

Alan Goodman;

Are we what we eat? We eat foods for social and cultural reasons, and we eat foods because they contain nutrients that fuel our cells and allow us to function -- grow, think, and live. The quest for food is a major evolutionary theme and continues to profoundly shape ecological, social, and human biological systems. In this course we will consider some of the many ways that food and nutrition are related to the human condition, for example (1) symbolic meanings of food, (2) the evolution of food systems to genetically modified foods, (3) the deadly synergy of malnutrition and infection, (4) the ecological and political-economic causes of malnutrition, and (5) "nutritional epidemiology" and the role of diet and nutrition in the etiology of diverse diseases. Throughout the course, we will focus on "doing nutritional anthropology," including assessing the dietary and nutritional status of individuals in our community. This class will satisfy the first year distribution goals; MCP, PRJ, PRS, QUA, REA, WRI

TTH 02:00PM-03:20PM

CSC 333

NS-0235-1

DR

The Anthropology of Violence

Ventura Perez;

This course will examine the complex social and cultural interactions that can lead to violence. Students will explore how violence targets the psyche, body, and sociocultural order of the perpetrators, victims, and societies in which it occurs. How people come to terms with such tragic events and how cultures are affected by them will be examined. Next, students will 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, forensic anthropology, and forensic odontology. The course stresses that violence and trauma should be studied and analyzed in conjunction rather than separately paying explicit attention to the effects of violence and trauma on both the individual and social group. This class will satisfy the first year distribution goals; MCP, PRJ, PRS, QUA, WRI

TTH 10:30AM-11:50AM

CSC 333

NS-0261-1

Calculus II

Kenneth Hoffman;

This course extends the concepts, techniques and applications of the introductory calculus course. We'll study the circular and other periodic functions; functions of several variables; integration; differential equations; approximating functions by polynomials. We'll continue the analysis of dynamical systems, considering a number of applications to ecology, epidemiology, and physics. We will finish with an introduction to the theory and applications of Fourier analysis. Computers and numerical methods will be used throughout. Regular substantial problem sets will be assigned and will constitute the heart of each student's course work. Prerequisite - calculus I

MWF 09:00AM-10:20AM

CSC 316

NS-0265-1

Statistics and Experimental Design

Elizabeth Conlisk; Fatemeh Giahi

This course will be an introduction to descriptive and inferential statistics, with examples drawn from the fields of ecology, agriculture, public health, and clinical medicine. The approach will mainly be applied and hands-on; students will complete a workbook of statistical problems, collect and analyze data as a class, design and carry out small individual projects, do weekly problem sets plus revisions, and read and interpret data from the literature. We will learn to use common computer packages for statistical analysis: Excel and Minitab. Topics will include description, estimation, and basic techniques for hypothesis testing: z-scores, t-tests, chi-square, correlation, regression, one-way and two-way analysis of

variance, and odds ratios. More advanced techniques such as multi-way anovas and multiple regression will also be briefly noted. We will also discuss the role of statistics in the scientific method and the philosophy of science, although the emphasis of the course will be on practical applications in design and analysis.

TTH 09:00AM-10:20AM

CSC 3-OPEN

NS-0268-1

Introduction to Geographic Information Systems and Natural Resource Management

Steven Roof; Christina Cianfrani

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

TTH 12:30PM-01:50PM

CSC 3-OPEN

TH 02:30PM-05:00PM

CSC 3-OPEN

NS-0276-1

Elements of Sustainability

Frederick Wirth;

Even if we have answers for the basic questions raised by the problem of sustainability (What are we trying to sustain, for who, and for how long?) there are still many approaches to determining a proper course of action. The viewpoints of industrial ecology, the "ecological footprint", and "Natural Capitalism" each provide a model for understanding the interconnectedness of the world, a means for changing the world view of society, and a standard against which to measure any particular program of change or development. It is difficult to assess the reasonability of these viewpoints or to develop our own tools for assessment because we are still very ignorant of the interconnected web of physical, chemical and biological processes that make up our environment and modulate its responses to our activities. Nevertheless, we are presently challenged to make policy judgments of vital importance to ourselves and future generations, to develop technologies and systems that enhance the survivability of our species, and to design and present these things in ways that ensure widespread adoption. In this course we will employ several case studies to examine these difficult issues. Teams of students will examine the available evidence, get practical experience, and develop evaluations or proposed solutions. Emphasis will be placed on understanding underlying scientific principles, evaluating evidence available from the technical and scientific literature, and developing innovative approaches and solutions that embody or chosen principles of sustainability.

MW 10:30AM-11:50AM

CSC 3-OPEN

NS-0294-1

DR

Sustainable Agriculture: Local Organic Food Production on the Urban/Ex-urban Interface

Lawrence Winship;

The foundation for successful organic farming is fertile soil. This course will once again focus on the plant and soil practices and on the science essential for the maintenance of fertile, healthy soil. Moreover, we will evaluate successful strategies for sustained food production in an increasingly critical region of our country - the boundary between our expanding cities and surrounding farmland. As our heartland has become depopulated, more people and more hungry mouths have moved to the city and to surrounding suburbs. Less than 1% of our people still make a living on a farm. Must we continue to grow food on huge farms at large distances from demand, or can we intercalate farms and gardens between and within our towns and cities, creating local, sustainable food systems? How? We will learn about composting and nutrient recycling, winter greenhouse growing, crop rotations, cover cropping and many other techniques in the organic farmers' toolkit. Class will meet two afternoons per week, with occasional extensions into the late afternoons for local field trips and projects at the Hampshire College Farm. This class will satisfy the first year distribution goals; PRJ, PRS, QUA, REA, WRI. Students will complete a final semester project that can incorporate and demonstrate progress in these skills.

MW 02:30PM-03:50PM

CSC 333

NS-0300-1

TRCOM

Lawrence Winship;

-
NS-0314-1

Organic Chemistry II

Rayane Moreira;

Last semester we began our exploration of organic structure, reactivity, and spectroscopy. This semester will continue that journey, examining aromatic molecules, carbonyl compounds, nitrogen-containing compounds, pericyclic reactions, and organometallic chemistry. The emphasis will be on mechanism and synthesis, along with relevance of the chemistry to biology, medicine, society, and environment. By the end of the semester you will have a solid intuitive sense of how organic molecules react and how to manipulate them in the lab. Just as importantly, we will strive to understand the importance of the field of organic chemistry in the past, present, and future. Prerequisite - organic chemistry

MWF 09:00AM-10:20AM

CSC 2-OPEN

W 01:00PM-05:00PM

CSC 2-CHEM

NS-0318-1

Complex Function Theory

David Kelly;

The complex numbers, described by Leibniz as amphibious between existence and non-existence, are now an important tool for both pure and applied mathematics. They have a fruitful geometric interpretation, provide algebraic closure to the reals (in the sense that all polynomials with coefficients in \mathbb{C} have roots in \mathbb{C}), and allow, with a more coherent theory than for real variables, the development of the calculus. The important exponential function, in particular, extends elegantly to the complex domain. This course will concentrate on the differentiation and integration of complex functions, the representation by power series of complex functions, and their mapping properties. We will see application of our theory to geometry, dynamics (including the Mandelbrot set), and physics. A working knowledge of elementary calculus is assumed. There will be a weekly problem session attached to the course and regular written assignments. <P> Students interested in attending this class should email Professor Kelly at dckNS@hampshire.edu to set up a mutually beneficial meeting time.

NS-0324-1

Advanced Calculus

David Kelly;

This course completes the standard calculus syllabus essential to physicists, astronomers, and mathematicians, and almost essential to geologists, economists, computer scientists, and statisticians. Basic concepts of the calculus will be extended to functions of several variables with studies of directional derivative, path and surface integrals, divergence, gradient, and curl. Gauss's Law, Stokes's Theorem, and Green's Theorem relate these tools of vector calculus, extend the fundamental theorem of calculus, and provide powerful evaluation techniques. The computer will be used extensively for calculations, approximations, and visualization of objects in two, three, and higher dimensions. Prerequisite: a year of calculus. <P> Students interested in attending this class should email Professor Kelly at dckNS@hampshire.edu to set up a mutually beneficial meeting time.

NS-0335-1

Advanced Skeletal Biology

Debra Martin;

This research-based lab course explores methods for the measurement and analysis of the human skeleton using a variety of techniques. We begin with a history of the skeleton and the condition of evolution, growth and development that distinguish it from other mammals. Using techniques from medicine, nutrition, forensics, histology, orthopaedics and morphometry, the life history and the life cycle of humans will be analyzed through changes and effects on the skeleton. Students will work towards being able to define problems and conditions of health and diet that can be measured by skeletal analysis, and they will then carry out an advanced independent project utilizing analytical techniques that provide data on bone integrity or density.

MW 09:00AM-10:20AM

CSC 3-OSTE

NS-0337-1

Traditional Chinese Medicine

Christopher Jarvis; Helaine Selin

Traditional Chinese medicine (TCM) is the name given to a range of traditional medical practices that have developed over the course of several thousand years. Chinese medicine uses a method of analysis that looks into the internal systems of the human body and their relationships with the environment in an attempt to understand the fundamental laws which govern the function of the human body and to apply this understanding to the treatment and prevention of disease. TCM is rooted in a unique, comprehensive and systematic theoretical structure which includes the Theory of the Five Elements, the Meridian system and Yin-yang. In this course, we will focus primarily on studying the science behind CM, reading primary articles on acupuncture, herbs, and moxibustion. At the same time, we will learn the Chinese system of explanation, some history, and meet with an acupuncturist and an herbalist.

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

NS-0355-1

Earth Science Frontiers and Environmental Issues

Steven Roof;

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

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

NS-0396-1

Zymurgy

Christopher Jarvis; Jason Tor

This fermentation science course is designed to familiarize students with the current topics and procedures in brewing science. This upper level course requires previous course and laboratory work in chemistry and microbiology. The course will focus on the study of the fundamental and applied sciences related to the use of microorganisms as production and processing agents. Specifically we will examine the technological and biochemical aspects of the brewing process, including raw materials, malting, mashing, fermentation and maturation. In addition to lectures and discussion on the readings, the course will dedicate one day a week to laboratory work. Students will work in small groups on a focused research project.

F 09:00AM-05:00PM CSC 202

NS-0398-1

Ever Since Darwin

Lynn Miller;

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

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

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-386I-1

New Ways of Knowing

Herbert Bernstein;

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

W 02:30PM-05:30PM

CSC 121

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.

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 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 sarring; and basic kata, prearranged sequences of techniques simulating defense against multiple opponents.

MW 08:30PM-10:00PM

RCC 21

OPRA-0102-1 **CCR**

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**

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.

SU 06:00PM-07:30PM

RCC 21

OPRA-0106-1 **CCR**

Beginning Hatha Yoga

Michelle Marroquin;

Hatha Yoga: Yoga is the ancient art and science of integration, balance and harmony. In this course, students will explore the basics of hatha yoga practice; learning 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**

Beginning Hatha Yoga

Michelle Marroquin;

Hatha Yoga: Yoga is the ancient art and science of integration, balance and harmony. In this course, students will explore the basics of hatha yoga practice; learning asanas (traditional postures), pranayama (control of breath), deep relaxation and basic meditation techniques. There will be some readings and discussion.

W 11:30AM-01:00PM

RCC 21

OPRA-0109-1 **CCR**

Intermediate Hatha Yoga

Michelle Marroquin;

Intermediate Hatha Yoga: 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 students at this level.

M 10:00AM-11:30PM

RCC 21

OPRA-0110-1 **CCR**

Intermediate Hatha Yoga

Michelle Marroquin;

Intermediate Hatha Yoga: 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 students at this level. This course is the same as OPR 109.

W 01:00PM-02:30PM

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 and contrast to Zazen or seated meditation. The class will concentrate on learning the seven co-ordinations or step-by-step shooting form. The target, which is only six feet away, serves the archer as a mirror in order to reflect the status of the archer's mind and spirit.

MW 03:30PM-05:00PM

RCC 21

OPRA-0116-1 **CCR**

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 normally used in the beginner class. Students will expand the study of the formal seven co-ordinations into three more extended forms of Hitote and Reisha and demonstrations of synchronized shooting by groups of individuals. Prerequisite: OPR 115.

TTH 05:00PM-06:30PM

RCC 21

OPRA-0118-1 **CCR**

RAD Basic: Self Defense For Women

Troy Hill; Kathy Kyker-Snowman

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

TTH 01:00PM-03:00PM

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 joints or ligaments, but actually heals them and teaches the body to move with perfect efficiency. T'ai Chi will not strain the heart or circulatory system, but is a gentle tonic to the heart. T'ai Chi is especially beneficial to the functions of the internal organs and builds up the body from the inside out. T'ai Chi has its origin as a valid martial discipline. Our emphasis will show the contrasts and similarities of the health art and martial art. This two-hour class is open to beginner and experienced students. During the first few classes, students will practice in groups depending upon experience and ability.

M 06:00PM-08:00PM

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 stroke, rescue maneuvering, eddy turns, ferrying, bracing, river reading, surfing, equipment, and the kayak roll. Class will meet Wednesdays in the Pool from 1:30-2:45PM until Spring Break, then on Fridays on the River from 12:30-6:00PM to the end of term.

W 01:30PM-02:45PM

RCC POOL

F 12:30PM-06:00PM

RCC RIVER

OPRA-0124-1 **CCR**

Beginning Whitewater Kayaking

Robert Penn;

No experience required except swimming ability. Learn the fundamentals of kayaking and basic whitewater skills including stroke, rescue maneuvering, eddy turns, ferrying, bracing, river reading, surfing, equipment, and the kayak roll. This course is the same as OPRA 123. Class will meet Wednesdays in the Pool from 2:45-4:00PM until Spring Break, then on Fridays on the River from 1:30-6:00PM to the end of term.

W 02:45PM-04:00PM

RCC POOL

F 12:30PM-06:00PM

RCC RIVER

OPRA-0126-1 **CCR**

Beyond Beginning Whitewater Kayaking

Glenna Alderson;

This class is designed for students who have had previous whitewater experience. Students will learn and perfect advanced whitewater techniques. Prerequisites include a kayak roll on moving water and solid class II+ skills. Class will meet Thursdays in the Pool from 1:30 - 3:00PM until Spring Break, then on the River from 12:30-6:00PM to the end of term.

TH 01:30PM-03:00PM

RCC POOL

TH 12:30PM-06:00PM

RCC RIVER

OPRA-0132-1 **CCR**

Outdoor Adventure Sampler

Karen Warren;

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

TH 12:30PM-05:30PM

RCC 7

OPRA-0141-1 **CCR**

Beginning Swimming

Glenna Alderson;

If you have the desire to learn to swim, here is the perfect opportunity! This class will focus on helping the adult swimmer to better understand and adapt to the water environment. Students will work on keeping the 'fun in fundamentals' as they learn floats, glides, propulsive movements, breath control, and personal safety techniques. Swimming strokes will include: breast, freestyle and elementary backstroke. Glenna Alderson is an American Red Cross certified instructor.

T 03:00PM-04:00PM

RCC POOL

OPRA-0145-1 **CCR**

Lifeguard Training

Glenna Alderson;

This course will prepare and qualify students to become a Red Cross certified lifeguard. Bearers of this card are eligible to obtain work at pools nationwide. Hampshire students successfully completing this course will be eligible for employment at the Roert Crown Center pool. To complete this course, students must practice and be tested on water entries and carries, swimming rescues, stroke work, and spinal management. Standard First Aid and Professional CPR will be included in the class format. Material fee: \$70.00 additional lab fee will be charged for non-Five College participants.

TW 06:00PM-08:00PM

RCC POOL

OPRA-0146-1 **CCR**

Lifeguard Training Recertification Course

Glenna Alderson;

Lifeguard training recertification is for individuals who still hold a current Lifeguard Training card and want to renew their certification before it expires. This course does not include professional rescuer CPR. Class will meet February 14, 15, 21, 28, March 1, 7, and 8. Cost for recertification: \$30.00.

TW 06:00PM-08:00PM

RCC POOL

OPRA-0149-1 **CCR**

Openwater SCUBA Certification

, Project Deep;

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

M 06:00PM-09:00PM

RCC POOL

OPRA-0151-1 **CCR**

Top Rope Climbing

Michael Alderson;

This class begins after spring break. It is for students with little or no climbing experience. Students will learn basic safety techniques, rope work, knots, and climbing techniques. Enjoy the opportunity to exercise your body and mind using the indoor climbing wall and local climbing areas. The climbing wall will open at 3:30 pm the first Thursday after January term ends. All students interested in taking Beginning Climbing are encouraged to attend these sessions. Class begins the first Thursday after spring break.

TH 12:30PM-06:00PM

RCC GYM

OPRA-0152-1 **CCR**

Top Rope Climbing

Glenna Alderson; Kathy Kyker-Snowman

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

F 12:30PM-06:00PM

RCC GYM

OPRA-0156-1 **CCR**

Lead Rock Climbing

Kathy Kyker-Snowman;

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

T 01:00PM-04:00PM

RCC GYM

T 12:30PM-05:30PM

RCC GYM

OPRA-0157-1 **CCR**

Mountain Biking

Robert Penn;

Have the urge to take your bicycle off road but lack the utilites to safely do so? Learn the basics of riding bikes with fat tres. Using the Holyoke Range as a classroom, students will rideits many trails practicing the techniques essential to safely ad responsibly participate in this fun sport. Along the way, stuentns will also learn how to make basic trailside bike repairs wen needed. This course is open to all abilities and skill level. This course will meet the first Thursday after spring break.

TH 04:00PM-05:30PM

RCC 7

OPRA-0158-1

Ice Climbing

Michael Alderson;

New England, with its cold, wet winters can be a wonderful plac to climb frozen water! Students will meet once a week and travl to local cliffs to practice winter climbing skills. Primary fcus will be on steep ice and mixed climbing, and the use of toos and techniques used for winter travel in the mountains. Classmeets on Tuesdays until spring break.

T 12:30PM-06:00PM

RCC GYM

OPRA-0161-1 **CCR**

Bicycle Maintenance

Michael Alderson;

While the weather is still too bad to ride, why not put a few hurs a week into fixing up and fine tuning your bicycle? Each wek students will focus on an area of the bike and learn what is equired to clean and maintain that part. At the end of each clas, students will have done the maintenance and be able to depar with their bike intact. At the end of this seven week course, tudentns will have rebuilt their bike and be ready for spring wether. Class ends on the last Wednesday before Spring Break.

W 03:30PM-06:00PM

RCC BHALL

OPRA-0174-1 **CCR**

Basic Fitness and Training

Troy Hill;

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

TTH 09:00AM-10:00AM

MSC EXERC

OPRA-0175-1 **CCR**

Strength Training: A Mini-Course In Getting Stronger

Kathy Kyker-Snowman;

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

WF 09:00AM-10:00AM

MSC EXERC

OPRA-0181-1 **CCR**

Fundamentals of Basketball

Troy Hill;

If you like basketball but have little or no experience, then tis is the class for you. Students will work on the basic skillsof basketball, such as dribbling, passing, shooting, reboundingand defense. Students will also spend time focusing on the rule of the game and playing.

TTH 03:00PM-04:00PM

RCC GYM

OPRA-0184-1

Wilderness First Aid

Kathy Kyker-Snowman;

Wilderness First Aid is an intense course designed for students doing activities beyond ready access to urban emergency medical services. Students will learn and practice skills to enable them to make decisions about emergency care in wilderness settings, including patient protection, protection of other party members care of injuries for extended periods of time, and simple evacuation techniques. Active involvement is a necessity in this course. Many simulations will be done outside in the "wilderness setting." CPR will be an option in this course.

F 01:00PM-05:00PM

RCC 21

OPRA-0218-1 **CCR**

Outdoor Leadership

Karen Warren;

This course addresses outdoor leadership from both a theoretical and practical perspective. Readings and discussions will focus on such topics as leadership theory, safety and risk management legal responsibilities, group development theory, gender and social justice issues, and the educational use of the wilderness. Practical lab sessions will cover such topics as safety guidelines and emergency procedures, trip planning, navigation, nutrition, minimum impact camping, equipment repair, and the instruction of specific wilderness activities. Two weekend outdoor trips and teaching opportunities provide experiential learning in the class. The course is designed for students who desire to teach in the outdoors. Leadership experience is helpful and previous outdoor experience is required.

W 01:00PM-05:00PM

FPH MLH

F 01:00PM-03:00PM

FPH 108