

FALL 2007 COURSE DESCRIPTIONS

September 12, 2007

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

COGNITIVE SCIENCE (CS)

CS-0110-1

The Nature of Language

Kathryn Flack Potts

There are more than 6000 languages in the world, and in many ways they are extraordinarily diverse. Underneath their differences, though, languages resemble each other in fundamental ways. Identifying similarities among the world's languages leads to a range of other observations about language: spoken and signed languages have deep grammatical similarities, the ways in which very young children might mispronounce words can be predicted, and more. These similarities therefore reveal important truths about how languages are structured. But while languages can be extremely similar, there is a great deal of debate as to whether anything is universally true of all languages. This class will explore similarities among languages (and also the ways in which languages can vary), consider the source of these similarities, and wrestle with questions about true linguistic universals. REA, WRI

TTH 10:30AM-11:50AM

ASH 111

CS-0114-1

Introduction to Philosophy

Laura Sizer

Philosophy is sometimes thought to be the contemplation of deep questions such as the nature of knowledge, mind, freedom and morality, and it is that in part. But it is principally a mode and method of inquiry, analysis and criticism that allows us to examine the structure and soundness of our ideas. While concepts such as knowledge and freedom are quite abstract, they play central roles in our everyday thinking and living. Philosophy, therefore, is a method of inquiry that helps us to reflect on our own condition, our relationships with each other and the world around us. This class will introduce you to some of the classic questions in philosophy, as well as the methods of inquiry philosophers use to examine them. Topics may include free will, personal identity, the nature of knowledge, ethics and philosophy of mind. A series of shorter and longer papers will be required. REA, WRI

MW 09:00AM-10:20AM

ASH 111

CS-0121-1

Programming Artificial Life

Jaime Davila

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

MW 01:00PM-02:20PM

ASH 126

CS-0130-1

Introduction to Neuropsychology

Jeremiah Trudeau

With brain imaging technology increasingly available, more and more of our behaviors are being attributed to physiology. Neuropsychology explores the link between the physical structures of the brain and the less tangible attributes of the mind. This course will introduce the student to the basic anatomy and physiology of the brain, explore how those structures interact to form a functional mind, and examine what happens when something goes wrong. Students will be expected to write regular responses to readings from a primary text and selected research papers, as well as finding additional materials on chosen topics. WRI REA

MW 09:00AM-10:20AM

ASH 112

CS-0143-1

Mediawork

James Miller

The content of popular media--news, feature films, recorded music--is the product of people's labor. Bringing specialized skills to bear on complex technology, usually in the context of a formal organization, media workers create cultural products on an almost continuous basis. This course explores this process of cultural production, with a focus on the division of labor among media workers. Students will study selected media industry sectors, such as journalism, motion

pictures, book publishing and popular music. The goal will be to understand the distribution of power and authority in the content production process. This may require some attention to the structure of media ownership and the legacy of organized labor. But mainly students will investigate the actual work and production routines that result in media content. Students will write several short papers and a longer final paper and make oral presentations. PRJ, PRS, REA, WRI

MW 02:30PM-03:50PM

ASH 222

CS-0146-1

Exploring the Unconscious Mind

Philip Kelleher

This course will investigate the unconscious mind and how it works. It will employ different approaches to the unconscious mind, primarily those based on information-processing and psychodynamic models of the mind. The course will investigate unconscious processes in perception, attention, memory, judgment, emotion, social behavior, intuition, and expertise. A major question the course will ask is how much of what the mind does requires no conscious awareness and is, in fact, inaccessible to consciousness. The course will also survey cross-cultural differences in conceptions of how the mind works. After examining the unconscious mind, the final part of the course will consider what the functions and purposes of consciousness might be. Students will complete a series of short papers and a longer, final project. REA, WRI, PRJ

TTH 12:30PM-01:50PM

FPH 103

CS-0151-1

Teaching English to Speakers of Other Languages

Caroline Gear

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

TTH 12:30PM-01:50PM

EDH 1

CS-0160-1

Apes and Language

Mark Feinstein

We humans are the only great apes that learn and use language naturally. Why is that? Does language require genes that are unique to us? A brain as large as ours? Is it a special product of human culture? We'll look at several decades of experimental efforts to get non-human primates such as chimpanzees, gorillas, orangutans to learn and use something like human languages, examine naturally-occurring primate communication systems, and think about a wide of cognitive, evolutionary and other biological issues that bear on these matters. REA, WRI

TTH 12:30PM-01:50PM

ASH 221

CS/NS-0177-1

Aliens: Close Encounters of a Multidisciplinary Kind

Salman Hameed

This course can be summed up as: everything you wanted to know about aliens but were afraid to ask (a scientist). The course will explore the topic of extraterrestrial intelligence from the perspective of several different fields. We will look at the history of UFO sighting claims and analyze the reliability of eye-witness testimonies, explore psychological & sociological reasons behind claims of alien abductions, and analyze the current state of the search for extraterrestrial intelligence (SETI) from the perspective of astronomy and planetary research. We will also examine how film and television have shaped our view of aliens in popular culture. We will conclude the course by looking at religions that have been inspired by UFOs and extraterrestrials. REA, WRI, PRJ

MW 02:30PM-03:50PM

FPH 104

CS-0208-1

How People Learn: Introduction to Cognition and Education

Laura Wenk

In recent years, as a result of interactions between cognitive science and education, we now have many new ideas about classroom learning, and approaches to teaching, testing and assessment. We also have strong evidence that

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PR = Prerequisites required; IP= Instructor Permission required

implementing these ideas could really improve learning for all children and youth, including those who are under-resourced. In this seminar we will try to understand these findings by reading and discussing a selection of theoretical works from cognitive psychology and examine their practical applications to education. We will also learn how to evaluate claims about teaching and learning. Our final project will be the group development of a school curricular and instructional plan (K-12) that would exemplify best practice. This course can be used in place of Educational Psychology for students seeking licensure (those students using the course in this way will have support in arranging an accompanying pre-practicum).

MW 01:00PM-02:20PM

ASH 222

CS-0216-1 **DR PR****Data Structures**

Lee Spector, Kyle Harrington

This course will expose students to the major types of data structures used in traditional computer projects. This includes lists, queues, stacks, trees, and others. Close attention will be placed on following the object oriented programming paradigm. Prerequisite - Students will be expected to have at least a semester of college level programming on a high level programming language, such as C, C++, or Java. This course satisfies Division I distribution requirements.

QUA

MW 09:00AM-10:20AM

ASH 126

CS-0221-1 **DR****Freedom of Expression**

James Miller

Should there be limits to what people can say in speech and writing, through the media and in other forms of social communication? This course will investigate a range of legal and communications issues relating to free speech for individuals, groups and the mass media, perhaps including some comparison with other countries' approaches to freedom of expression. The crucial context of history will be emphasized, since concepts of free speech change, often dramatically, over time. Special emphasis will be given to the application of U. S. First Amendment law to the media. College speech codes, textbook selection, flag burning and other such cases will be examined. Students will read actual court decisions and the texts of laws in addition to analyses from several disciplines. There will be a series of short essays, small group projects and a final paper. This course satisfies Division I distribution requirements. PRJ, PRS, REA, WRI

TTH 02:00PM-03:20PM

ASH 222

CS-0229-1 **DR****Language and the Mind**

Jeremiah Trudeau

The use of symbolic language is one of the most complex achievements of the human mind, and yet is built on the most basic cognitive structures of perception and memory. Why do we always tend to hear what we want to hear? Do we really need language to relate and connect to other people? Do the words we use really structure how we think? This course will explore the general principles of psycholinguistics as well as specific topics like bilingualism, animal language, and sign language. Course requirements will include written responses to readings and a substantial research paper. This course satisfies Division I distribution requirements. WRI REA PRJ

MW 01:00PM-02:20PM

FPH 105

CS-0238-1 **DR****Cognitive Development**

Melissa Burch

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

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TTH 12:30PM-01:50PM

ASH 111

CS-0245-1

DR

Minds, Brains and Machines: The 50 Key Ideas

Mark Feinstein

All students in the cognitive, neural, and psychological sciences should be familiar with certain key concepts. This course surveys these central ideas to give students the vocabulary needed to approach the research literature without being intimidated by a barrage of technical terms and to hold intelligent conversations with other students and faculty members who are interested in matters of mind, brain, and machine. Readings in the course will be drawn from books and journals in the field. Students will complete a series of short assignments concerning the concepts covered in the course. There will be no final project. Prerequisite: At least one prior course in psychology, linguistics, computer science/AI, neuroscience, philosophy, anthropology, or animal behavior. This course satisfies Division I distribution requirements. QUA, REA, WRI

MW 02:30PM-03:50PM

ASH 126

CS-0254-1

DR

PR

Genetic Programming

Lee Spector

Genetic programming is a computational technique that harnesses the mechanisms of natural evolution -- including genetic recombination, mutation, and natural selection -- to synthesize computer programs automatically from input/output specifications. It has been applied to a wide range of problems spanning several areas of science, engineering, and the arts. In this course students will explore several variations of the genetic programming technique and apply them to problems of their choosing. Prerequisite: one programming course (in any language). This course satisfies Division I distribution requirements. PRJ, PRS, QUA

TTH 10:30AM-11:50AM

ASH 126

CS/IA/LM-0261-1

Animals, Robots and Applied Design

Sarah Partan, Donna Cohn

This is a hands-on course in which students will create mechanical animal models based on their observations of live animal behaviors. Mechanical models of animals are used in both art and science. Students will learn observation techniques, design and fabrication skills, basic electronics and simple programming. This is a class for students with skills or interests in any of the following: electronics, robotics, animal behavior, programming, metal, wood or plastics fabrication. This will be a highly collaborative setting in which students will be responsible for sharing their own specialized skills. Students can expect introductory assignments to learn basic skills, followed by a term project. We will also examine work being done by scientists and artists who combine the study of animals with robotics and mechanical design. There is a \$50 lab fee

TTH 12:30PM-01:50PM

LCD 113

CS/HACU-0292-1

PR

The Philosophy of Ludwig Wittgenstein

John Connolly

Ludwig Wittgenstein is arguably the most influential philosopher of the twentieth century. It is impossible to understand many of the philosophical movements of either the last century or this one without an appreciation of his ideas. In this course we will closely read his most important philosophical texts (Tractatus Logico-Philosophicus and Philosophical Investigations), as well as his last work, On Certainty. In addition, students will be asked to research a topic of their own choosing (e.g. philosophy of mind, skepticism, aesthetics, feminism, etc.) by exploring the literature on Wittgenstein and that topic. Prerequisites: Previous work in philosophy is highly recommended. In other cases, permission of the instructor will be required.

TTH 02:00PM-03:20PM

FPH 106

CS/HACU/NS-0309-1

PR

IP

Science and Religion: The History and Philosophy of an Uneasy Relationship

Laura Sizer, Salman Hameed

This course will examine the domains of science and religion, with the goal of understanding the history of their uneasy relationship from the pre-socratics to the modern day, and the philosophical issues that underlie and arise from

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their interactions. Both science and religion struggle to explain the natural world and the origin of humanity. We will discuss how and when these efforts have overlapped and been in tension. We will also explore these topics in the context of current debates on science & religion. Instructor permission is required. Prerequisite: One philosophy course or one History of science course.

TTH 10:30AM-11:50AM

ASH 222

CS/NS-0316-1

PR

Linear Algebra

Kenneth Hoffman

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

MWF 02:30PM-03:50PM

CSC 316

CS-0334-1

IP

Computer Animation III

Christopher Perry

In this course, experienced students have the opportunity to refine their skills while working collaboratively on a high-end production. The project being continued in the fall of 2007 is a ten-minute HD animated short that has been in production at Hampshire by a committed crew of students, staff, faculty, and alumni for the past four terms. Although the emphasis this fall will be on shading, lighting, rendering, and compositing, students with expertise in any of the sub-areas of animation production are welcome to apply. Also welcome are applicants with skills in areas that tie-in to computer animation production work, such as drawing/painting, system administration/networking, web programming (PHP/SQL), general computer science, and the like. Interested students are encouraged to contact the instructor and must bring a portfolio of relevant work to the first class. Instructor Permission Required.

TTH 12:30PM-03:20PM

ASH 126

CS/HACU/NS/SS/IA-0356-1

Special Topics in Childhood, Youth and Learning: An Integrated Division III Seminar

Laura Wenk

This Division III seminar is recommended for all advanced students in the Childhood, Youth and Learning program. Each week, in order to understand each other's work across disciplinary divides, we will examine a current issue in the literature by way of an article selected by a student in the class. Students will be expected to write a brief reaction paper each week, to engage in discussions during the single weekly meeting, and to produce an extended written discussion of one of the issues examined (preferably writing an argument that will be a piece of your Div III and incorporating one's own selected article). In addition, we will support each other through the Division III process by examining methodologies, presenting works in progress, doing peer editing, and sharing strategies for completing large independent projects. This course can be used as an advanced learning activity for Division III CYL students.

TH 12:30PM-03:20PM

FPH 101

CS-127T-1

FY

Tutorial in Primate Behavior

Sarah Partan

This first-year tutorial will focus on current research on the behavior and communication of wild primates. Students will be introduced to the research process and to research tools available at Hampshire. We will spend time learning how to interpret primary journal articles that present empirical research on primate behavior. Students will choose one species of non-human primate on which to conduct more extensive library research, and will present results orally to class as well as in written form. In addition, we will conduct a short field study of the communication behavior of the only primate species found locally. REA, PRS

MW 10:30AM-11:50AM

ASH 221

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CS-144T-1 **FY**

Telling Our Stories: Development and Functions of Autobiographical Memory

Melissa Burch

Autobiographical memories for personal past experiences create our life stories. Our memories range from the mundane to the momentous. In this course we will explore the functions of autobiographical memory as well as its development. Why do we share stories of our pasts? How do we interpret past events to inform the development of our self identity? How do social experiences contribute to the development of memory? What are the basic cognitive processes that contribute to our ability to remember and report the past? In addition to examining these questions, we will also explore the role of culture on the functions, socialization, and expression of autobiographical memories. Students will read primary literature, write a series of short papers, present summaries of articles, and complete a group research project related to the material for the course. MCP, PRJ, PRS, REA, WRI

MW 10:30AM-11:50AM CSC 121

CS-175T-1 **FY**

What Computers Can't Do

Lee Spector

Computers are commonly (and inconsistently) regarded as both omnipotent and as stupid machines. In this course we will explore the real limits of computation from philosophical, logical, mathematical and public-policy perspectives. We begin with a discussion of the possibility of artificial intelligence (AI), covering the claims that have been made by AI scientists and the critiques of such claims that have arisen from the philosophical community. We then focus on the fundamental logic and mathematics of computation, including techniques for proving that certain problems are intractable or unsolvable. In the third part of the course we turn to social and political questions on which an enlightened view of the limits of computation can have an impact. Students will be evaluated through a combination of short papers and problem sets, along with a final project. PRJ, PRS, QUA, WRI

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

CS-198T-1 **FY**

Women in Animation

Christopher Perry

This course is a general introduction to animated filmmaking with an emphasis on the creative contributions of women. Through readings, screenings, and discussions, students (regardless of gender) will explore the work of female animators, directors, painters, writers, and producers. These studies will inspire and inform production assignments in which students produce their own animations using both traditional and digital animation tools. No prior animation experience is expected in this first-year tutorial; ideal candidates will simply be curious about the art, history, and/or technology of the field. REA, PRJ, EXP

MW 10:30AM-11:50AM ASH 126

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

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HUMANITIES, ARTS and CULTURAL STUDIES (HACU)

HACU-0101-1

Chorus

Elaine Ginsberg

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

MW 04:00PM-06:00PM

MDB RECITAL

HACU/IA/WP-0103-1

Introduction to Writing

William Ryan, Ellie Siegel

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

TTH 02:00PM-03:20PM

GRN WRC

HACU-0108-1

Introduction to Media Arts in Film, Photography and Video:Cuba

Jacqueline Hayden

This course is intended as an Introduction to media arts in film, photography and video, as well as a foundation course for students interested in attending Hampshire College's semester abroad program in Havana, Cuba offered in spring semesters. The renaissance of Cuban Cinema began with the creation of the National Film Institute, known familiarly as ICAIC (Cuban Institute of Cinematographic Art and Industry) in 1959. With ICAIC, film became one of the most favored of the arts in Cuba. It aimed at tackling social issues while becoming a vehicle of aesthetic education for a wide domestic audience. Cuban filmmakers constructed a critical cinematic discourse that often contradicted the existing preconceived ideas that Socialism mired freedom of expression. We will explore how Cuban films have tended to address a wide spectrum of social conflicts including machismo, women's, class and family issues, existential problems, the crisis of the 1990's, and the exodus. Cuban photographers were employed to both document the revolution and beyond that moment have benefited from a basic tenant of the revolution: that the arts are integral to the development of a humanistic citizen. Art schools flourished in post 1959 Cuba. From iconic images of Che to the self examinations of Rene Pena, the mythical realism of Elsa Mora, and photographic based conceptual works that examine existential problems, exodus, homosexuality and women's issues we will analyze the evolution of Cuban still photography alongside its cinematic achievements into the 21st century within their historical, social and political context. Students will be expected to read historical and theoretical text and art criticism, and produce projects that relate to the content of the course. Some basic instruction in digital photography and video will be provided for the realization of projects. EXP, MCP, PRJ

T 12:30PM-03:20PM

FPH 101

HACU-0109-1

Introduction to Media Production: Media in Action

Simin Farkhondeh

This course explores political activism via video production, poster making, the Internet web and blog construction and radio. Forms of technology-enabled collective actions, as well as key aspects such as mass media and political communications will be examined. We will read and discuss issues, theories and real world examples from the US and other places. We are surrounded by mass media produced for our consumption and intent on making us into consumers. Technological advances have made access to media making possible for everyone, however, it is not easy to find our voices on mass media outlets. There are places where our access is insured. Students in this course will be active makers and will see their work in action on the Internet and other venues. They will be introduced to critical skills enabling them to evaluate and analyze the mainstream media, while introducing them to a range of production skills. This course will prepare students for

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continued work in media and cultural studies and media production. There is a lab fee of \$50 charged for the course. EXP, MCP, PRJ, REA, WRI

T 12:30PM-03:20PM

LIB B3

T 07:00PM-09:00PM

FPH 101

HACU-0113-1

Modern Dance Technique I

Maura Donohue

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

TTH 02:00PM-03:20PM

MDB MAIN

HACU-0119-1

Musical Beginnings

Rebecca Miller

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

TTH 10:30AM-11:50AM

MDB RECITAL

MTH 07:00PM-09:00PM

MDB CLASS

HACU-0150-1

Asian Religious Texts and Traditions

Alan Hodder, Bong Joo

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

MCP, PRJ, REA, WRI

TTH 12:30PM-01:50PM

FPH 108

TH 06:30PM-08:30PM

FPH 108

HACU/IA-0154-1

Dancing in Context

Fritha Pengelly

An experiential introduction to dance as a performing art, this class will explore how the fabric of dance is interwoven with social dance, political movements, cultural bias, and personal experience. Like all forms of art and expression, dance is created within social, political, and cultural context, and the historical developments of dance are tied as much to particular time periods as they are to masterful choreographers and performers. Course work will include regular movement sessions, experiments in improvisation and choreography, physical explorations of choreography by master

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choreographers, video and concert viewings, and readings on dance history and relevant social, political, and cultural events. Students will gain a broad understanding of dance within its historical context and explore their personal connection to body and expression. No previous dance training is required. EXP, PRJ, REA

MW 02:30PM-03:50PM

MDB MAIN

HACU-0156-1

Realism in 19th-Century Art

Sura Levine

This course will explore the various aspects of realism in 19th-century art, from the idealized and/or photographic renderings of the human form and landscape, early documentary imagery (phrenology, hysteria, ethnic types) to the shift of realism into a politically charged type of art (Courbet, Millet, Meunier) and late 19th-century forms of naturalism as a realism transformed into spectacle. Works of literature (including Balzac, Zola, Dickens) will be read alongside artistic objects in order to document and examine the mutually enriching and problematizing developments in realism in both media. PRJ, REA, WRI

TTH 02:00PM-03:20PM

ASH 111

HACU-0158-1

Southern Writers: A Sense of Place

L. Brown Kennedy

This seminar on the fiction of the Southern U.S. will include texts (stories and short novels) by writers from the 30s through the 60s (Hurston, Welty, O'Connor, McCullers, Faulkner, Ellison, Wright) together with work by more recent authors such as Lee Smith, Randall Kenan, Barry Hannah, Bobbie Ann Mason. As for the questions I had in mind in choosing these particular writers--How do gender or race shape the segment of human experience they choose to depict? Of what importance is it that they are all Southern? In what ways can one talk about the sense of place--of land, of history, of community and family they evoke in their writing: What can one make of the insistence one finds in many of their works on isolation, loneliness or violence and on the physically and psychologically grotesque? Does regionalism remain a useful category in the US of the suburbs and the mall? The focus of this course will be on learning to read literary texts critically and to write about them analytically. Expectations: active class participation, short, carefully revised, bi-weekly papers, and a longer project involving research on texts written after 1996. MCP, PRJ, PRS, REA, WRI

MW 01:00PM-02:20PM

EDH 4

HACU-0163-1

Aesthetic Theory

Monique Roelofs

This course introduces you to major figures, ideas, and concepts in philosophical aesthetics. Our course themes will include: artistic goodness, beauty, interpretation, the taste community, art and difference, aesthetic experience, and the politics of form. In connection with artworks and other cultural productions in different traditions and forms, we will read writings by among others, Hume, Kant, Schiller, Hegel, Heidegger, Dewey, Benjamin, Adorno, Foucault, Kristeva, Hall, Wynter, West, Bourdieu and Schor. Students will write a final research project on a theoretical question in connection with a novel, film, video, painting, sculpture, musical work, dance, installation, performance, building, digital artwork, photograph, environment, or other cultural artifact of their own choosing. MCP, PRJ, PRS, REA, WRI

TTH 12:30PM-01:50PM

EDH 4

HACU-0173-1

Commodities of Desire: Gendered Signs, Racialized Representations and Popular Culture

Susana Loza

How does popular culture reproduce gendered identities and racialized difference(s)? By critically investigating racial stereotypes and hetero-sexist conventions within the varied field of popular culture (images, texts, and sounds), we can begin to understand and analyze how race and sexuality structure our desires and code our cultures. This course will employ Cultural Studies and Women's Studies to examine how the themes of exotification, hybridity, authenticity, cultural appropriation, essentialism, and liberal humanism circulate within the popular imaginary. In the process, we will consider the following questions: Can the consumption of popular culture be more ethical and active? What are the politics of production and consumption in an age of communication overload? What is resistance? Where is it located? How much agency does a consumer actually have? How responsible is the producer for his/her productions? Can gendered and raced commodities be used to explore difference? Or will their consumption lead to the reinforcement of sexist, racist, and homophobic stereotypes? MCP, PRS, REA, WRI

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TTH 12:30PM-01:50PM

EDH 2

HACU-0174-1

U.S. Literature Between the Wars

Christopher Vials

Situated between the world wars were two decades which have been remembered as embodying antithetical values -- the roaring 20s of consumer excess, xenophobia, and conservatism, and the radical 1930s of depression, hard-boiled austerity, and a shift to the political Left. As such, these decades have held very different lessons in the popular and scholarly imagination. This class will use literature to explore whether these decades belonged to separate, distinct eras or, if in the responses to modernity found in each, they should be more appropriately seen as one piece. Historically, we will consider the links between the rise of consumer culture, immigration restriction, the impact of WWI, racial formation, agricultural crisis, Fordism, organized labor, the world Depression, and the New Deal. More significantly for our purposes, we will examine the aesthetic responses to these historical dynamics found in the intersecting cultural movements of modernism, proletarian realism, hard-boiled fiction, and the New Negro Renaissance. Authors will likely include Ernest Hemingway, Georgia Douglas Johnson, Sterling Brown, T.S. Eliot, Dorothy Parker, Dashiell Hammett, Tillie Olsen, Margaret Walker, Clifford Odets, Margaret Mitchell, H.T. Tsiang, and more. MCP, REA, WRI

MW 02:30PM-03:50PM

EDH 4

HACU-0182-1

The Residue, The Detail, The Intimate: or, The Workings of Neoliberal Culture

Norman Holland, Monique Roelofs

Yes, I adore Macabia, my darling Maca. I adore her ugliness and her total anonymity for she belongs to no one. I adore her for her weak lungs and her under-nourished body writes Clarice Lispector in the voice of her author. Examining literary, cinematic, philosophical, and other media productions, this course traces the logic of the leftover--loved yet unlovable, foreign yet close, hypervisible yet invisible, read yet illegible, desired yet expelled--around which normative, contemporary culture shapes its contours. In tracing this logic, the course explores ways of resisting neoliberal definitions of subjectivity and institutionality. Thereby, the course provides an opportunity to rethink foundational concepts in the humanities, arts, and cultural studies. How does the uproarious residue produce lines of flight? How does the detail shatter expressions of order? Who profits from the intimate as a trajectory of reading? Films such as *The Lives of Others* and *Babel*, literary texts by Danticat and Kincaid, theoretical writings by Ahmed, Bataille, Spivak, and Vattimo, paintings by Botero and Alonso will structure our discussions. This cross-disciplinary course will include a broad range of learning activities and multiple educational formats. Regular class sessions (MW from 1:00 to 2:20) will be supplemented by small group discussions (every other Wednesday from 2:20 to 3:50) led by advanced students according to subject matter and research interests. REA, WRI, PRJ, MCP.

M 01:00PM-02:20PM

ASH 112

W 01:00PM-03:50PM

ASH 112

HACU-0185-1

Literature of Crime and Detection

Jeffrey Wallen

In this class we will explore the appeal of the detective story. Why has the detection of crime become so fascinating for readers during the last 150 years? What do these stories reveal to us about the nature of narrative and plot, and about cultural anxieties and the possibilities of justice? We will focus on the detective as a reader (both of texts and of the world), as a social phenomenon, and as a literary construct. We will look at both analytic detective stories (Poe, Agatha Christie, Borges), and at ones featuring a hard-boiled detective (Hammett, Chandler, Chester Himes, Paco Ignacio Taibo II). We will read critical essays exploring formal and socio-cultural aspects of detective fiction, study detective stories from many parts of the world, and also see some films. We may also read works that use the detective story as the point of departure, such as Paul Auster's *City of Glass*. MCP, PRS, REA, WRI.

TTH 02:00PM-03:20PM

EDH 4

HACU/SS-0190-1

The Rise of Secular Jewish Culture

Rachel Rubinstein, James Wald

Jewishness has always involved more than religion. Jewish identity, even in the pre-modern world, was expressed through language, work, music, food, and other cultural behaviors. Modernity brought with it even more possibilities, and a sense of radically different political, cultural, and artistic Jewish identities beyond religion began to emerge. This

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interdisciplinary course draws upon history, literature, political philosophy, and sociology in tracing the rise of a pluralistic, multifaceted modern Jewish culture in Europe and the U.S. between the seventeenth century and the Second World War. We begin with Spinoza, the most significant heretical Jewish thinker in the 17th century, and continue through the European Enlightenment, the rise of modern Jewish nationalist movements, and the emergence of secular Yiddish and Hebrew literature. Finally, we will address the crisis of Jewish modernity provoked by the Holocaust, and briefly survey secular Jewish identities today. MCP, REA, WRI

MW 01:00PM-02:20PM

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 102

HACU-0204-1 **DR****Artists' Books**

Meredith Broberg

In artists' books the materials and the making of the book are as important as its ideas and images in engaging the audience. In this course, we'll learn to make a variety of books, including both traditional and contemporary structures, from the side-stab to the pop-up. We'll review the history of the book from papyrus scrolls to graphic novels, with particular attention to the innovations and ideas of the last century of artists' books. The course is designed to introduce the rich range of processes involved in making books: bookbinding techniques and structures; page design; the choice of materials, images and texts; the narrative pacing and the visual flow. Hands-on projects will be supplemented by slide talks, field trips, readings and individual research. Since successful artists' books engage both the mind and the senses, this course emphasizes the importance of developing the strength and clarity of your ideas, together with your technical skills and visual acuity. This course satisfies the Division I distribution requirement. EXP, PRJ, REA, PRS

M 01:00PM-03:50PM

EDH 3

HACU-0204-2 **DR****Artists' Books**

Meredith Broberg

In artists' books the materials and the making of the book are as important as its ideas and images in engaging the audience. In this course, we'll learn to make a variety of books, including both traditional and contemporary structures, from the side-stab to the pop-up. We'll review the history of the book from papyrus scrolls to graphic novels, with particular attention to the innovations and ideas of the last century of artists' books. The course is designed to introduce the rich range of processes involved in making books: bookbinding techniques and structures; page design; the choice of materials, images and texts; the narrative pacing and the visual flow. Hands-on projects will be supplemented by slide talks, field trips, readings and individual research. Since successful artists' books engage both the mind and the senses, this course emphasizes the importance of developing the strength and clarity of your ideas, together with your technical skills and visual acuity. This course satisfies the Division I distribution requirement. EXP, PRJ, REA, PRS

M 09:00AM-11:50AM

EDH 3

HACU/IA-0205-1

Architectural Design: Basic Approaches

Robert Goodman

This course is suitable for students with little or no background in architectural design who are interested in developing their skills in a studio setting. The course will focus on the design of simple buildings and will include basic architectural drawing and model study techniques, aesthetic and functional analysis, appropriate uses of construction materials and structures, and fundamental issues of site design. It will explore architectural design within the context of

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environmental sustainability, social equity, and different cultural approaches to shelter. The course will require a considerable amount of out-of-class time for analysis and design development.

TTH 12:30PM-01:50PM

EDH 3

HACU-0206-1 **DR** **PR**

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 include weekly reading/listening assignments, occasional film screenings, an off campus fieldwork/community project, several short written assignments, and a final paper. While this course is primarily academic, there will also be a smaller performance component: students will learn to play music by ear and develop a repertoire of traditional dance music. Prior experience with old time and bluegrass is not necessary, but a basic working knowledge of one of the following acoustic instruments is required: fiddle (violin), banjo, guitar, upright bass, mandolin, harmonica, ukelele, accordion, other appropriate instruments, or permission of instructor. This course satisfies Division I distribution requirements . EXP, MCP, PRJ, REA, WRI

TTH 02:00PM-03:20PM

MDB RECITAL

M 07:00PM-09:00PM

ASH 112

HACU-0208-1 **PR**

Introduction to Painting

James Phillips

This course will introduce students to the fundamentals of painting such as composition, value, and color. The students will learn about materials and the technical issues of painting, while being encouraged to employ a variety of approaches to creating art. In class, we will primarily paint from the still life and figure, and students will also transcribe a masterwork. Drawings will often be produced in tandem with paintings in order to solve painting problems and illuminate visual ideas. We will work with oil paint. We meet six hours a week and the course demands a minimum of six hours a week of outside work. This course is required for those arts concentrators wishing to do advanced work in painting. Prerequisite: A College Level Drawing I, or IA146s 147Foundation in Drawing and Visual Media.148 A lab fee will be required.

MW 09:00AM-11:50AM

ARB STUDIO 1

HACU-0209-1&2 **PR**

Video I

Penny Lane

This course is an introductory video production course. Students will engage in a series of exercises in video that build to culminate in an independent final project. Foundational skills in camera, lighting, sound recording, editing and DVD authoring will be covered. Class time is divided between hands-on workshops, discussion, screenings, and ongoing critique of student work. Students will be expected to demonstrate that they are learning not only how to make media, but how to engage with the form critically and creatively. There is a lab fee charged for the course. Prerequisite: 100 level course in media/cultural studies or media production.

W 02:30PM-05:20PM

LIB B3

HACU-0210-1&2 **PR**

Film Workshop I

William Brand

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

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

PFB CLASS
PFB CLASS

HACU-0211-1&2 **PR**

Still Photography I: Analog

Jean Casbarian

This course emphasizes three objectives: first, the acquisition of basic photographic skills, including composition, exposure, processing, and printing; second, familiarity with historical and contemporary movements in photography and the development of visual literacy; third, the deepening and expanding of a personal way of seeing. Students will have weekly shooting and printing assignments and, in addition, will complete a portfolio by the end of the semester. A \$50 lab fee is charged for this course. The lab fee provides access to darkroom facilities, laboratory supplies and chemicals, and special equipment and materials. Students must provide their own film, paper, and cameras. Prerequisite: 100 level course in Media Arts (Introduction to Media Arts (photo, film or video), Intro to Digital Photography & New Media or its equivalent).

W 06:00PM-09:00PM

PFB CLASS

HACU-0215-1

Modern Dance III

Fritha Pengelly

This course will be a laboratory exploring the movement capacities of the human body as selected for aesthetic and expressive purposes. We will investigate expression in movement through awareness of sensation, space, time, focus and attention to detail. This course will also focus on deepening our knowledge of anatomy and biomechanics to increase movement efficiency and safety. Warm-up exercises are influenced by several movement techniques including Pilates, Yoga, the Feldenkrais Method, and Authentic Movement. Class work will include improvisation and the movement style and vocabulary will draw upon both hip-hop and martial arts. Students will be required to participate in dance outside of class (by attending dance concerts and working as crew for a production) and submit written evidence of that participation. Absence from more than 2 or 3 classes is considered unsatisfactory. This course is geared to the low intermediate level.

MW 10:30AM-11:50AM

MDB MAIN

HACU-0226-1 **DR**

Myth, Belief, and Reality in World Literature

McKinley Melton

What does it take for a myth to become a widely-held belief? At one point does that belief become reality? This course will engage these questions by examining literature from different time periods representing various cultures throughout the world. Furthermore, we will consider the role of mythology, legend, and popular lore in defining a culture as well as the people within it. Throughout the semester, as we focus on novels, short stories, and drama, we will also discuss the manner by which writers have represented the belief systems that undergird the communities in their literature. With the literature as our guide, we will seek greater understanding of the construction of not only other cultures, but also our own. An interactive classroom community is essential, and student engagement will be promoted through discussion, individual and group presentations, in addition to reflective writing. This course satisfies the Division I distribution requirement. REA, WRI, PRS, MCP

TTH 02:00PM-03:20PM

EDH 1

HACU-0228-1

Music in Caribbean Culture and Society

Yuen-Ming Yih

The course will acquaint participants with religious, festival, folk, and popular musics of the Caribbean region. We will become familiar with major genres and their musical characteristics and investigate how music is used -- and what it means -- in each society. We will also examine the relationship of music to issues of national identity, colonialism, slavery, resistance, political power, race, class, language, and religion, both historically and in contemporary life. Class format may include lecture, discussion, active listening, group musical exercises, learning simple dance steps, guest artist presenters, and videos. No previous specialized musical knowledge is required but students are expected to develop basic musical and listening skills, learn to recognize musical styles and ideas, and participate in group exercises.

F 01:00PM-03:50PM

MDB RECITAL

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HACU-0239-1 **PR**
The Jazz Improvisation Orchestra
 Martin Ehrlich

This is a performance-oriented class, culminating in a concert at the end of the semester. Each student will be challenged to develop his or her skills as an ensemble musician and as a soloist. We will use compositions and improvisational contexts from the whole history of jazz and American vernacular music, up to the great diversity of the present day. Along with performance, each student will do a study of an influential artist. This analysis will include musical transcriptions as well as a written component. The performance of original compositions and arrangements can be part of the class as well. The Hampshire Jazz Improvisation Orchestra is open to all instruments, including voice. Facility in reading music and a functional understanding of jazz harmony is required. Prerequisite: Tonal Theory I and Tonal Theory II or equivalent Five College music courses. An audition will be given during the first class session for those students new to the class.

T 06:30PM-09:30PM

MDB RECITAL

HACU-0246-1 **PR**
Intermediate Drawing
 Susan Landau

The course is intended for arts concentrators, and will strengthen the knowledge of other artist's work, observation, material usage, and scale. Studio assignments will be directed toward problem solving and the ultimate development of independent work. Attention will be paid to varied subjects, including figures and interiors. There will be readings and discussions, independent research and regular critique of drawing assignments completed in and out of class. Prerequisite: Intro to Drawing (an evaluated, college level course) and one other studio course (completed or in progress).

TTH 12:30PM-03:20PM

ARB STUDIO 1

HACU-0247-1
Introduction to American Studies
 Christopher Vials

In this course, you will learn what it means to look at U.S. culture through the lens of American Studies. American studies is an boundary-crossing method that studies U.S. cultural history by bringing together material previously situated across a wide range of traditional disciplines in the humanities and social sciences. The aim of this class is to provide you with methodological tools that you can take with you as you continue your studies. To this end, we will read ?major texts? in the field of American Studies and also apply methods to interpret primary sources in class. We will begin with Frontier-oriented ?Myth and Symbol school? then shift our attention to the intersections between American Studies, Cultural Studies and Ethnic Studies. We will devote special attention to the transnational turn in the field, wherein US culture has been increasingly studied in a global context in order to call into question the sanctity of borders and the ideology of empire. The course will include readings by Janice Radway, George Lipsitz, Stuart Hall, Michael Denning, Gloria Anzaldúa, Richard Slotkin, and Tricia Rose. Primary sources will likely include country-western and hip-hop, institutional films of the 1950s, the photography of the Farm Security Administration and more.

MW 09:00AM-10:20AM

FPH 108

HACU-0249-1
Introduction to the Buddhist Meditation Tradition
 Bong Joo

This course explores the tradition of Buddhist meditation from dual perspectives. The first half of the course will examine traditional meditation methods as they were developed and cultivated in Asian monastic settings. Through reading both canonical in translation and modern scholarly works, it will introduce the three most representative meditation techniques (Vipasyana, Koan, Deity Yoga), originating from three different Buddhist Vehicles. Attention will be given to doctrinal understandings (including Buddhist cosmology), literary expressions of meditative experiences and the roles of ethics and faith. The second half of the course will look at meditation practice as a social and cultural phenomenon. Lines of inquiry to be followed are: is meditation an inherently social practice? Who and what authorizes one's Enlightenment? What are the differences, if any, between meditation and ritual? What is the role of lineage in meditation practice? The course will make extensive use of audio-visual materials and includes an optional meditation trial session.

WF 10:30AM-11:50AM

EDH 5

HACU/SS-0251-1

On Derrida's Politics

John Drabinski

This course examines the significance of Jacques Derrida's work on politics and the political. At important points of his career, and initially to great surprise, Derrida identified deconstruction with both justice and democracy. As well, much of Derrida's later work is engaged with questions of borders, friendship, nationality, and cosmopolitanism. These questions are urgent for any political theory concerned with conceiving justice in postmodernity, founding collectivity in notions of difference, forging a relation between ethics and politics, and thinking about (or against) the nation without nationalism. What is the fate of these questions? How does Derrida's work change the terrain of political theorizing? What are the possibilities and limitations of that changed terrain? In order to engage these issues critically, we will read a cluster of thinkers alongside Derrida, including Blanchot, Kristeva, Irigaray, Glissant, Balibar, Laclau, Agamben, and others.

MW 01:00PM-02:20PM

FPH 104

HACU-0254-1

PR

Video II: New Media Convergence

Penny Lane

This course engages the convergence of video and other new media forms on the internet. By turning a critical eye and an open mind to the new media universe, artists are reinventing traditional ways of thinking about video. Online realms such as Second Life provide virtual sets for performance and narrative. Distribution networks like YouTube offer radical new paradigms of making and distributing video. The internet provides unprecedented possibilities for interaction between artist and viewer, artist and artist, viewer and viewer. The line between public versus private space has become confused. Random speed and access means that attention spans are more and more divided, windowed, jump-cutted. Poor compression and tinny sound is increasingly an acceptable aesthetic. What does the serious video artist make of all of this? Assignments, readings and viewings will offer opportunities to consider issues of media convergence, social media, intervention, performance, interactivity, production value, access/participation, remediation, viral media and ephemera. Foundational skills will include Flash, web publishing and machinima techniques. We will create single-channel video work by mining the internet, and we will create videos that are meant to be viewed on the internet, and we will find some interesting spaces in between. There is a lab fee charged for the course. Prerequisites: Video I or Film I.

M 02:30PM-05:20PM

LIB B3

HACU-0255-1

PR

IP

Film Workshop II

Abraham Ravett

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

TH 09:00AM-11:50AM

PFB CLASS

TH 07:00PM-09:00PM

PFB CLASS

HACU-0256-1

DR

Ancient Epic 1

Robert Meagher

The aim of this course will be the comparative study of four ancient epics from Mesopotamia, India, Greece, and Israel. The core readings will comprise: the Gilgamesh, the Iliad, the Mahabharata, and the David Story (1-2 Samuel). Each text will be considered both in its own historical and cultural context and in the larger shared context of ancient epic, myth, and literature. This course satisfies Division I distribution requirements. MCP, PRJ, REA, WRI

MW 01:00PM-02:20PM

FPH ELH

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HACU-0257-1

The Power of the Novel

Jeffrey Wallen

In the nineteenth century, the novel becomes the dominant literary form. In this class, we will look at forms of power within the novel, and also examine the power of the novel in society. In particular, we will explore various quests for identity and purpose in a changing society, and examine the ambitions and contrasting social possibilities for the male and female protagonists. We will also consider such questions as the roles of gambling and speculation in modern society, and the transgressive violence of erotic desire against the conventions of the bourgeoisie. Readings will be primarily 19th-C. British and French novels, by writers such as Stendhal, Brontë, Dickens, Balzac, Eliot, and Zola.

TTH 10:30AM-11:50AM

FPH 104

HACU-0258-1

PR

Recycled Images

Abraham Ravett

Through the disorderly fund which his knowledge places at his disposal, the allegorist rummages here and there for a particular piece, holds it next to some other piece, and tests to see if it fits together—that meaning with this image or this image with that meaning. The result can never be known before-hand, for there is no natural mediation between the two. (Walter Benjamin) From Esther Shub to Joseph Cornell, from Bruce Conner to Abigail Child, filmmakers have explored the use of recycled images and created found footage films. The allegorical use of archival and discarded footage has provided both inspiration and raw material allowing image makers to comment on the status of the image in society or to deconstruct cinematic language. (Jacob Proctor) Utilizing a combination of weekly screenings, assigned readings in film history, theory and cultural studies, the course will provide an opportunity to engage in a critical dialogue about this evolving genre and support a forum where students can actively develop their own found footage projects. Prerequisite: Intro to Media Production or equivalent.

F 10:30AM-11:50AM

PFB CLASS

F 01:00PM-02:20PM

PFB CLASS

HACU-0259-1

PR

Mapping Time: Histories & Practices of Film/Video Installation Art

Simin Farkhondeh

Perceptions of time and space function differently in the museum or gallery than in the theatrical setting. Installation uses space as an integral part of creating meaning. In this course we will look at film, video, and media works that use, sound, site-specificity, multiple channels and loops as tools for communicating ideas. We will investigate the multiple histories, strategies, and concepts around film and video installation. The presentation of motion pictures in a non-theatrical setting dates back to the early days of cinema. We will look at histories of projection performance, multi-channel video works, and installations from the days of magic lantern slide shows, through Dada and Fluxus to contemporary installation practice. Students will be expected to read from a variety of historical, theoretical, literary, and art historical texts, write papers, and give in-class presentations on historical and contemporary installation artists. Students will also participate in collective and individual video/film installation projects and will be expected to present one final film/video installation of their own. Throughout the semester emphasis is put on class discussions of assigned readings and content of lectures and the practical work students prepare. Throughout the semester hands on workshops will be organized outside of class when needed. Prerequisite: Minimum of one Film or Video course.

MW 01:00PM-02:20PM

LIB B3

HACU/IA-0262-1

DR

Contemplative Dance/Authentic Movement: Level 1

Daphne Lowell

This practice offers a new dance paradigm, one that awakens an integrated bodymind in practitioners and develops 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 about the form's history, and issues it raises for such endeavors as performance, art-making, education, the place of ritual in society, somatic studies. Students will write weekly reading responses and complete a research paper. This course satisfies the Division I distribution requirement. EXP

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MW 04:00PM-06:00PM

MDB MAIN

HACU-0264-1

PR

Tonal Theory I

Martin Ehrlich

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

MW 01:00PM-02:20PM

MDB RECITAL

HACU-0269-1

Between Husserl and Heidegger

John Drabinski

Whatever the differences between them, the major trends in twentieth-century European philosophy share a common root: an engagement with phenomenology and the enigma of what it calls 'lived-experience.' Thinkers as diverse as Sartre, Gadamer, Levinas, Derrida, Adorno, and Lyotard have all published sizeable (often multiple) meditations on the phenomenological tradition. So, for those concerned with the transdisciplinary relevance of European philosophy, a sense of phenomenology would seem indispensable. What is phenomenology? How has it revolutionized philosophy? What possibilities does it open up in epistemology, aesthetics, ethics, and politics? This course will examine the meaning and promise of phenomenology through close readings of Edmund Husserl and Martin Heidegger, the two major figures and innovators in the phenomenological tradition. In light of those readings, we will also explore the limits and possibilities of phenomenology by considering sympathetic and unsympathetic critics, including Merleau-Ponty, Adorno, Fanon, Derrida, and Irigaray. What will emerge is a sense of how philosophy is configured, and perhaps infinitely reconfigured, in phenomenology's turn to 'lived-experience.'

MW 10:30AM-11:50AM

FPH 106

HACU-0273-1

African-American Perspectives on the Blues

Jerome Harris

The blues makes the cultural and aesthetic priorities of African Americans audible and its sonic histories are inseparable from broader historical and social forces. This course will explore some of the ways in which the blues has (had) meaning for Americans in general and African-Americans in particular. Two central questions frame this course; please keep them in mind throughout: 1) What cultural, aesthetic, musical and lyrical priorities and concerns are/have been expressed in blues? And 2) What have been the social, economic, racial and gendered contexts for the production and consumption of blues? We will explore African antecedents, work songs and hollers, country and urban blues and rock and roll as well as issues and problems that surround and inform the two broader questions above: authenticity, commodification, musical blackness, the relationships between black and white musics in 20's and 30's America, and gender in relation to race among others.

W 09:00AM-11:50AM

MDB 110

HACU-0275-1

PR

Contemporary Music Cultures

Susana Loza

This seminar examines contemporary music cultures and their relationship to commercial and independent forms of media. We will explore the dynamics of local creation and global circulation; questions of authenticity and appropriation (how popular music thrives on borrowing, customizing, and reinterpreting other people's cultural property); the political and social implications of popular music; and musical mediation of social categories and subject positions (racial, ethnic, gendered, sexual, class-based, political, counter-cultural, etc). We will consider the complex intersections of consumerism and fandom: are pop stars engineered, and if so, are music fans just dupes of the recording music industry? Or do listeners make complex decisions about what they like, and why? We will also consider the ways that music is culturally constructed in relation to the body and sensuality. In short, this seminar will help students construct a set of critical tools for considering how and why people use music in their daily lives. Prerequisite: open to upper Division II and III students.

W 06:00PM-09:00PM

FPH ELH

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PR = Prerequisites required; IP= Instructor Permission required

HACU/IA/SS-0276-1 **DR** **PR****The Past Recaptured: Photographs, Facts and Fictions**

Michael Lesy

This course is for intellectuals who are artists and artists who are intellectuals. The course has two goals: (First) To investigate life in the U.S., 1890-1910, using an array of primary visual and written documents. Images will come from archival collections, available, on line, through the Library of Congress. These collections include: 25,000, turn-of-the-century, newspaper photos; 25,000 postcard views of urban, rural, and industrial landscapes; 12,000 stereographs of small towns; 9,000, turn-of-the-century advertising images. Contemporary newspapers and novels will serve as primary written sources. Novels will include: Dreiser's *Sister Carrie*, Sinclair's *The Jungle*, Rolvaag's *Giants in the Earth*, and Wescott's *The Grandmothers*. (Second) To teach students how to choose and use primary visual and written documents to build narratives that-like documentary films-tell true stories about the American past. All research will be informed/anchored by such American history texts as Brand's *Restless Decade*, Edward's *New Spirits*, and Smith's *Rise of Industrial America*.

Prerequisite: Secondary school Advanced Placement(AP) American history and/or American literature.Or:

Introductory/Survey college courses in American/European history or American/European literature. This course satisfies Division I distribution requirements. EXP, MCP, PRJ PRS, REA, WRI.

MW 09:00AM-10:20AM

FPH 102

HACU-0283-1 **PR** **IP****Advanced Projects in Photography: Multiplicity, Repetition, and Redundancy**

Jean Casbarian

What is the function of repetition? Does the act of multiplying an image suggest expansion or does it breed collapse? Using the photograph as our vehicle, we will examine the theoretical notions of repetition as they relate to the multiple image and its anticipated redundancy within a contemporary visual context. As artists and thinkers, we will create a forum in which to explore the tangled space between rhythm and redundancy; multiplicity and the serial. Along with producing artworks, student research, readings, and discussion on the historical and contemporary phenomena of repetition in both pattern and image will be an important component to this class. Among others, we will look at (and listen to) the works of Struth, Sugimoto, Ruscha, Cage, Warhol, Reich, Nauman, Byers, the Bechers, Smithson, Gonzalez-Torres, and Roni Horn. We will read the works of Owens, Deleuze, LeWitt, Krauss, Reinhardt, and Baudrillard. This is an upper level DIV II. A \$50 lab fee entitles the student to darkroom facilities, lab supplies, and chemistry. Students must supply camera, paper, and film. Additional labs will be scheduled. Prerequisite: College-level Photo I. Instructor Permission Required.

T 12:30PM-03:20PM

PFB CLASS

HACU-0284-1 **PR****Intermediate Painting**

Judith Mann

The course will develop further the knowledge of the material and formal conventions of painting. Through assignments and critiques, issues of scale, personal interests, knowledge of history, and structural concerns will be addressed. The students will be expected to work outside of class, to attend each session, and participate fully in discussions and completion of assignments. The course is intended for arts concentrators, and may be repeated.

Prerequisites: Drawing I or IA's Foundation in Drawing and Visual Media and Introduction to Painting at the college level--no exceptions. Bring course evaluations or grades from the prerequisite courses to the first meeting.

MW 12:30PM-03:20PM

ARB STUDIO 2

HACU/IA-0287-1 **IP****Advanced Screenwriting Workshop**

Michael Elyanow

This course is open to advanced students Division II or higher, who are currently working on projects they intend to either shoot spring semester or perfect as part of their Div III project. The focus of the class will be on the conception, execution and rewriting of a short or feature-length screenplay intended for production. Specific attention will be paid to story structure, with a concentration on traditional, alternative and experimental narratives. Other tools of storytelling (Genre, Character, Dialogue, Scope, Context, Point of View, Style and Theme) as well as the Craft of Screenwriting (Directive Paragraph, Presentation, Format, Stylization, Rewriting and more) will also be addressed. Students will receive feedback on each step in the development of their screenplay, from pitches to in-class readings. Students will also create both an artistic & business plan for the livelihood of their script/film (i.e., economic considerations if the goal is to film the script, deadline considerations if the goal is to submit the script/film in upcoming contests, location considerations if the goal is to use a

particular space, etc.) Examples of both screenplays and movie scene selections with audio commentary will be used in class. Registration is by instructor permission and will be posted after the first class.

M 09:00AM-11:50AM

EDH 1

HACU/SS-0289-1

Books Have Their Destinies

James Wald

As students and teachers, we spend our lives immersed in the world of books, yet we focus mainly on the final product: the content. Ironically, the rise of the computer and digital media has reawakened interest in the history and physicality of written and printed texts. The Chronicle of Higher Education calls book history a particularly hot topic in the humanities around the globe. This course, which provides an overview of developments from the medieval through the contemporary eras, brings together the intellectual, the aesthetic, the technological, and the material. As we will see, the book as object and the agents in the circuit of communication--author, publisher, and reader--each have their histories. Participants will survey some of the most influential scholarship in the field, take field trips to local repositories of book history, and conduct research and share their writing on the subject. A course for advanced students in history, literature, and related fields.

W 02:30PM-05:20PM

FPH 106

HACU-0290-1

PR

Computer Music I

Daniel Warner

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

TH 12:30PM-03:20PM

LIB B3

HACU-0291-1

PR

Advanced Drawing

Judith Mann

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

TTH 09:00AM-11:50AM

ARB STUDIO 1

HACU/CS-0292-1

PR

The Philosophy of Ludwig Wittgenstein

John Connolly

Ludwig Wittgenstein is arguably the most influential philosopher of the twentieth century. It is impossible to understand many of the philosophical movements of either the last century or this one without an appreciation of his ideas. In this course we will closely read his most important philosophical texts (Tractatus Logico-Philosophicus and Philosophical Investigations), as well as his last work, On Certainty. In addition, students will be asked to research a topic of their own choosing (e.g. philosophy of mind, skepticism, aesthetics, feminism, etc.) by exploring the literature on Wittgenstein and that topic. Prerequisites: Previous work in philosophy is highly recommended. In other cases, permission of the instructor will be required.

TTH 02:00PM-03:20PM

FPH 106

HACU-0293-1

PR

Itineraries of Desire: Narrative, Theory, and Place

Mary Russo

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PR = Prerequisites required; IP= Instructor Permission required

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.

W 02:30PM-05:20PM

EDH 5

HACU-0295-1

Shakespearean Appropriations

Polina Barskova, L. Brown Kennedy

Everybody who has read and written may know a desire to respond creatively to a work of art. But what kind of response may be urged by the work of the greatest writer who ever lived: William Shakespeare? Does one wish to mimic or to challenge? What does it mean? ?to re-make Shakespeare?? How can a modern work of art absorb something that different and that huge? This course will explore works of Shakespeare as the source of inspiration for arts verbal and visual, performative and rhetorical. We will read closely Hamlet, Lear, and The Tempest and analyze artistic reactions to these texts in: modern world theater (Cesaire and Becket); film (Peter Brook/Orson Welles, Kozintsev, Kurosawa, Zeffirelli); and fiction (Nabokov, Woolf); together with poetry (by Auden, Sylvia Plath and the British Romantics) and other selected visual representations of Shakespearean characters and scenes. Topics of discussion will include: reading, re-reading, adaptation and translation; the historical and cultural conditions of reception and canon-making; modern theoretical responses (psychoanalytic, postcolonial); as well as individual battles with and seductions by the Bard. There will be regular written responses expected--critical and perhaps creative--together with at least one formal analytic essay and one longer, developed paper.

TTH 12:30PM-01:50PM

EDH 5

W 06:00PM-09:00PM

FPH 108

HACU-0303-1

Beyond Sprawl and Crawl: Developing Policies to Tame Car Dependence

Robert Goodman

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

TTH 02:00PM-03:20PM

EDH 3

HACU-0305-1

PR

Advanced Painting

Susan Landau

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

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M 01:00PM-05:00PM

ARB STUDIO 1

HACU-0307-1

IP

Concentration Seminar in Studio Architecture and Design

Thomas Long

Open to second year Division II and Division III students, completing or anticipating thesis studio projects in architecture and design, this course will enable students to develop their projects in an individual and collaborative studio setting. Students will work to further develop their individual projects while learning new design and representational skills to both gain additional insights and hone additional tools for their particular exploration. This course will include group and individualized guidance for project development and completion. Students will address multiple facets and techniques for addressing a wide range of issues from the theoretical to the actual, incorporating new means, methods and applications learned throughout the course. Several group readings and studio exercises will be assigned, in addition to individualized readings and guidance. Students must have an individual project ready or in progress at the start of the term. Instructor Permission Required.

TTH 10:30AM-11:50AM

EDH 3

HACU/CS/NS-0309-1

PR

IP

Science and Religion: The History and Philosophy of an Uneasy Relationship

Laura Sizer, Salman Hameed

This course will examine the domains of science and religion, with the goal of understanding the history of their uneasy relationship from the pre-socratics to the modern day, and the philosophical issues that underlie and arise from their interactions. Both science and religion struggle to explain the natural world and the origin of humanity. We will discuss how and when these efforts have overlapped and been in tension. We will also explore these topics in the context of current debates on science & religion. Instructor permission is required. Prerequisite: One philosophy course or one History of science course.

TTH 10:30AM-11:50AM

ASH 222

HACU-0317-1

IP

Modern Dance V: Advanced Technique

Cathy Nicoli

Advanced Modern Dance Techniques: Working at the advanced level, this course will address the integration of technique with dynamic expression. We will focus on building strength and an understanding of anatomy and biomechanics in order to increase movement efficiency and safety. We will investigate expression in movement through awareness of sensation within our bodies as well as in relationship to space. Additionally, this course will develop comfort moving between the floor and standing. Instructor permission is required.

TTH 10:30AM-11:50AM

MDB MAIN

HACU-0320-1

IP

Division III Dance Seminar

Fritha Pengelly

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

TH 08:30AM-10:20AM

MDB 117

HACU-0322-1

IP

Studio Arts Division III Concentrators Seminar

James Phillips

This class is offered to students concentrating in studio arts (including film and photography). Together we will create a forum in which students present their work and respond to the work of their fellow classmates. This group critique environment will allow students to return to their studios with clarified artistic objectives. Assigned readings, visiting artists, and trips to museums and galleries will enrich class discussions and provoke new approaches to making art. Students are

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expected to participate in studio-based class sessions in addition to class discussions. For Division III students; by permission of instructor.

F 01:00PM-05:00PM

ARB STUDIO 1

HACU-0324-1

PR

Photography and the East

Sandra Matthews

Shortly after the invention of photography, British, European and American photographers traveled to the Far and Near East, making visual records of newly colonized lands and peoples. In the process, they introduced photography to the countries in which they traveled. Asian photographers then adapted the medium to their own cultural needs and desires, and rich photographic traditions, not well enough known in the West, were developed. In this seminar, we will investigate the history of photography specifically as it developed in Japan and India, with additional study of photography in China, Iran and other locations. Students will engage in original research and critical/historical writing, and will present their findings to the group. This class is for advanced Division II and Division III students. Prerequisite: at least one prior course in visual studies (including art history, film history, photo history, media studies) and basic familiarity with the Western history of photography.

TTH 10:30AM-11:50AM

EDH 4

HACU-0330-1

IP

Books, Book Arts, Artists' Book, Bibliophilia

Sura Levine

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

W 01:00PM-03:50PM

ASH 111

HACU-0332-1

IP

Division III Projects Class/Film, Video and Interdisciplinary Media

Baba Hillman

This is an advanced production/theory class open to Division III concentrators who are in the process of developing their projects in film, video, interdisciplinary media or installation. The course will emphasize individual working methods, beginning with the process of developing ideas, grounding themes within a conceptual framework and continuing through shifts and revisions. The course will also concentrate on cinematography, writing, performance and directing in the context of students' projects, as well as strategies of structuring work, using a set of central questions and assignments as a guide. Students will develop, by the end of the fall semester, a rough cut or first draft of their projects. Instructor permission required.

M 01:00PM-03:50PM

PFB CLASS

M 07:00PM-09:00PM

PFB CLASS

HACU-0333-1

PR

The Residue, The Detail, The Intimate: or, The Workings of Neoliberal Culture

Norman Holland, Monique Roelofs

Yes, I adore Macabea, my darling Maca. I adore her ugliness and her total anonymity for she belongs to no one. I adore her for her weak lungs and her under-nourished body writes Clarice Lispector in the voice of her author. Examining literary, cinematic, philosophical, and other media productions, this course traces the logic of the leftover--loved yet unlovable, foreign yet close, hypervisible yet invisible, read yet illegible, desired yet expelled--around which normative, contemporary culture shapes its contours. In tracing this logic, the course explores ways of resisting neoliberal definitions of subjectivity and institutionality. Thereby, the course provides an opportunity to rethink foundational concepts in the humanities, arts, and cultural studies. How does the uproarious residue produce lines of flight? How does the detail shatter expressions of order? Who profits from the intimate as a trajectory of reading? Films such as *The Lives of Others* and *Babel*, literary texts by Danticat and Kincaid, theoretical writings by Ahmed, Bataille, Spivak, and Vattimo, paintings by Botero and Alonso will structure our discussions. This experimental, cross-disciplinary course will include a broad range of learning

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activities and multiple educational formats. Every Wednesday from 1:00 to 2:20, the course will be a joint session with the concurrent lower level course. Every other Wednesday from 2:20 to 3:50, the course will meet as a Division III seminar. On the alternate Wednesday the joint class will divide into small group discussions led by advanced students according to subject matter and research interests. Prerequisite: Two advanced courses in literature or philosophy.

W 01:00PM-03:50PM

ASH 112

HACU-0334-1

IP

Advanced Photography: Sequence/Structure/Juxtaposition

Jacqueline Hayden

This course is open to advanced students beginning their Division III concentration or to late Division II students. The class will investigate the various strategies employed in building larger chains of meaning across multiple images, and will examine narrative, documentary, and poetic approaches to the work of expansive photographic construction. The course will study such historical models as Walker Evans, Robert Frank, and Minor White and contemporary photographic artists like Susan Meiselas, Bill Burke, and Fazal Sheikh, with the goal of understanding representational speech as multiple and sequential, and simultaneously to develop such skills in our own work through a variety of exercises. Movement of images, the construction of knots and thematics across a body of photographs, speed, pacing, conceptual density, and formal and intellectual rhyming from image to image will be the focus of the class. In addition, students will do advanced work in the explication and enunciation of their artistic and intellectual goals. Students in media other than photography, such as painters, printmakers, video and installation artists, who are working through or are interested in ideas of seriality, are welcome to participate. There is a lab fee charged for the course. Instructor permission required.

W 01:00PM-03:50PM

PFB CLASS

HACU-0353-1

PR

Dance Composition III: Building on Ever-Shifting Ground

Cathy Nicoli

This course is a continuum of Comp 1 and Comp 2, further exploring the fundamental elements of dance composition and creating our own fundamentals in the process. Through various structured exercises, improvisations and choreographic assignments, we will explore the creative process ? an endless quest with ever-shifting ground. Each student will be facilitated in finding their own aesthetic and goals, taking into account that the art of making anything is directly affected by individual inspiration, personal history and by the interior questions that follow us around every day. Prerequisite: Comp I and Comp II courses completed.

TTH 12:30PM-01:50PM

MDB MAIN

HACU/CS/NS/SS/IA-0356-1

Special Topics in Childhood, Youth & Learning: An Integrative Division III Seminar

Laura Wenk

This Division III seminar is recommended for all advanced students in the Childhood, Youth and Learning program. Each week, in order to understand each other's work across disciplinary divides, we will examine a current issue in the literature by way of an article selected by a student in the class. Students will be expected to write a brief reaction paper each week, to engage in discussions during the single weekly meeting, and to produce an extended written discussion of one of the issues examined (preferably writing an argument that will be a piece of your Div III and incorporating one's own selected article). In addition, we will support each other through the Division III process by examining methodologies, presenting works in progress, doing peer editing, and sharing strategies for completing large independent projects. This course can be used as an advanced learning activity for Division III CYL students.

TH 12:30PM-03:20PM

FPH 101

HACU-130T-1 FY

The Bodies of Leo Tolstoy

Polina Barskova

Leo Tolstoy, the principal force behind Russia's tradition of prose in the 19th century prose, was a man of many natures. An aristocrat, he aspired to give up his lifestyle of privilege for tilling and sowing alongside his peasants. Once a fearless officer, he became a pacifist. A hedonist, he fathered more than twenty children in and out of marriage before taking up the causes of celibacy and vegetarianism. Unsurprisingly, issues of the body occupy a major place in Tolstoy's writing: childbirth and maternity, disease and death, lust and abstinence, bodies of war and labor are shown in Tolstoy's works through the prisms of conflicting traditions and ideologies. Students will address these issues, reading fiction from various phases of Tolstoy's monumental career: short stories, diary entries, Anna Karenina. We will consider representation of the

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human body in these writings within the context of the literary trends of his day: realism, naturalism, and decadence. MCP, REA, WRI

TTH 09:00AM-10:20AM

EDH 4

HACU-131T-1 **FY**

Hand Made Films

William Brand

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

T 10:30AM-11:50AM

PFB CLASS

TH 10:30AM-11:50AM

FPH 102

HACU-132T-1 **FY**

Contemporary Ethnic Literature

Rachel Rubinstein

The immigration legislation reforms of 1965 resulted in an enormous 147th wave of newcomers who have transformed the face of the United States. The new literature of immigration and ethnicity that has emerged from this experience joins a long tradition of American writing and thinking -- sometimes anxious, sometimes celebratory -- about race and ethnicity. This course is designed to introduce students to the range and variety of ethnic expression through 20th and early 21st century American culture, drawing on writers, filmmakers, and theorists, in texts that run the gamut from immigrant autobiography to modernist poetry to postmodern graphic novel. We will explore relationships between racial, ethnic, and national identities, think about issues of ethnic representation in visual and popular culture, and consider questions of language, translation, aesthetic and formal experimentation. Learning Goals: MCP, PRS, PRJ

MW 10:30AM-11:50AM

FPH 107

HACU-134T-1 **FY**

Literature, Opera, Film

Mary Russo, Daniel Warner

This tutorial will introduce the aesthetic and performative codes that link inter-media cultural production. Focusing this semester on twentieth-century opera as the vortex that mixes text, music, image, and drama, we will study works by Virgil Thomson, Benjamin Britten, The Who's Pete Townsend, and John Adams, as well as literary works by Henry James, Gertrude Stein, and Thomas Mann that have important links to operatic or cinematic productions. Students in this course may develop projects in literature, cultural history, music, or performance. This tutorial will meet in large and small group configurations. EXP, PRJ, PRS, REA, WRI

WF 10:30AM-11:50AM

ASH 112

HACU-136T-1 **FY**

American Literary Landscapes

Alan Hodder

In 1862, Henry David Thoreau wrote, In wildness is the preservation of the world, a declaration that subsequently became a slogan of the Sierra Club and a rallying cry for environmentalists everywhere. Thoreau's writings about nature, particularly *Walden*, also helped inaugurate a vibrant tradition of nature writing in the United States. Yet, over the centuries, Americans have conceived of nature in starkly different, often contradictory, ways. Where Puritans saw the New England landscape as a waste and howling wilderness, Transcendentalists saw it as a spiritual refuge and source of inspiration. In hindsight, American literary representations of nature tell us as much about American religion, culture, and national ideology, as about the natural world itself. In this tutorial, we will examine assorted representations of nature in American literature, from colonial times till the present. Readings will be drawn from fiction, poems, and nonfiction essays produced

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by such disparate writers as Mary Rowlandson, James Fenimore Cooper, Thoreau, John Muir, Sarah Orne Jewett, William Faulkner, Robert Frost, Aldo Leopold, Gary Snyder, Annie Dillard, Louise Erdrich, and Barry Lopez. REA, WRI, PRS, PRJ
MW 10:30AM-11:50AM EDH 4

HACU-137T-1 **FY**

Exploring the Divine Feminine

Robert Meagher

The earliest evidence of religious imagination suggests that the source of all life, death, and rebirth, the power of creation, sustenance, destruction, and re-generation, was first understood as feminine. Goddess worship, arguably the original religion of the human species, has survived not only in memory but also in practice to the present day, despite the hostility or indifference of virtually every world religion of the past several millennia. This class will look closely at a number of prehistoric and ancient goddess traditions from Europe, the Near East, and South Asia, examining their ancient forms and their enduring legacies. More specifically, this class will begin in the painted caves of prehistoric France and end on the streets of contemporary Kolkata, home to the largest and most vital Mother Goddess festival in the modern world, the festival of Ma Durga. MCP, PRJ, REA, WRI

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

HACU-138T-1 **FY**

Penning the Dictator: Introduction to Latin American Culture

Norman Holland

Since the wars of Independence, the figure of the dictator has loomed large in the Latin American imaginary. Designed at the intersection of literature and history, this tutorial will trace the evolution of the dictator from its seminal inception in Sarmiento's *Facundo* to its latest manifestation in Vargas Llosa's *Feast of the Goat*. Such famous Latin American dictator novels as Miguel Angel Asturias' *The President*, Carlos Fuentes, *Death of Artemio Cruz*, Garcia Marquez's *The Autumn of the Patriarch*, Roa Basto's *I, the Supreme*, Carpentier's *Reasons of State*, and Tomas Eloy Martmnez's *The Persn Novel* will comprise the rest of our readings. Students proficient in Spanish will be encouraged to read the texts in the original. MCP, REA, WRI

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

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

INTERDISCIPLINARY ARTS (IA)

IA/LS-0101-1

Elementary Spanish

Nubia Gonzalez

This course is designed for students with no background 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 class is for students who are true beginners or have very minimal ability in Spanish. This is an oral-based course that focuses on fluency, with attendance and active classroom participation counting for 50 percent of the requirement. Topics of study are based on assignments from the course textbook, *Aventuras*, current and global events, and the students' experiences. For questions regarding placement, please call Caroline Gear at the International Language Institute, 413.586.7569x103 or caroline@languageschoolusa.org. PRJ, MCP, PRS

MW 04:00PM-06:30PM

FPH 107

IA/LS-0101-2

Elementary Spanish

Luis Loya Garcia, Caroline Gear

This course is designed for students with no background 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 class is for students who are true beginners or have very minimal ability in Spanish. This is an oral-based course that focuses on fluency, with attendance and active classroom participation counting for 50 percent of the requirement. Topics of study are based on assignments from the course textbook, *Aventuras*, current and global events, and the students' experiences. For questions regarding placement, please call Caroline Gear at the International Language Institute, 413.586.7569x103 or caroline@languageschoolusa.org. PRJ, MCP, PRS

MW 04:00PM-06:30PM

EDH 1

IA/LS-0102-1

Elementary Spanish II

Daniel Cuenca

This course is the second semester of first-year Spanish and students enrolled in this course should have taken LS 101 or an equivalent. Students entering this class should be able to have a conversation in Spanish using simple tenses and have an awareness of the preterit and imperfect tenses. This class is 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, *Aventuras*, and the students' experiences. This is an oral-based class: Classroom attendance and active participation count for 50 percent of the requirement for credit. For questions regarding placement, please call Caroline Gear at the International Language Institute, 413.586.7569x103 or caroline@languageschoolusa.org. PRJ, MCP, PRS

MW 02:30PM-05:00PM

CSC 121

IA/LS-0102-2

Elementary Spanish II

Luisa Maria Rojas-Rimachi, Caroline Gear

This course is the second semester of first-year Spanish and students enrolled in this course should have taken LS 101 or an equivalent. Students entering this class should be able to have a conversation in Spanish using simple tenses and have an awareness of the preterit and imperfect tenses. This class is 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, *Aventuras*, and the students' experiences. This is an oral-based class: Classroom attendance and active participation count for 50 percent of the requirement for credit. For questions regarding placement, please call Caroline Gear at the International Language Institute, 413.586.7569x103 or caroline@languageschoolusa.org. PRJ, MCP, PRS

MW 04:00PM-06:30PM

EDH 4

FY=First Year Tutorial; CCR = Co-curricular course; DR = Satisfies Division I distribution requirements;

PR = Prerequisites required; IP= Instructor Permission required

IA/HACU/WP-0103-1

Introduction to Writing

William Ryan, Ellie Siegel

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

TTH 02:00PM-03:20PM

GRN WRC

IA/LS-0111-1

Elementary Chinese I

Yongcheng Yang, Kay Johnson

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

MWF 05:00PM-05:50PM

FPH 104

TTH 05:00PM-05:50PM

FPH 103

IA/LS-0123-1

American Sign Language - Level I

Ruth Moore

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

TTH 12:30PM-01:50PM

FPH 107

IA-0131-1

Playwriting

Ellen Donkin

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

MW 02:30PM-03:50PM

EDH 1

IA-0132-1

Feminist Fictions

Lynne Hanley, Ellie Siegel

This course will explore works of fiction by post-women's liberation writers. Discussion will focus on forms of narration, use of language and structure, the representation of gender, sexuality, race and culture, and the relation of the acts of writing and reading to feminist theory and practice. Readings may include *Beloved*, *The Autobiography of My Mother*, *A Book of Common Prayer*, *For the Country Entirely*, and *Stone Butch Blues*. We will also read *A Room of One's Own* and selected short stories and critical essays. Students should expect to keep a journal consisting of at least one typed page on each text, and to attend a series of films on Wednesday evenings. Students will write in a variety of forms - personal essay, literary criticism, short fiction, and autobiography. For the final project, students will write a 10-15 page portrait of their

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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

TTH 10:30AM-11:50AM

ENF WMC

W 07:00PM-09:00PM

ENF WMC

IA-0151-1

Theatre of the Ear

William Kramer

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

TTH 02:00PM-03:20PM

FPH MLH

IA/HACU-0154-1

Dancing in Context

Fritha Pengelly

An experiential introduction to dance as a performing art, this class will explore how the fabric of dance is interwoven with social dance, political movements, cultural bias, and personal experience. Like all forms of art and expression, dance is created within social, political, and cultural context, and the historical developments of dance are tied as much to particular time periods as they are to masterful choreographers and performers. Course work will include regular movement sessions, experiments in improvisation and choreography, physical explorations of choreography by master choreographers, video and concert viewings, and readings on dance history and relevant social, political, and cultural events. Students will gain a broad understanding of dance within its historical context and explore their personal connection to body and expression. No previous dance training is required. EXP, PRJ, REA

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MDB MAIN

IA-0160-1

Drawing Foundation

Scott Reeds

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

T 05:00PM-07:20PM

ARB STUDIO 2

W 01:00PM-03:20PM

ARB STUDIO 1

IA-0160-2

Drawing Foundation

Nathaniel Cohen

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

MW 03:30PM-04:50PM

ARB STUDIO 2

IA-0160-3

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Drawing Foundation

Nathaniel Cohen

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

MW 05:00PM-07:20PM

ARB STUDIO 1

IA-0166-1

Introduction to Art Education

Jana Silver

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

M 09:30AM-12:30PM

LCD 113

IA/LM-0168-1

Bicycle Design & Beyond

Joshua Kerson

The humble bicycle is the most efficient means of human transport yet conceived. It easily carries ten times its weight, a feat unmatched by any other mode of transportation. One hundred fifty years ago the bicycle was the high technology of its day, evoking a vision of high-speed travel and mobility, even for people of modest means. Intense technological and commercial development driven by the bicycle craze of the 19th century paved the way for modern automobile and airplane manufacturing. The history of bicycle design is a lively story of two centuries of human creativity buffeted within an ever-changing social context. From the early days of the industrial revolution to today's era of globalization, this is a story of amazing inventors, rich success, boom-and-bust business cycles, and also of failures, bankruptcy and missed opportunity. This course is for students who are interested in human powered transportation. Each student will research and develop their own design for a human powered transportation device. This project will be documented in a design notebook or portfolio, and will be formally presented to the class at the end of the semester. No prior shop skills are required, and there is no requirement to actually build a working prototype. This device does not have to be a bicycle and it does not necessarily have to be practical. Detailed drawings, scale models, and a thorough and articulate presentation are highly recommended, however. Theory and practice of drawing, sketching, computer-aided-design, model-making, general machine-shop practice, and presentation techniques will be introduced in class. Much can be learned from the success and failures of others, thus throughout the semester we will study and analyze the above-mentioned history of the bicycle, including readings from texts including David Gordon Wilson's *Bicycling Science*, David V. Herlihy's *Bicycle*, and Mike Burrow's *Bicycle Design*. Hands-on review of bicycle variants will be conducted on a weekly basis, including recumbents, velocars, tandems, rickshaws, folding bikes, wheelchairs, and unicycles. We will also have several guest speakers and a field trip or two. There is a \$50 lab fee EXP, PRJ, PRS.

TTH 10:30AM-11:50AM

LCD SHOP

IA/LM-0180-1

Design Fundamentals

Colin Twitchell

This course will introduce students to the fundamentals of applied design. Through various design activities and a major course project focused on assistive technology (equipment designed for people with disabilities) and/or appropriate technology (equipment designed to be fabricated and serviced with locally available materials and tools), students will gain experience and understanding of the design process from ideation to the creation of prototypes. Students will work with a range of design tools and skills, such as mock up making, prototyping, research methods, material applications, fabrication techniques, product aesthetics and usability. There is a \$50 lab fee QUA, PRS, PRJ

TTH 02:00PM-03:20PM

LCD 113

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IA-0191-1

Opening the Instrument

Djola Branner

An introductory course which examines and applies principles of acting-including relaxation and focus, sense memory, physical awareness, vocal expression, improvisation, imagination and critical analysis - to contemporary monologues and scenes. The principles are examined in (at least) two written assignments as well, including one theatre review, and one substantial character analysis. Due to the highly collaborative and experiential nature of this studio course, attendance and punctuality are essential: two absences, but no late arrivals will be permitted. Recommended texts: *An Actor Prepares* by Konstantin Stanislavski, and *A Natural History of the Senses* by Diane Ackerman. EXP, PRJ, PRS, REA, WRI

MW 09:00AM-10:20AM

EDH 19

IA-0192-1

Directing Contemporary American Drama

Djola Branner

An introductory course which examines and applies principles of directing through the lens of twentieth and twenty-first century American drama. Primary considerations are investigating the world of the play, interpreting the action of the play, developing a collaborative language (with designers, playwrights and actors), and staging the play. The principles are examined in (at least) four written assignments including one theatre review, and applied in a showcase of selected scenes from *The Sign in Sidney Brustein's Window* by Lorraine Hansberry, *Angels in America: Perestroika* by Tony Kushner and *Well* by Lisa Kron. Required Texts: The three aforementioned plays, and *Thinking Like a Director* by Michael Bloom. Recommended Texts: *A Director Prepares* by Anne Bogart, and *The Director's Voice: Twenty-one Interviews* edited by Arthur Bartow. EXP, PRJ, PRS, REA, WRI.

TTH 10:30AM-11:50AM

EDH 19

IA/LS-0201-1

DR

PR

Intermediate Spanish I

Nubia Gonzalez

This course is the first semester of second-year Spanish. Students enrolled in this course should have taken LS 102 or its equivalent. Students entering this level should be able to speak Spanish using the simple tenses and the preterit and imperfect. 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 and the course textbook, *Enfoques*. Emphasis is placed on accuracy in speaking and writing in Spanish. Attendance and active classroom participation count for 50 percent of the requirement for credit. For questions regarding placement, please call Caroline Gear at the International Language Institute, 413.586.7569x103 or caroline@languageschoolusa.org. This course satisfies Division I distribution requirements. PRJ, MCP, PRS.

TTH 12:30PM-03:00PM

FPH 105

IA/LS-0202-1

DR

PR

Intermediate Spanish II

Daniel Cuenca

This course is the second semester of second-year Spanish. Students enrolled should have taken LS 201 or the equivalent. Students entering the level should be able to speak Spanish using present, future and past tenses along with the subjunctive. 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 are used along with the course textbook, *Enfoques*. As in LS 201, focus will be on accuracy in speaking and writing in Spanish. Attendance and active classroom participation count for 50 percent of the requirement for credit. For questions regarding placement, please call Caroline Gear at the International Language Institute, 413.586.7569x103 or caroline@languageschoolusa.org. This course satisfies Division I distribution requirements. PRJ, MCP, PRS.

TTH 12:30PM-03:00PM

FPH 104

IA/HACU-0205-1

Architectural Design: Basic Approaches

Robert Goodman

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

TTH 12:30PM-01:50PM

EDH 3

IA-0219-1

DR

PR

Color, Practice & Theory

Scott Reeds

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

Prerequisites include Drawing 1or Intro to Painting. This course satisfies Division I distribution requirements. EXP, PRJ.

W 09:30AM-11:50AM

ARB STUDIO 2

W 05:00PM-07:20PM

ARB STUDIO 2

IA-0226-1

DR

Using Theatre in Education for Social Change

Talya Kingston

Theatre in education (TIE) is a form of interactive and experiential learning that began in England in the 1960s and is now used worldwide. Theatre Artists use TIE to teach students about everything from the daily lives of indigenous people, to environmental concerns, drug abuse and issues surrounding date rape. In this course, students will discuss the differences between plays that hint at a social message and plays that are intended to effect social change. We will read, watch and perform several TIE plays, comparing them to other plays written for young audiences (TYA). Students will research different TIE projects currently in operation worldwide and propose a new TIE project that could target a particular population and/or problem. We will discuss and experience the theatrical techniques employed by TIE, particularly its mode of communicating between artist and audience. The students will participate in a variety of audience discussions, produce educational materials to accompany the plays, and read evaluations of the effectiveness of TIE as a tool for social change.

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

MW 09:00AM-10:20AM

FPH ELH

IA-0227-1

IP

Using Suspense in Story

Catherine McGovern

Writers of all genres know that suspense is integral in the creation of stories that keep people turning the pages of your work. You needn't be interested in writing about crime, mayhem, or even mystery to benefit enormously from reading some classic short stories in the genre and looking carefully at how these stories are structured, how information is revealed, and how fully drawn characters emerge. We will be looking at the writing of some of the masters: Edgar Allen Poe, Patricia Highsmith, Stephen King, Raymond Chandler, and Josephine Tey, to understand better how suspense is created and sustained throughout a story. While this will be the focus of our readings and some short writing exercises, you will be free to write stories in any style/genre you choose for this course. Instructor permission required.

TH 12:30PM-03:20PM

ASH 112

IA-0234-1

DR

In Search of Character

Thomas Haxo

Through sculpture and drawing projects students will investigate the form and expression of the human head. Assignments will cover the study of the head in clay, the creation of masks, experiments in basic proportional systems, drawing from life and imagination, and more. Class discussions will draw from numerous cultural and historic points of view. The class will conclude with a major independent project of the students own related to this subject. Students will have the

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option to work with either traditional or digital media. Significant outside work will be expected. Students will provide most drawing materials. There will be a \$50.00 lab fee for most sculpture supplies. This course satisfies Division I distribution requirements. EXP, PRJ, PRS.

TTH 01:00PM-03:20PM

ARB STUDIO 2

IA/LM-0235-1 **DR**

Creative Electronics

Stephen Banzaert

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

W 01:00PM-04:30PM

LCD SHOP

IA-0236-1 **IP**

The Practice of Literary Journalism

Michael Lesy

Literary journalism encompasses a variety of genres, including portrait/biography, memoir, and investigation of the social landscape. At its best, literary journalism uses such dramatic devices as plot, characterization, and dialogue to extend and elaborate the who/what/where/when/and why of traditional journalism. By combining evocation with analysis, immersion with investigation, literary journalism tries to reproduce the complex surfaces and depths of the real world. Books to be read will include: (1) Kerrane and Yagoda's *Art of Fact*; (2) Blumenfeld's *Revenge*; (3) Malan's *My Traitor's Heart*; (4) Oliver Sack's *Awakenings*; (5) Wendy Doniger's *The Implied Spider*. Students will be asked to write as many as six, medium length nonfiction narratives. These narratives will require participant-observation of local scenes and interview/conversation with the people who inhabit them. Students will then be asked to extend these short stories into longer pieces that have casts of characters and plots. The very best of these longer pieces may be published in *LIVING NOW*, the online magazine. All fieldwork will demand initiative, patience, curiosity, and guts. The writing itself will have to be excellent. An ability to meet weekly deadlines as well as well-prepared class participation will be required. Instructor permission required.

TTH 09:00AM-10:20AM

FPH 103

IA-0241-1

Digital Art: Multimedia, Malleability and Interactivity

John Slepian

Proceeding from the premise that the ideas behind a successful artwork should be intimately related to its materials, this course will investigate three of the most significant characteristics of digital media. We will work with a wide variety of tools that allow for the creation and manipulation of various media, including bitmap and vector images, 2D animation, and sound. Students will create a series of conceptually based digital artworks, culminating in an interactive multimedia final project. Readings will include essays by diverse authors such as Richard Wagner, Walter Benjamin, Norbert Weiner and Nam June Paik.

TTH 09:00AM-10:20AM

ASH 126

TTH 10:30AM-11:50AM

IA/SS-0246-1

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

Ellen Donkin, Lourdes Mattei

This course takes as its premise that horror and humor are connected to a fundamental early (pre-verbal) experience of helplessness, chaos, and rescue. The course is designed for Division II students interested in both psychology and theater who may have had some background in either area, though not necessarily in both. The focus will be on two critical feeling states and their corresponding genres: horror and humor. Students will have an opportunity to understand the psychological underpinnings of these feeling states and examine ways in which they manifest themselves both in case studies and through dramatic character and structure. The transformative dimension of the creative process will

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be emphasized. Key concepts for this course are Freud's notion of the dynamic unconscious, Winnicott's ideas on play and transitional space, and Bollas' description of the aesthetic moment. Students are expected to participate in rehearsals and other related theater activities.

TTH 10:30AM-11:50AM

FPH 107

IA-0251-1

IP

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. Instructor permission required.

TH 12:30PM-03:20PM

LIB KIVA

IA/CS/LM-0261-1

Animals, Robots and Applied Design

Sarah Partan, Donna Cohn

This is a hands-on course in which students will create mechanical animal models based on their observations of live animal behaviors. Mechanical models of animals are used in both art and science. Students will learn observation techniques, design and fabrication skills, basic electronics and simple programming. This is a class for students with skills or interests in any of the following: electronics, robotics, animal behavior, programming, metal, wood or plastics fabrication. This will be a highly collaborative setting in which students will be responsible for sharing their own specialized skills. Students can expect introductory assignments to learn basic skills, followed by a term project. We will also examine work being done by scientists and artists who combine the study of animals with robotics and mechanical design. There is a \$50 lab fee

TTH 12:30PM-01:50PM

LCD 113

IA/HACU-0262-1

DR

Contemplative Dance/Authentic Movement: Level 1

Daphne Lowell

This practice offers a new dance paradigm, one that awakens an integrated bodymind in practitioners and develops 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 about the form's history, and issues it raises for such endeavors as performance, art-making, education, the place of ritual in society, somatic studies. Students will write weekly reading responses and complete a research paper. This course satisfies the Division I distribution requirement. EXP

MW 04:00PM-06:00PM

MDB MAIN

IA-0269-1

PR

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.

TTH 09:30AM-11:50AM

ARB STUDIO 2

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IA/HACU/SS-0276-1 **DR** **PR****The Past Recaptured: Photographs, Facts and Fictions**

Michael Lesy

This course is for intellectuals who are artists and artists who are intellectuals. The course has two goals: (First) To investigate life in the U.S., 1890-1910, using an array of primary visual and written documents. Images will come from archival collections, available, on line, through the Library of Congress. These collections include: 25,000, turn-of-the-century, newspaper photos; 25,000 postcard views of urban, rural, and industrial landscapes; 12,000 stereographs of small towns; 9,000, turn-of-the-century advertising images. Contemporary newspapers and novels will serve as primary written sources. Novels will include: Dreiser's *Sister Carrie*, Sinclair's *The Jungle*, Rolvaag's *Giants in the Earth*, and Wescott's *The Grandmothers*. (Second) To teach students how to choose and use primary visual and written documents to build narratives that-like documentary films-tell true stories about the American past. All research will be informed/anchored by such American history texts as Brand's *Restless Decade*, Edward's *New Spirits*, and Smith's *Rise of Industrial America*.

Prerequisite: Secondary school Advanced Placement(AP) American history and/or American literature.Or:

Introductory/Survey college courses in American/European history or American/European literature. This course satisfies Division I distribution requirements. EXP, MCP, PRJ PRS, REA, WRI.

MW 09:00AM-10:20AM

FPH 102

IA-0280-1

IP**The Story Cycle**

Benjamin James

Working on interconnected stories allows writers to hone their precision with short-form fiction while exploring the kind of character development that's more commonly associated with novels. Students in this course will compose their own cycle of interwoven stories while reading cycles by Alice Munro, E.P. Jones, and Russel Banks, among others. We'll also examine the use of cyclical forms in the visual arts, poetry, and music. Students should expect to do a lot of reading of published work and a good deal of critiquing the work of their peers. Instructor permission required.

W 02:30PM-05:20PM

EDH 2

IA-0286-1

DR**IP****Whatnot in the Speech-Grille (a poetry workshop)**

Heather Madden

Francis Ponge wrote, Halfway between cage (cage) and cachot (prison cell), the French language has cageot, a simple openwork container for transporting fruits that sicken at the least hint of suffocation (trans. by Margaret Guiton). In this poetry workshop, we'll read critically, write copiously, revise fervently, imitate with abandon, and experiment with language, line, and form?all in the hopes of understanding how we can effectively transform our whatnot (stuff-of-the-world, images, music, stories, meditations, observations, and philosophies) within the speech-grille. In addition to completing in-class and out-of-class exercises, members will produce poems for workshop sessions; introduce a poem/poet to the larger group; engage in critical discussions of peers' work; and submit a final portfolio that reflects drafts and revisions of eight poems, as well as a statement of poetic disposition. Members should bring a poem they admire to the first class meeting. Please note: the class is limited to 16 students so that each workshop member is offered individualized attention. EXP, PRJ, PRS, REA, WRI. Fulfills Distribution Requirements.

M 01:00PM-03:50PM

EDH 2

IA/HACU-0287-1

IP**Advanced Screenwriting Workshop**

Michael Elyanow

This course is open to advanced students Division II or higher, who are currently working on projects they intend to either shoot spring semester or perfect as part of their Div III project. The focus of the class will be on the conception, execution and rewriting of a short or feature-length screenplay intended for production. Specific attention will be paid to story structure, with a concentration on traditional, alternative and experimental narratives. Other tools of storytelling (Genre, Character, Dialogue, Scope, Context, Point of View, Style and Theme) as well as the Craft of Screenwriting (Directive Paragraph, Presentation, Format, Stylization, Rewriting and more) will also be addressed. Students will receive feedback on each step in the development of their screenplay, from pitches to in-class readings. Students will also create both an artistic & business plan for the livelihood of their script/film (i.e., economic considerations if the goal is to film the script, deadline considerations if the goal is to submit the script/film in upcoming contests, location considerations if the goal is to use a particular space, etc.) Examples of both screenplays and movie scene selections with audio commentary will be used in class. Registration is by instructor permission and will be posted after the first class.

FY=First Year Tutorial; CCR = Co-curricular course; DR = Satisfies Division I distribution requirements;

PR = Prerequisites required; IP= Instructor Permission required

M 09:00AM-11:50AM

EDH 1

IA-0308-1

PR

Advanced Sculpture

Gregory Kline

This course will provide preparation for independent work in sculpture and at the upper Division II and Division III levels. Students will create an independent body of work based on their own artistic intentions and their responses to a range of assignments. Welding, clay modeling, wood fabrication, plaster working, and lightweight concrete forming techniques will be utilized based upon student needs. A lab fee of \$75.00 will cover initial materials, but students may be required to obtain additional materials from local sources. Introductory drawing, sculpture and/or design courses are necessary prerequisites.

TTH 01:00PM-03:20PM

ARB SCULPT

IA/LS-0311-1

PR

Advanced Intermediate Chinese

Yan Lu, Kay Johnson

This course will be taught by a visiting professor of Chinese from the Hampshire College China Exchange program and supervised by K. Johnson. Students entering this class will be expected to have completed the equivalent of at least one semester of an intensive college-level Intermediate Chinese course. The class will cover the second half of Integrated Chinese Level 2. Materials from Chinese magazines and other primary Chinese sources will be used to augment the text as the course progresses. Emphasis will be placed equally on speaking, reading, and writing. By the end of the Fall semester, students will be expected to have mastered all of the grammar patterns and characters (both recognition and writing from memory) introduced in the Integrated Chinese series, Levels 1 and 2. The second semester of Advanced Chinese will be offered during the spring semester. Required books are: Integrated Chinese Textbook Level 2; Integrated Chinese Workbook Level 2; Integrated Chinese Character Workbook, Level 2. The class will meet three times a week (Monday, Wednesday, Friday from 4:00-4:50) for one hour each session; there are also two one-hour drill sessions per week (Tuesday and Thursday 4:00-4:50) for a total of five class periods per week. Alternative drill session times may be scheduled if necessary to meet the needs of student schedules. Class is limited to 10 students. Pre-requisite: completion of a minimum of three semesters of intensive Chinese or equivalent is required to enter this class.

MTWTHF 04:00PM-04:50PM

FPH 104

IA-0316-1

IP

Advanced Studies in Theatre Design

Peter Kallok

In this course students will focus on four plays (two contemporary and two classics) for in-depth design investigations. Within a studio setting students will work in rotating teams of four (scenic, costume, lighting and sound) where they will complete portfolio-quality projects, consisting of costume design renderings, scenic design models, light plots with cues, or sound plots with cues. Formal presentations are expected. Students will also be required to produce a complete design in the area of their choice for an intensive in-class critique. Students will be expected to address and revise this fifth project throughout the semester. The course will include explorations of historic and contemporary styles. Students will strive to improve their presentational skills, drafting, rendering, communication and collaboration techniques. Extensive prior experience and instructor permission required.

TTH 02:00PM-03:20PM

EDH 19

IA/CS/HACU/NS/SS-0356-1

Special Topics in Childhood, Youth, and Learning: An Integrative Division III Seminar

Laura Wenk

This Division III seminar is recommended for all advanced students in the Childhood, Youth and Learning program. Each week, in order to understand each other's work across disciplinary divides, we will examine a current issue in the literature by way of an article selected by a student in the class. Students will be expected to write a brief reaction paper each week, to engage in discussions during the single weekly meeting, and to produce an extended written discussion of one of the issues examined (preferably writing an argument that will be a piece of your Div III and incorporating one's own selected article). In addition, we will support each other through the Division III process by examining methodologies, presenting works in progress, doing peer editing, and sharing strategies for completing large independent projects. This course can be used as an advanced learning activity for Division III CYL students.

TH 12:30PM-03:20PM

FPH 101

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IA/LS-0395-1

PR

Advanced Chinese Language Tutorial

Yan Lu, Kay Johnson

This course is offered to advanced Chinese language students who have special language projects they would like to pursue with the help of a language teacher (such as translating materials or constructing research materials in Chinese) or who would like to pursue advanced Chinese language study as an individualized tutorial. Students will periodically meet as a group to share and support each others' work, but most meetings will be arranged individually with the instructor, two times per week. Meeting times TBA. Students interested in this course should have completed intermediate Chinese or a higher level. Students are also encouraged to consult the instructor or course supervisor (kjohnson@hampshire.edu) to discuss their goals for the course prior to the first meeting. The first meeting will be Wednesday, Sept 5 at 6 pm in FPH 104. Course limited to 8 students.

W 06:00PM-06:50PM

FPH 104

IA-119T-1

FY

Sculpture Tutorial

William Brayton

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

TTH 09:30AM-12:00PM

ARB SCULPT

IA-125T-1

FY

Theatre of the Eye

William Kramer

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

MW 10:30AM-11:50AM

FPH 102

IA/LM-130T-1

FY

Look Ma, No Hands

Donna Cohn

In this project-based class we will consider how designed objects can enhance the independence and function of individuals who do not have full use of their hands. We will also address the concept of Universal Design : designing in a way that gracefully accommodates the range of human experience. Students will develop problem solving and creative thinking abilities, and work with techniques to research, analyze and prioritize the needs of a user in a given situation. We will work with the full range of fabrication techniques available in the Lemelson shop. The curriculum will include weekly design assignments, guest speakers, readings, film viewings, discussions about the design process itself, as well as a major project. Projects may be for children or adults with temporary injuries/conditions or ongoing physical disabilities. We will also consider the political and social issues affecting people with disabilities. There is a \$50 lab fee EXP, PRS, PRJ

MW 10:30AM-11:50AM

LCD SHOP

IA-150T-1

FY

The Harlem Renaissance & 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

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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. Wall), as well as other texts. WRI,REA, PRS, PRJ, MCP.

MW 10:30AM-11:50AM

ASH 111

IA-199T-1

FY

High Spirits: Reading and Writing About Spiritual Experience

Deborah Gorlin

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

MW 10:30AM-11:50AM

GRN WRC

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.

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IA-2IND-1

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

IA-3IND-1

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

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LEMELSON PROGRAM (LM)LM-0135-1 **CCR****Introduction to Soft Goods Design**

Megan Briggs

This course involves understanding the design process through soft goods equipment design. Students will be introduced experientially to applied design principles. Students will learn basic sewing and soft goods construction techniques by designing and creating a series of useful soft goods items including clothing, functional outdoor products, and equipment that improves the lives of people with disabilities, with each project building on the skills and techniques learned from the last. Students will keep a design log to track and understand their design process. No previous design or sewing experience is required. Additional topics of discussion include: anatomy, ergonomics, design for people with special needs, establishing design parameters, and market influence on design. There is a \$50 lab fee

W 06:00PM-09:00PM

LCD 113

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

Patricia Bennett

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. There is a \$50 lab fee.

M 07:00PM-09:30PM

LCD SHOP

LM/IA-0168-1

Bicycle Design & Beyond

Joshua Kerson

The humble bicycle is the most efficient means of human transport yet conceived. It easily carries ten times its weight, a feat unmatched by any other mode of transportation. One hundred fifty years ago the bicycle was the high technology of its day, evoking a vision of high-speed travel and mobility, even for people of modest means. Intense technological and commercial development driven by the bicycle craze of the 19th century paved the way for modern automobile and airplane manufacturing. The history of bicycle design is a lively story of two centuries of human creativity buffeted within an ever-changing social context. From the early days of the industrial revolution to today's era of globalization, this is a story of amazing inventors, rich success, boom-and-bust business cycles, and also of failures, bankruptcy and missed opportunity. This course is for students who are interested in human powered transportation. Each student will research and develop their own design for a human powered transportation device. This project will be documented in a design notebook or portfolio, and will be formally presented to the class at the end of the semester. No prior shop skills are required, and there is no requirement to actually build a working prototype. This device does not have to be a bicycle and it does not necessarily have to be practical. Detailed drawings, scale models, and a thorough and articulate presentation are highly recommended, however. Theory and practice of drawing, sketching, computer-aided-design, model-making, general machine-shop practice, and presentation techniques will be introduced in class. Much can be learned from the success and failures of others, thus throughout the semester we will study and analyze the above-mentioned history of the bicycle, including readings from texts including David Gordon Wilson's *Bicycling Science*, David V. Herlihy's *Bicycle*, and Mike Burrow's *Bicycle Design*. Hands-on review of bicycle variants will be conducted on a weekly basis, including recumbents, velocars, tandems, rickshaws, folding bikes, wheelchairs, and unicycles. We will also have several guest speakers and a field trip or two. There is a \$50 lab fee EXP, PRJ, PRS.

TTH 10:30AM-11:50AM

LCD SHOP

LM/IA-0180-1

Design Fundamentals

Colin Twitchell

This course will introduce students to the fundamentals of applied design. Through various design activities and a major course project focused on assistive technology (equipment designed for people with disabilities) and/or appropriate technology (equipment designed to be fabricated and serviced with locally available materials and tools), students will gain experience and understanding of the design process from ideation to the creation of prototypes. Students will work with a

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range of design tools and skills, such as mock up making, prototyping, research methods, material applications, fabrication techniques, product aesthetics and usability. There is a \$50 lab fee QUA, PRS, PRJ

TTH 02:00PM-03:20PM

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. Those students wishing to build their own frame should expect to spend substantial out of class time in the shop. There is a \$50 lab fee.

F 09:30AM-12:00PM

LCD SHOP

LM/IA-0235-1 DR

Creative Electronics

Stephen Banzaert

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

W 01:00PM-04:30PM

LCD SHOP

LM/CS/IA-0261-1

Animals, Robots and Applied Design

Sarah Partan, Donna Cohn

This is a hands-on course in which students will create mechanical animal models based on their observations of live animal behaviors. Mechanical models of animals are used in both art and science. Students will learn observation techniques, design and fabrication skills, basic electronics and simple programming. This is a class for students with skills or interests in any of the following: electronics, robotics, animal behavior, programming, metal, wood or plastics fabrication. This will be a highly collaborative setting in which students will be responsible for sharing their own specialized skills. Students can expect introductory assignments to learn basic skills, followed by a term project. We will also examine work being done by scientists and artists who combine the study of animals with robotics and mechanical design. There is a \$50 lab fee

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LCD 113

LM/IA-130T-1 FY

Look Ma, No Hands

Donna Cohn

In this project-based class we will consider how designed objects can enhance the independence and function of individuals who do not have full use of their hands. We will also address the concept of Universal Design : designing in a way that gracefully accommodates the range of human experience. Students will develop problem solving and creative thinking abilities, and work with techniques to research, analyze and prioritize the needs of a user in a given situation. We will work with the full range of fabrication techniques available in the Lemelson shop. The curriculum will include weekly design assignments, guest speakers, readings, film viewings, discussions about the design process itself, as well as a major project. Projects may be for children or adults with temporary injuries/conditions or ongoing physical disabilities. We will also consider the political and social issues affecting people with disabilities. There is a \$50 lab fee EXP, PRS, PRJ

MW 10:30AM-11:50AM

LCD SHOP

LANGUAGE STUDIES (LS)

LS/IA-0101-1

Elementary Spanish

Nubia Gonzalez

This course is designed for students with no background 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 class is for students who are true beginners or have very minimal ability in Spanish. This is an oral-based course that focuses on fluency, with attendance and active classroom participation counting for 50 percent of the requirement. Topics of study are based on assignments from the course textbook, *Aventuras*, current and global events, and the students' experiences. For questions regarding placement, please call Caroline Gear at the International Language Institute, 413.586.7569x103 or caroline@languageschoolusa.org. PRJ, MCP, PRS

MW 04:00PM-06:30PM

FPH 107

LS/IA-0101-2

Elementary Spanish

Luis Loya Garcia, Caroline Gear

This course is designed for students with no background 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 class is for students who are true beginners or have very minimal ability in Spanish. This is an oral-based course that focuses on fluency, with attendance and active classroom participation counting for 50 percent of the requirement. Topics of study are based on assignments from the course textbook, *Aventuras*, current and global events, and the students' experiences. For questions regarding placement, please call Caroline Gear at the International Language Institute, 413.586.7569x103 or caroline@languageschoolusa.org. PRJ, MCP, PRS

MW 04:00PM-06:30PM

EDH 1

LS/IA-0102-1

Elementary Spanish II

Daniel Cuenca

This course is the second semester of first-year Spanish and students enrolled in this course should have taken LS 101 or an equivalent. Students entering this class should be able to have a conversation in Spanish using simple tenses and have an awareness of the preterit and imperfect tenses. This class is 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, *Aventuras*, and the students' experiences. This is an oral-based class: Classroom attendance and active participation count for 50 percent of the requirement for credit. For questions regarding placement, please call Caroline Gear at the International Language Institute, 413.586.7569x103 or caroline@languageschoolusa.org. PRJ, MCP, PRS

MW 02:30PM-05:00PM

CSC 121

LS/IA-0102-2

Elementary Spanish II

Luisa Maria Rojas-Rimachi, Caroline Gear

This course is the second semester of first-year Spanish and students enrolled in this course should have taken LS 101 or an equivalent. Students entering this class should be able to have a conversation in Spanish using simple tenses and have an awareness of the preterit and imperfect tenses. This class is 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, *Aventuras*, and the students' experiences. This is an oral-based class: Classroom attendance and active participation count for 50 percent of the requirement for credit. For questions regarding placement, please call Caroline Gear at the International Language Institute, 413.586.7569x103 or caroline@languageschoolusa.org. PRJ, MCP, PRS

MW 04:00PM-06:30PM

EDH 4

LS/IA-0111-1 **PR****Elementary Chinese I**

Yongcheng Yang, Kay Johnson

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

MWF 05:00PM-05:50PM FPH 104

TTH 05:00PM-05:50PM FPH 103

LS/IA-0123-1

American Sign Language

Ruth Moore

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

TTH 12:30PM-01:50PM FPH 107

LS/IA-0201-1 **DR PR****Intermediate Spanish I**

Nubia Gonzalez

This course is the first semester of second-year Spanish. Students enrolled in this course should have taken LS 102 or its equivalent. Students entering this level should be able to speak Spanish using the simple tenses and the preterit and imperfect. 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 and the course textbook, *Enfoques*. Emphasis is placed on accuracy in speaking and writing in Spanish. Attendance and active classroom participation count for 50 percent of the requirement for credit. For questions regarding placement, please call Caroline Gear at the International Language Institute, 413.586.7569x103 or caroline@languageschoolusa.org. This course satisfies Division I distribution requirements. PRJ, MCP, PRS.

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

LS/IA-0202-1 **DR PR****Intermediate Spanish II**

Daniel Cuenca

This course is the second semester of second-year Spanish. Students enrolled should have taken LS 201 or the equivalent. Students entering the level should be able to speak Spanish using present, future and past tenses along with the subjunctive. 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 are used along with the course textbook, *Enfoques*. As in LS 201, focus will be on accuracy in speaking and writing in Spanish. Attendance and active classroom participation count for 50 percent of the requirement for credit. For questions regarding placement, please call Caroline Gear at the International Language Institute, 413.586.7569x103 or caroline@languageschoolusa.org. This course satisfies Division I distribution requirements. PRJ, MCP, PRS.

TTH 12:30PM-03:00PM FPH 104

LS/IA-0311-1 **PR****Advanced Intermediate Chinese**

Yan Lu, Kay Johnson

This course will be taught by a visiting professor of Chinese from the Hampshire College China Exchange program and supervised by K. Johnson. Students entering this class will be expected to have completed the equivalent of at least one semester of an intensive college-level Intermediate Chinese course. The class will cover the second half of Integrated Chinese Level 2. Materials from Chinese magazines and other primary Chinese sources will be used to augment the text as the course progresses. Emphasis will be placed equally on speaking, reading, and writing. By the end of the Fall semester, students will be expected to have mastered all of the grammar patterns and characters (both recognition and writing from memory) introduced in the Integrated Chinese series, Levels 1 and 2. The second semester of Advanced Chinese will be offered during the spring semester. Required books are: Integrated Chinese Textbook Level 2; Integrated Chinese Workbook Level 2; Integrated Chinese Character Workbook, Level 2. The class will meet three times a week (Monday, Wednesday, Friday from 4:00-4:50) for one hour each session; there are also two one-hour drill sessions per week (Tuesday and Thursday 4:00-4:50) for a total of five class periods per week. Alternative drill session times may be scheduled if necessary to meet the needs of student schedules. Class is limited to 10 students. Pre-requisite: completion of a minimum of three semesters of intensive Chinese or equivalent is required to enter this class.

MTWTHF 04:00PM-04:50PM

FPH 104

LS/IA-0395-1

PR**Advanced Chinese Language Tutorial**

Yan Lu, Kay Johnson

This course is offered to advanced Chinese language students who have special language projects they would like to pursue with the help of a language teacher (such as translating materials or constructing research materials in Chinese) or who would like to pursue advanced Chinese language study as an individualized tutorial. Students will periodically meet as a group to share and support each others' work, but most meetings will be arranged individually with the instructor, two times per week. Meeting times TBA. Students interested in this course should have completed intermediate Chinese or a higher level. Students are also encouraged to consult the instructor or course supervisor (kjohnson@hampshire.edu) to discuss their goals for the course prior to the first meeting. The first meeting will be Wednesday, Sept 5 at 6 pm in FPH 104. Course limited to 8 students.

W 06:00PM-06:50PM

FPH 104

NATURAL SCIENCE (NS)

NS-0106-1

Earth Resources

Steven Roof

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

TTH 10:30AM-11:50AM

CSC 1-AGRI

TH 01:00PM-04:00PM

CSC 1-AGRI

NS-0107-1

Sustainable Living

Lawrence Winship

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

MW 02:30PM-03:50PM

CSC 333

NS-0111-1

Color

Nancy Lowry

Why are most grass and tree leaves green, carrots orange and cornflowers blue? Why are blue jays blue, flamingos pink, and frogs green? And what about squid? Their color depends on their need to protect themselves - how does that work? How does an object we look at take on a color our brains tell us we are seeing? What does color have to do with nutrition? Color - its perception, biological implications and physical description - is an ideal multidisciplinary topic. This course will start with chemical descriptions and experiments concerning color, and we will then have a series of guest lecturers to give the physicist's, biologist's, and psychologist's understandings and perspectives on color. Animals and leaves that change color according to outside stimuli, the chemical and physiological bases for color vision, and the interaction between color, food and mood are some of the specific topics we will explore. There will be some lab work and several papers and oral reports during the semester. Students will define their final paper or project topics integrating the scientific literature with their other academic interests. PRS, PRJ, REA, WRI

TTH 10:30AM-11:50AM

CSC 333

NS-0119-1

The Biology and Sociology of Sports

Cynthia Gill

Scientific advancements offer the athlete new options in training and chemicals. 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 and secondary 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. How, for example, are the steroids that some baseball players take helping them and hurting them? We also hope to interview local athletes to understand the pressures and joys presented by competition in the increasing elite sports world. 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 students may do some physical activity as part of the course. PRJ, PRS, QUA, REA, WRI

FY=First Year Tutorial; CCR = Co-curricular course; DR = Satisfies Division I distribution requirements;

PR = Prerequisites required; IP= Instructor Permission required

MW 09:00AM-10:20AM

CSC 3-OPEN

NS-0123-1

Human Biological Variation

Alan Goodman

This course focuses on the science of human genetic and biological variation. How does variation come about in evolution? Which variations have adaptive and functional significance and which are just differences? What is the evolutionary explanation, distribution, and significance of human variation in, for example, sickle cell anemia, skin color and sports performance? How are individuals grouped, how are differences studied, and to what purpose? How did the idea of natural races arise, and how and why, despite key scientific flaws, does it persist? This semester we will focus on the idea of race as a genetic construct versus lived, social reality and in particular, how race is used in biomedical research. Finally, we will examine health inequalities by race and the potential mechanisms by which racism may lead to poor health. REA, QUA, PRJ, PRS, WRI

MW 09:00AM-10:20AM

FPH 106

NS-0142-1

The Unknown Microbial Majority

Jason Tor, Charles Ross

Ten billion bacteria live in a mere pinch of soil. They represent thousands of species and directly affect the biogeochemical cycling of nutrients and wastes in every ecosystem on Earth -- yet 99% are unknown to science. Students in this course will shed light upon this mysterious microbial majority through discussions based on their reading of the scientific research literature emphasizing molecular, genetic, physiological, and ecological knowledge. In addition, semester-long field and laboratory-based research projects will utilize modern molecular methods of analysis for assessing microbial diversity. Students will help design and carry out these research projects, develop skills at the laboratory bench, see the value of working closely in small groups, and spend time thinking about and practicing science. PRJ, QUA

MW 02:30PM-05:00PM

CSC 2-OPEN

NS-0150-1

Agriculture, Ecology, and Society

Brian Schultz

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

TTH 02:00PM-03:20PM

CSC 1-ECOL

NS-0157-1 & NS-0357-1

Sustainable Water Resources

Christina Cianfrani

All life requires water to survive. Where do we get our water? Where does it go? Will there always be enough? How can we manage our water resources to ensure there is enough? What policies affect these decisions? In this course we will explore these topics using a systems approach to gain an understanding of how our water resources are intimately tied with the surrounding ecosystem. We will look at the ways communities manage their water resources and explore alternatives for providing freshwater and disposing of wastes. Students will read and discuss primary literature, analyze data in teams, complete lab exercises, and develop projects pertaining to issues in sustainable water resources. We will get our feet wet in local streams and create small scale models of streams and wetlands in the lab. PRJ, PRS, QUA, REA, WRI

TTH 12:30PM-01:50PM

CSC 333

NS/CS-0177-1

Aliens Close Encounters of a Multidisciplinary Kind

Salman Hameed

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This course can be summed up as: everything you wanted to know about aliens but were afraid to ask (a scientist). The course will explore the topic of extraterrestrial intelligence from the perspective of several different fields. We will look at the history of UFO sighting claims and analyze the reliability of eye-witness testimonies, explore psychological & sociological reasons behind claims of alien abductions, and analyze the current state of the search for extraterrestrial intelligence (SETI) from the perspective of astronomy and planetary research. We will also examine how film and television have shaped our view of aliens in popular culture. We will conclude the course by looking at religions that have been inspired by UFOs and extraterrestrials. REA, WRI, PRJ

MW 02:30PM-03:50PM

FPH 104

NS-0195-1

Pollution and our Environment

Dulasiri Amarasiriwardena

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

WF 01:00PM-02:20PM

CSC 121

F 02:30PM-05:00PM

CSC 2-CHEM

NS-0202-1

Chemistry I

Dulasiri Amarasiriwardena

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

MWF 09:00AM-10:20AM

CSC 121

M 01:30PM-04:30PM

CSC 2-CHEM

NS-0204-1

DR

PR

Physics I: Introduction to Classical Mechanics

Herbert Bernstein

The first course of real college Physics, this course will concentrate mainly on mechanics with some applications to astronomy. Topics will include, kinematics and dynamics in one and two dimensions, planetary motion, conservation of energy and momentum, rigid bodies and rotation, and relativity. The course is calculus based and makes heavy use of mathematics to develop realistic examples. It is highly recommended that students take calculus in the same semester that they begin this course. Weekly laboratory/field work is required. The labs are grouped into three major projects. Evaluations will be based on class participation, problem sets, and laboratory project reports. Calculus I is a co-requisite, or ability to learn it on the fly. This course can be used to fulfill the Natural Science distribution requirement. QUA

TTH 12:30PM-01:50PM

CSC 2-OPEN

TH 02:00PM-05:00PM

CSC 3-PHYC

NS-0212-1

PR

Organic Chemistry I

Rayane Moreira

FY=First Year Tutorial; CCR = Co-curricular course; DR = Satisfies Division I distribution requirements;

PR = Prerequisites required; IP= Instructor Permission required

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

MWF 10:30AM-11:50AM	CSC 1-ECOL
W 01:00PM-05:00PM	CSC 2-CHEM

NS-0217-1 **DR****Agriculture, Food, and Human Health**

Elizabeth Conlisk

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

TTH 09:00AM-10:20AM	CSC 333
T 10:30AM-12:00PM	CSC 202

NS-0220-1

Human Physiology

Cynthia Gill

With humans as our primary model system, we will cover cellular and general tissue physiology and the endocrine, nervous, muscular, cardiovascular, digestive, respiratory, renal and reproductive organ systems. Primary emphasis is on functional processes in these systems. A focus will be on cellular and molecular mechanisms common across systems.. Students will engage in class problems, lectures, and reading of text and primary science literature.

TTH 02:00PM-03:20PM	CSC 316
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NS-0231-1

Science Education in Urban Schools

Merle Bruno

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

TTH 02:00PM-03:20PM	CSC 333
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NS-0241-1

Evolutionary Biology

Charles Ross

The concept of biological evolution pre-dates Darwin. However, when Darwin presented a provocative mechanism by which evolution works (i.e., natural selection), he catapulted an idea to the forefront of biology that has precipitated

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nearly 150 years of research into the nature and origin of organic diversity. This course will serve as an introduction to the science of the evolutionary biology. We will take a historical look at the development of evolution as a concept and how it has lead to the Modern Synthesis in biology and modern research in Evolutionary Biology. We will also investigate how Darwin's dangerous idea has infiltrated into different areas of biology as well as public forums such as social Darwinism, evolutionary medicine, and intelligent design.

TTH 10:30AM-11:50AM

CSC 316

NS-0260-1 **DR****Calculus in Context**

David Kelly

The calculus provides a language and some powerful tools for analyzing change. Calculus is essential for the study of growth, decay, motion, and functional relationships in general. Dynamical systems from economics, ecology, epidemiology and physics will provide real-world models and motivation for the basic concepts and techniques of calculus. Standard topics--including rate-of-change, differentiation, limits, exponential and circular functions, and integration--will be covered, but Calculus in Context is designed to be both more immediately applicable and more student-friendly than most introduction to the subject. The computer will be a useful ally for graphics, approximation, and simulation, but neither prior programming experience nor a formal pre-calculus course is required. Regular substantial problem sets will constitute the heart of each student's work. Lots of support, including evening problem sessions, is available. This course is self-contained, but students are strongly urged to follow it up by taking NS 316 Linear Algebra or NS261 Calculus II to further develop their facility with applicable mathematics. This course satisfies Division I distribution requirements. QUA

MWF 09:00AM-10:20AM

CSC 316

NS-0265-1

Statistics

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 12:30PM-01:50PM

CSC 3-OPEN

NS-0276-1 **DR****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 whom, 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, systems modeling of complex systems, evaluating evidence available from the technical and scientific literature, and developing innovative approaches and solutions that embody our chosen principles of sustainability. This course satisfies Division I distribution requirements. PRJ, PRS, QUA, REA, WRI

TTH 10:30AM-11:50AM

CSC 3-OPEN

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NS-0292-1

Stream Ecology

Christina Cianfrani

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

TTH 09:00AM-10:20AM

CSC 1-ECOL

W 01:00PM-04:00PM

CSC 3-OPEN

NS/CS/HACU-0309-1

PR

IP

Science and Religion: The History and Philosophy of an Uneasy Relationship

Laura Sizer, Salman Hameed

This course will examine the domains of science and religion, with the goal of understanding the history of their uneasy relationship from the pre-socratics to the modern day, and the philosophical issues that underlie and arise from their interactions. Both science and religion struggle to explain the natural world and the origin of humanity. We will discuss how and when these efforts have overlapped and been in tension. We will also explore these topics in the context of current debates on science & religion. Instructor permission is required. Prerequisite: One philosophy course or one History of science course.

TTH 10:30AM-11:50AM

ASH 222

NS/CS-0316-1

PR

Linear Algebra

Kenneth Hoffman

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

MWF 02:30PM-03:50PM

CSC 316

NS-0331-1

Field Methods in Bioarchaeology: Forensic Anthropology

Pamela Stone

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

TTH 10:30AM-11:50AM

CSC 3-OSTE

TH 01:00PM-03:00PM

CSC 3-OSTE

NS-0345-1

PR

Physical Organic Chemistry

Rayane Moreira

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PR = Prerequisites required; IP= Instructor Permission required

From tiny molecules prepared to test the limits of our theoretical understanding, to enzymes thousands of atoms in size, organic molecules react according to a few elegant fundamental principles. These principles allow us to make qualitative predictions about simple compounds after just a semester or two of organic chemistry. This course will be a more in-depth exploration of organic reaction mechanisms and the methods used to elucidate them, as well as the interactions of organic compounds with their surroundings. We will discuss a variety of topics in the context of organic reactivity, including stereoelectronic effects, solvent effects, acid/base catalysis, and isotope substitution. Mechanistic studies on both small molecules and biomolecules will be examined, with readings from textbooks and the primary literature. This will be a student-active class in which participants will be expected to lead class discussions as well as writing a term paper on a topic of their choice. Prerequisite: Organic Chemistry I

TTH 05:00PM-06:30PM

CSC 121

NS/CS/HACU/SS/IA-0356-1

Special Topics in Childhood, Youth & Learning: An Integrative Division III Seminar

Laura Wenk

This Division III seminar is recommended for all advanced students in the Childhood, Youth and Learning program. Each week, in order to understand each other's work across disciplinary divides, we will examine a current issue in the literature by way of an article selected by a student in the class. Students will be expected to write a brief reaction paper each week, to engage in discussions during the single weekly meeting, and to produce an extended written discussion of one of the issues examined (preferably writing an argument that will be a piece of your Div III and incorporating one's own selected article). In addition, we will support each other through the Division III process by examining methodologies, presenting works in progress, doing peer editing, and sharing strategies for completing large independent projects. This course can be used as an advanced learning activity for Division III CYL students.

TH 12:30PM-03:20PM

FPH 101

NS-0357-1 & NS-0157

Sustainable Water Resources

Christina Cianfrani

All life requires water to survive. Where do we get our water? Where does it go? Will there always be enough? How can we manage our water resources to ensure there is enough? What policies affect these decisions? In this course we will explore these topics using a systems approach to gain an understanding of how our water resources are intimately tied with the surrounding ecosystem. We will look at the ways communities manage their water resources and explore alternatives for providing freshwater and disposing of wastes. Students will read and discuss primary literature, analyze data in teams, complete lab exercises, and develop projects pertaining to issues in sustainable water resources. We will get our feet wet in local streams and create small scale models of streams and wetlands in the lab.

TTH 12:30PM-01:50PM

CSC 333

NS-0369-1

PR

Sustainable Agriculture Seminar

Brian Schultz

This course will study sustainable or ecological agriculture at a relatively advanced level but working on research and production projects at the Hampshire College Farm and other local farms, as well as readings and discussions of the literature. Some previous class/project work in agriculture or ecology is required.

MW 02:30PM-03:50PM

CSC 1-ECOL

NS-0396-1

PR

IP

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. Prerequisites: cell or molecular biology, chemistry, microbiology or gene cloning. Instructor permission required.

F 10:30AM-11:50AM

CSC 2-OPEN

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F 12:00PM-05:00PM

CSC B14

NS-104T-1 **FY****Optics & 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 undertake an individual project dealing with three dimensional image reproduction, holography or more broadly defined optical phenomena. Topics will include geometric and physical optics, the nature and propagation of light, vision and color, photography, and holography. Aesthetic considerations will be part of the course as well. Class will meet for one hour and twenty minutes twice a week, plus a lab of at least three hours for experimental investigations and holographic imaging. Advanced students wishing to help in the labs and pursue independent work should see the instructor. PRJ, PRS, QUA, REA

MW 10:30AM-11:50AM

CSC 3-OPEN

W 02:00PM-05:00PM

CSC B17

NS-112T-1 **FY****Puzzles and Paradoxes**

David Kelly

It has been argued that puzzling is as intrinsic to human nature as humor, language, music, and mathematics. Zeno's paradoxes of motion and the liar and heap paradoxes (This sentence is false, Does one grain of sand change a non-heap into a heap?) have challenged thinkers for centuries; and other paradoxes have forced changes in philosophy, scientific thinking, logic, and mathematics. We'll read, write, and talk about the Riddle of the Sphinx, the Minotaur's Maze, the Rhind papyrus, Pythagorean mysticism, Archimedes' wheel, Fibonacci's rabbits, Durer's magic square, Königsberg's bridges, Lewis Carroll, Sam Loyd, E.H. Dudeney, Möbius's band, Maxwell's Demon, Schrödinger's cat, Hempel's raven, the theorems of Kurt Gödel and Kenneth Arrow, the Loony Loop, Rubik's cube, the Prisoner's Dilemma and the unexpected hanging, Russell, Berkeley, Christie, Escher, Borges, Catch-22, Sudoku, Gardner, Coffin, Kim, Smullyan, and Shortz. Recreational mathematics will pervade the course, and we'll grapple with irrationality, pigeonholes, infinity, and the 4th dimension. We'll discover, create, classify, share, enjoy, and be frustrated and amazed by lots of visual illusions, mechanical, take-apart, assembly, sequential, jigsaw, word, and logic puzzles. We'll hone our problem-solving skills and consider the pedagogic and social value of puzzles. Armed with examples and experience, we might find some possible answers for what makes a puzzle 'good'? and why do people puzzle? QUA, PRJ, PRS, WRI

MWF 10:30AM-11:50AM

CSC 202

NS-121T-1 **FY****Human Biology: Selected Topics in Medicine**

Merle Bruno, Fatemeh Giah

Unhealthy diet and insufficient physical activity are two important risk factors for many chronic diseases such as heart disease, stroke, obesity, cancer, and diabetes. Working in small teams, students in this course will work with and solve actual medical cases and examine scientific literature that addresses some of these issues. Students also carry out dietary analyses to better understand the components of a healthy diet. Not all human systems are covered, but students gain a good understanding of how diseases affect the body and how they are diagnosed. Students solve medical cases through reviewing descriptions of patient histories, physical exams, and laboratory findings. A human biology text, medical texts on reserve, and Internet resources help students track down information they need to solve these medical mysteries. Students also learn to find and read scientific research articles on topics of their choosing and learn to write analytical reviews of these articles. These reviews can form the basis of final papers in which students choose particular diseases or treatments to investigate in detail and present their findings to the class. PRJ, PRS, QUA, REA, WRI

MWF 10:30AM-11:50AM

CSC 333

NS-125T-1 **FY****Ecology of New England Old Growth Forests**

Lawrence Winship

Not long ago, in the mid-1800s, the landscape of New England was primarily rolling farmland. Stands of trees covered less than 20% of Massachusetts. Now the reverse is true, and over 80% of the land is covered with young woods. The same kinds of trees are back, but the forests are substantially different and the impacts of human activity remain. Yet

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hidden within our second and third growth forests are patches of trees that were never clear-cut and in some cases were not cut at all. In those places, called old growth forests or historic woodlots, we can get a glimpse of what the pre-colonial woodland might have been like. We can study forest ecology in the absence of direct human disturbance. The significance of old woods and the ecology of the plants, animals, and soil organisms found on sites undisturbed by intense human activity are hot topics among conservationists and forest managers alike. In this course, we will visit old growth sites, learn how to identify, age, and census trees, and how to read the history of a site. We will locate and map special trees, soils and plants. We will examine the literature on both the social and ecological significance of old trees and old soils. Students will complete group or individual projects. PRJ, PRS, QUA, REA, WRI

WF 10:30AM-11:50AM

CSC 1-AGRI

F 01:00PM-05:00PM

CSC 1-AGRI

NS-169T-1 **FY****Math & the Other Arts**

Kenneth Hoffman

This course will explore 1) the way mathematics is used to describe and explore some of the structures of music (the different kinds of scales and temperaments, stochastic music), art (perspective drawing, patterns), and architecture (tensegrities, geodesic structures); and 2) the aesthetic side of math itself, using topics growing out of the previous ideas, such as fractals and stochastic models, which are beautiful in their own right. This course is designed for students who want to see some new aspects of the arts and/or who want to develop their mathematical sophistication by working on some different problems. This course does not presuppose a strong mathematical background. Weekly problem sets will be assigned. PRJ, PRS, QUA, WRI

MWF 10:30AM-11:50AM

CSC 316

NS-194T-1 **FY****Geological Controversies**

Steven Roof

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

MW 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-3IND-1

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

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OUTDOOR PROGRAMS and RECREATIONAL ACTIVITIES (OPRA)

OPRA-0101-1 **CCR**

Beginning Shotokan Karate

Marion Taylor

Shotokan Karate is an unarmed form of self-defense developed in Japan. It stresses the use of balance, timing, and coordination to avoid an attack and strikes as an effective means of counterattack to be used only if necessary. Students will learn basic methods of blocking, punching, kicking, and combinations thereof; basic sparring, and basic kata, prearranged sequences of techniques simulating defense against multiple opponents.

MW 08:30PM-10:00PM

RCC 21

OPRA-0102-1 **CCR** **PR**

Intermediate Shotokan Karate

Marion Taylor

This course is for students who have completed OPRA 101 and may be repeated.

TTH 06:30PM-08:00PM

RCC 21

OPRA-0104-1 **CCR** **IP**

Advanced Shotokan Karate

Marion Taylor

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

TTH 06:30PM-08:00PM

RCC 21

OPRA-0106-1 **CCR**

Hatha Yoga

Michelle Marroquin

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

M 08:30AM-10:00AM

RCC 21

OPRA-0107-1 **CCR**

Hatha Yoga

Michelle Marroquin

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

F 08:30AM-10:00AM

RCC 21

OPRA-0109-1 **CCR** **PR**

Intermediate Hatha Yoga

Michelle Marroquin

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

M 10:00AM-11:30AM

RCC 21

OPRA-0111-1 **CCR** **PR**

Continuing Hatha Yoga-Open Level Class

Michelle Marroquin

This Friday class is for students who are currently registered for a yoga class or have previously completed a course with me. Students will practice asanas and pranayama exercises, as well as learn variations to traditional postures. In this mixed level class, students are expected to become more independent, knowing how to adapt postures to suit individual

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needs. The idea is to provide an extra day of practice for students with a strong interest in yoga. Space is limited to 20 people. You must register to participate. No evaluations will be written for this class.

F 10:00AM-11:30AM

RCC 21

OPRA-0113-1 **CCR**

Aikido

Mathew Snow

Aikido is essentially a modern manifestation of traditional Japanese martial arts (Budo), derived from a synthesis of body, sword, and staff arts. Its primary emphasis is defensive, utilizing techniques of neutralization through leverage, timing, balance, and joint control. There is no emphasis on strikes or kicks as one is trained to blend and evade rather than conflict. Beginners will practice ukemi (falling), body movement, conditioning, and several basic techniques.

TTH 03:30PM-05:00PM

RCC 21

OPRA-0115-1 **CCR**

Beginning Kyudo: Japanese Archery

Marion Taylor

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

MW 03:30PM-05:00PM

RCC 21

OPRA-0116-1 **CCR** **PR**

Intermediate Kyudo

Marion Taylor

This course will widen the student's understanding of the basic form of Kyudo. Students will also work on shooting at a more distant target than that normally used in the beginner class. Students will expand the study of the formal seven co-ordinations into the more extended forms of Hitote and demonstrations of synchronized shooting by groups of individuals. Prerequisite: OPRA 115.

TTH 05:00PM-06:30PM

RCC 21

OPRA-0118-1 **CCR**

RAD (Rape Aggression Defense)-Physical Self Defense

Marion Taylor, Amanda Surgen

The Rape Aggression Defense system is a program of realistic self-defense tactics and techniques. The system is a comprehensive course for women that begins with awareness, prevention, risk reduction, and avoidance, while progressing on to the basics of hands-on defense training. It is dedicated to teaching women defensive concepts and techniques against various types of assault, by utilizing easy, effective and proven self-defense/martial arts tactics. The RAD system of realistic defense provides women with the knowledge to make an educated decision about resistance. Safety and survival in today's world require a definite course in action. Women will learn effective options for taking an active role in their own self-defense and psychological well being. All physical abilities are welcome and no previous experience is necessary but consistent attendance or making up classes is necessary. Class will meet on Friday, September 7,14,21,&28 from 1pm-4pm.

F 01:00PM-04:00PM

RCC 21

OPRA-0120-1 **CCR**

T'ai Chi

Rob Zilin

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

M 06:15PM-08:15PM

RCC 21

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

Michael Alderson

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

F 12:30PM-06:00PM

RCC RIVER

W 01:30PM-02:45PM

RCC POOL

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

Glenna Alderson

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

F 12:30PM-06:00PM

RCC RIVER

W 02:45PM-04:00PM

RCC POOL

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

Glenna Alderson

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

T 12:30PM-06:00PM

RCC RIVER

OPRA-0131-1 **CCR****Outdoor Adventure Sampler**

Karen Warren

This course is an opportunity to experience the many activities that make up outdoor adventure. The class will also expose students to natural areas in the local region. Students will engage in the activities on a variety of levels from a beginning introduction to a refinement of skills. Activities will include canoeing, sea kayaking, mountain biking, climbing, hiking, ropes course, and group initiatives. Class meets on Fridays from September 5 - November 16.

F 12:30PM-05:00PM

RCC FOYER

OPRA-0141-1 **CCR****Beginning Swimming**

Glenna Alderson

Becoming a competent performer in the water requires learning some basic fundamental skills. If you have the desire to learn to swim, here is the perfect opportunity! This class will focus on helping the adult student better understand and adapt to the water environment. Students will work on keeping the 'fun in fundamentals' as they learn floats, glides, propulsive movements, breath control and personal safety techniques. Glenna Alderson is an American Red Cross certified instructor.

TH 02:00PM-03:00PM

RCC POOL

OPRA-0151-1 **CCR****Top Rope Climbing**

Michael Alderson

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

T 12:30PM-06:00PM

RCC GYM

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OPRA-0152-1 **CCR** **PR****Intro To Sport Climbing**

Michael Alderson

Sport Climbing is the term used to describe the style of climbing where a person uses fixed protection to lead climb. This class will focus on teaching the technical skills used to pursue sport climbing safely. It will also touch on movement skills and training techniques for better climbing. It is important that a person have strong top rope climbing skills before they advance into sport climbing. This course is perfect for experienced rock climbers wanting to learn to lead climb, and is a prerequisite for the spring Traditional Lead Climbing class.

TH 12:30PM-06:00PM

RCC GYM

OPRA-0157-1 **CCR****Mountain Biking**

Robert Garmirian

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

T 02:00PM-04:00PM

RCC 7

OPRA-0161-1 **CCR****Fundamentals of Soccer**

Amanda Surgen

This class covers basic technique and strategies. Students will also spend time focusing on the rules of the game and playing. This course is for beginning and experienced players. Class will meet outside on the soccer field, or the RCC Gym in bad weather .

TTH 04:00PM-05:00PM

RCC UPPER

OPRA-0174-1 **CCR****Basic Fitness and Training**

Troy Hill

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

TTH 09:00AM-10:00AM

MSC WGHT RM

OPRA-0175-1 **CCR****Speed and Agility Training**

Troy Hill

The class will focus on improving foot, speed, agility, and explosiveness through drills and plyometrics. The class will meet Tuesday and Thursday from 2pm-3pm for 4 weeks. September 11 - October 4.

TTH 02:00PM-03:00PM

RCC GYM

OPRA-0176-1 **CCR****Strength Training**

Amanda Surgen

This course will give you first-hand experience in weight lifting, stretching, and aerobic activity. Students will learn how to use the machines, barbells, and dumbbells in the Multisport Weight-Room. Course will also include conditioning on the track using various workouts. People who have never been involved in a fitness program are especially welcome.

WF 09:00AM-10:00AM

MSC WGHT RM

OPRA-0181-1 **CCR****Fundamentals of Basketball**

Troy Hill

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

TTH 03:00PM-04:00PM

RCC GYM

OPRA-0205-1 **CCR**

Social Justice in Outdoor Experiential Education

Karen Warren, Margaret Shar

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

W 01:00PM-05:00PM

EDH 3

OPRA-0208-1 **CCR** **PR**

Experiential Education: From Theory to Practice

Karen Warren

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

TH 01:00PM-05:00PM

FPH MLH

SOCIAL SCIENCE (SS)

SS-0113-1

Politics of Health Insurance

Robert Rakoff

The U.S. is alone among the wealthy capitalist nations in not providing health insurance to all its citizens. In this course we will examine the reasons for this dubious distinction, focusing on Americans' historic distrust of government, the power of important stakeholders in medicine and insurance, and the dominance of individualism in American political life and thought. We will examine the rise and decline of New Deal social insurance programs like Social Security and Medicare, the increasing problems with employment-based insurance, and the conservative push for programs based on personal responsibility. We will assess a range of current policy alternatives including compulsory individual purchase, health savings accounts, expansion of Medicare, and universal coverage through a single government payer. REA, WRI, PRJ

TTH 02:00PM-03:20PM

FPH 102

SS-0115-1

Media Studies 2.0: An Introduction to New Media

Tracie Rubeck

This introductory course will survey the burgeoning and interdisciplinary scholarship on what has become known as Web 2.0. The course will focus primarily on YouTube, Google, and MySpace, but will use these new media phenomena as an introduction to a variety of social, economic, and political questions about the role of the media in contemporary American life. Topics include: net neutrality, copyright law, privacy, media consolidation and ownership, electoral politics, consumer culture, fan cultures, and, of course, social networking. As a class, we will be creating a podcast series that will be broadcasted on a public version of our course website; students will work in pairs to create an episode of the series that further explores their topic of interest. EXP, PRJ, PRS, REA, WRI

TTH 10:30AM-11:50AM

FPH ELH

SS-0134-1

Law, Identity, and Bioscience

Jennifer Hamilton

This course introduces students to the ways in which law shapes our lives and how society and culture affect how we interpret and experience law. In addition to reading materials from sociolegal studies, science and technology studies, anthropology, and women and gender studies, we will look at primary case materials that involve issues of law, identity, and bioscience. We will use case narratives as a point of entry to ask how scientific evidence, especially in the realm of genetics, has come to differently intervene in questions of law and identity. What can such analyses of law and its broader cultural contexts reveal about the legal encoding of norms of bioscience, processes of race and gender, and understandings of heredity and kin relations? Topics include the legal rights of non-human animals; race, genetic identities, and social justice; and sexuality, kinship, and property. MCP, PRJ, PRS, REA, WRI

MW 01:00PM-02:20PM

FPH 103

SS-0138-1

Draft Resisters and Warriors: The Social Construction of Military Service

Stephanie Levin

While some view fighting in war for your country as a central act of citizenship, others see military service as an illegitimate demand of the state. With thousands of U.S. soldiers dying in recent wars, it's essential to consider the life and death questions posed by the institution of military service. This course will examine such issues as the impact of race and class in the military, whether women should be treated differently from men, the don't ask, don't tell policy for gays and lesbians, and the all-volunteer military versus resumption of the draft. It will also explore significant aspects of the history of the U.S. military, such as the Civil War draft riots and the Vietnam-era resistance movement. Readings will include first-person accounts by resisters, soldiers, and others, as well as political, legal, and scholarly materials. Speakers, films, and interviews conducted by class members will also be important sources. MCP, PRJ, PRS, REA, WRI

TTH 12:30PM-01:50PM

FPH 106

SS-0144-1

African Development

Frank Holmquist

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

TTH 02:00PM-03:20PM

FPH 103

SS-0151-1

Culture, Religion & Environmentalism

Susan Darlington

This course explores how cultures and religions influence theoretical and social concepts of nature and the environment. Efforts to preserve, protect and/or define natural spaces around the world shed insight into the development of the concept of environmentalism. Often equated in the global north with nature conservation and sustainable development, environmentalism takes different forms in various social and cultural settings. How people respond to environmental problems (and even how such problems are defined) can vary across class, ethnicity, geographic setting, and religious understandings. Through examining religious and cultural concepts of natural and social environments cross-culturally, diverse modes of thinking and acting will be examined through specific cases. REA, WRI, PRJ, MCP

MW 02:30PM-03:50PM

FPH 103

SS-0154-1

Territorialization across Fields

Sayres Rudy

This class examines diverse processes by which political [social, cultural, jurisdictional, &c.] boundaries are created, represented, and sustained. We will emphasize how material and conceptual forces interact in the literal and figurative landscaping of social power, especially regarding protean forms of violence. MCP, PRJ, PRS, REA, WRI

MW 09:00AM-10:20AM

FPH 101

SS-0167-1

Making of Modern South Asia

Vishnupad

In this course we will engage with the historical constitution of South Asia during colonial and post-colonial times. Beginning with the early impetus of the East India Company in the late eighteenth century, we move through the subsequent phases of colonial intervention and rule. We will address the question of continuities and discontinuities between the colonial and post-colonial moments. By late nineteenth and early twentieth century, categories such as religion, caste and kingship were deployed to govern colonized people with immense consequences for the ways in which social and political life was subsequently organized in South Asia. One of the objectives of the course will be to engage, what the French philosopher Michel Foucault has called the history of the present; in other words, the aim will be to re-trace the historical formation of the social and political frameworks that constitute the present in South Asia, and the ways in which these frameworks constrain or enable possible futures. EXP, MCP, PRS, REA, WRI

MW 04:00PM-05:20PM

FPH 103

SS-0174-1

Creating Families

Marlene Fried, Barbara Yngvesson

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

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TTH 10:30AM-11:50AM

FPH WLH

SS-0182-1

Social Movements and Social Change: Zapatismo

Margaret Cerullo

On January 1, 1994, the day that NAFTA (North American Free Trade Agreement) was signed between Canada, the US and Mexico, an armed uprising of indigenous campesinos of Chiapas, Mexico announced a different vision of Mexico's present and future. The Zapatista Army of National Liberation fought with arms for only 12 days. For the subsequent twelve years, they have been conducting a different kind of radical political struggle--a revolution to make a revolution possible--that has captured the interest, imagination, and solidarity not only of large segments of Mexico, but throughout the world, contributing to creating what today is called international civil society. In this course we will examine the formation, practices, discourse, and goals of Zapatismo. We will at the same time consider directly the question of how to understand a social movement. We will look at a variety of different narrations and images that have been produced by participants, scholars, journalists, and imagemakers, and ask about their impact on our understanding of Zapatismo. During the semester, students will have the opportunity to examine primary documents and engage in the kind of thinking that scholars who chronicle social movements do. This course (or an equivalent) is a prerequisite for a trip to Mexico in May 2007, in which we will spend time in Chiapas in Zapatista communities, continuing to elaborate our understanding and our questions about Zapatismo. At least a semester's Spanish is also a prerequisite for the trip in January 2008 (can be taken simultaneously).

MCP, REA, WRI

WF 09:00AM-10:20AM

FPH 107

SS-0187-1

China Rising: Reorienting the 21st Century

Kay Johnson

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

MCP, PRJ, PRS, REA, WRI

TTH 10:30AM-11:50AM

FPH 105

M 07:00PM-09:00PM

FPH 105

SS/HACU-0190-1

The Rise of Secular Jewish Culture

Rachel Rubinstein, James Wald

Jewishness has always involved more than religion. Jewish identity, even in the pre-modern world, was expressed through language, work, music, food, and other cultural behaviors. Modernity brought with it even more possibilities, and a sense of radically different political, cultural, and artistic Jewish identities beyond religion began to emerge. This interdisciplinary course draws upon history, literature, political philosophy, and sociology in tracing the rise of a pluralistic, multifaceted modern Jewish culture in Europe and the U.S. between the seventeenth century and the Second World War. We begin with Spinoza, the most significant 'heretical' Jewish thinker in the 17th century, and continue through the European Enlightenment, the rise of modern Jewish nationalist movements, and the emergence of secular Yiddish and Hebrew literature. Finally, we will address the crisis of Jewish modernity provoked by the Holocaust, and briefly survey secular Jewish identities today. MCP, REA, WRI

MW 01:00PM-02:20PM

FPH 108

SS/WP-0192-1

The Sporting Life

William Ryan

This course will explore the history of sports in the United States, from early 19th century origins through 20th century manifestations. We'll treat the idea of sport broadly and consider such activities as hunting, fishing, canoeing, and climbing, as well as organized individual and team sports. One purpose will be to use sport as a window into American social

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history. As numerous observers have noted, the playing field is nothing less than our nation in microcosm, and most social issues -- race, gender, class, among others -- have worked their way into the lineup, at times with dramatic effect. A second (and equally important) purpose will be to analyze historical, critical and creative narratives, and approximate those approaches in critical and creative written assignments. There will be regular opportunity for peer review. REA, WRI

WF 01:00PM-02:20PM

GRN WRC

SS-0202-1

DR

Power and Oppression in American Education

Kaitilin O'Shea

This course will provide an environment for critical thinking about power and oppression in education as students participate in active cooperative learning in the college classroom. We will examine the issues inside the classroom around student/teacher dynamics, the external issues of imposed curriculum and mandatory evaluation, and the larger cultural issues and restraints on current educational institutions. Through lived experience, we will reflect on the differences in traditional and cooperative classrooms, and examine the practice (147what it looks like148) and theory (147how it works and what it is based on148) of multicultural curriculum, classrooms, and schools. In addition, we will come to understand the origin of U.S. public schools, how they have evolved, and how they have changed151and not changed!151over time. This course will also provide opportunity for reflection on one146s own educational experience--past, present, and future--using both, the concepts provided in the readings and experiential component of the course. It is designed for the active, participatory learner! This course satisfies Division I distribution requirements. MCP, PRJ, PRS, REA, WRI

MW 01:00PM-02:20PM

EDH 1

SS-0208-1

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

Elizabeth Hartmann

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

TTH 10:30AM-11:50AM

FPH 101

SS-0213-1

DR

Anthropology of Mass Media in Late Capitalism

Vishnupad

In this course we will look at the consequences of processes we identify as late capitalism for social and cultural life in diverse national contexts. Of the several issues or questions we take up, crucial ones will be the following: what is particular to this moment of capitalism; in other words, what is ?late? in late capitalism? How are the technologies of mass mediation central to the constitution of social and cultural life now? What are consequences of immense processes of commodification and circulation of cultural and material forms on a global scale? While we will take an anthropological approach to these questions, we will also invoke theories and explanations emerging from other social science approaches, particularly psychoanalysis and post structural theories. This course satisfies Division I distribution requirements. EXP, MCP, PRS, REA, WRI

MW 10:30AM-11:50AM

FPH ELH

SS-0214-1

DR

United States Labor History

Laurie Nisonoff

This course will explore the history of the American working class from the mid-nineteenth century to the present. We will use traditional historical concepts such as industrialism and trade unions, immigration, and organization; integrate the insights of the new social and labor history to focus on unionization, strikes, and development of working-class

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communities, consciousness and culture; and work to understand a working class divided along race, ethnic, and gender lines. Strategies employed by industrialists and the state to mold and control the working class will be considered, along with responses and strategies employed by the working class to gain political and economic power. This class is an introduction to and essential component of concentrations in labor studies, political economy, American studies, and feminist studies. Required: participation in class discussion and completion of several papers or projects. This course satisfies Division I distribution requirements. MCP, PRJ, REA, WRI

TTH 12:30PM-01:50PM

FPH ELH

SS-0216-1

Black Nationalism

Amy Jordan

In this course, we will explore Black Nationalism as a particular set of ideologies, ontological commitments, practices and movements that manifest themselves in U.S. domestic politics as well as in the international arena. Through a range of sources we will examine nationalism as an idea or ideology rooted in the effects of the Atlantic slave trade, colonialism and indeed in the very emergence of the nation state. Students will read and interpret letters, newspapers, fictional novels, and convention documents from the nineteenth and twentieth centuries. Emigration and Pan-Africanism will be examined as critical acts of self-making in which African Americans imagined themselves as self-governing and active agents in a rapidly transforming global context. Religious ethnic and class tensions which complicate and significantly inform the outcome of these movements.

MW 09:00AM-10:20AM

FPH 103

SS-0217-1

DR**Biopower, Biopolitics, and Bare Life**

Jennifer Hamilton

Foucault's concept of biopower references a series of 'strategies for governing life'--the idea that questions about how we live and how we die, and even how we envision life itself, are bound in complex ways to forms of power (including bioscientific rationales, modes of governance, etc.). This course will introduce the influential concept of biopower, as well as the related ideas of biopolitics and bare life (Agamben), in their theoretical forms and in their various ethnographic translations. We will trace the widespread development of these concepts in contemporary anthropological analysis and look at the 'strategies for governing life' in a variety of contexts including the international traffic and exchange in human organs, pharmaceutical research and testing, access to drugs and genetic technologies, race and immigration, and biodefence and biosecurity. This course satisfies Division I distribution requirements. MCP, PRJ, PRS, REA, WRI

MW 09:00AM-10:20AM

FPH 104

SS-0218-1

Youth, Sexuality and Education

Kristen Luschen

Sexuality is everywhere in schools -- in classrooms, hallways and at the lockers. Yet, when purposefully addressed in a classroom, sex education often is limited to anatomy and the mechanics of safer sex. In this course we will examine and interrupt this approach through a variety of readings, exercises, assignments. Together, we will focus on how politics, media representations, cultural assumptions and ideologies organize our understandings around youth and sexuality and their relationship to contemporary U.S. educational practices and policies. We will discuss discourses of youth and sexuality during the 20-century and how they intersect with education around sexuality. We will consider how ideas of youth and sexuality are constructed within power relationships organized by discourses of heterosexism, white supremacy, sexism and classism. And finally, we will examine specific school-based practices and policies, to explore how they frame and address the issue of adolescence and sexuality in contemporary U.S. society.

TTH 10:30AM-11:50AM

FPH 106

SS-0221-1

Israel and Palestine: The Clash of Nationalisms

Aaron Berman

In this class we will study the history and relationship of Zionism and Palestinian nationalism. We will examine the origins of both movements and the history of their conflict. Significant attention will be given to the conflict over Palestine which culminated in the establishment of Israel in 1948 as well as the half-century of war, protest and occupation which followed. We will read primary and secondary sources from many perspectives, and will view films and other materials.

MW 09:00AM-10:20AM

FPH 105

FY=First Year Tutorial; CCR = Co-curricular course; DR = Satisfies Division I distribution requirements;

PR = Prerequisites required; IP= Instructor Permission required

SS-0225-1

Psychoanalytic Approaches to Psychotherapy with Children

Annie Rogers

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

TTH 02:00PM-03:20PM

FPH 108

SS-0227-1

Women and Politics in Africa

Catharine Newbury

This course explores the genesis and effects of political activism by women in Africa, which some believe represents a new African feminism, and its implications for state/civil society relations in contemporary Africa. Topics will include the historical effects of colonialism on the economic, social, and political roles of African women; the nature of urban/rural distinctions; and the diverse responses by women to the economic and political crises of postcolonial African polities. Case studies of specific African countries, with readings of novels and women's life histories as well as analyses by social scientists.

MW 01:00PM-02:20PM

FPH 106

SS-0235-1

Media in a Time of War: World War II and U.S. Popular Culture

Tracie Rubeck

This cultural history course will survey popular culture, state propaganda, media censorship, and social activism in the United States during WWII. The course will include numerous texts from the period: comic books, Hollywood films, newsreels, popular music, journalism, and so on. On the one hand, the course will explore the collaborative efforts of the state and Hollywood (through, in part, the oversight of the Office of War Information) to maintain public support for the war. On the other hand, we will also explore the war as a site of both opening and oppression for women and people of color. Thus, we will review a number of cases: Rosie the Riveter, the Civil Rights 147Double V148 campaign, the Zoot Suit riots, and Japanese Internment. The primary assignment for the course will be a research paper, and a weekly film screening is MANDATORY.

TTH 02:00PM-03:20PM

FPH 107

W 07:00PM-10:00PM

FPH 101

SS-0238-1

Economic Development

Omar Dahi

As recently as 250 years ago the world had a roughly equal level of development. Today, the richest country in the world has an average income level around 400 times that of the poorest. What are the reasons behind this divergence? How have the poor countries attempted to reverse the gap and how have these attempts transformed societies within those countries? The course examines these general themes and consists of two components: First, we will survey contemporary debates in development economics, including such topics as development ethics (e.g. what is development? development by whom and for what?), development theory and models (e.g. import substitution, micro enterprises, export orientation), and development critiques (e.g. the impact of the green revolution on the rural poor). Second, student research teams will choose a developing country at the beginning of the course to study in depth, applying the ideas discussed in class. The groups will periodically present their research to the class to help us achieve a larger sense of the challenges faced in seeking effective, equitable development.

TTH 12:30PM-01:50PM

FPH WLH

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SS-0239-1

DR

Europe and the World (1500-1800): Travelogues, Colonization, Ethnography

Jutta Sperling

As soon as Western conquistadores, missionaries, and explorers set foot in Africa, Asia, and the New World, they started to write about their experiences. Some were remarkably perceptive and well-informed, even independent in their judgment, like Duarte Barbosa (visiting South India), Jean de Lery (Brazil), and Peter Kolb (South Africa), others even outright critical of the Spanish genocide in America, like Bartolomeo de las Casas (Central America), and yet, a careful analysis of their writings reveals how entangled each of them were in the project of colonization. This course will introduce students to select examples of post-colonial scholarship, and trace the history of European colonization through travel literature, memoirs, and scientific treatises. This course satisfies Division I distribution requirements. MCP, PRJ, REA, WRI

MW 10:30AM-11:50AM

FPH 103

SS/IA-0246-1

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

Lourdes Mattei, Ellen Donkin

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

TTH 10:30AM-11:50AM

FPH 107

SS-0248-1

Border Matters: Mexico and the United States

Flavio Risech-Ozguera

Anzaldua describes the U.S.-Mexico border as a thin edge of barbed wire...where the Third World grates against the First and bleeds. Nowhere else in the world is there such physical proximity of a post-industrial nation and a developing one. While capital and goods are freely traded between the U.S. and Mexico under NAFTA, the economic relationship between the two nations produces deeply unequal outcomes and generates immense social consequences on both sides. The movement of Mexican workers into the U.S. is strictly regulated in law but only poorly controlled in fact, and deeply held notions of racial, ethnic and cultural boundaries are challenged by the growth of transnational communities on both sides of the line. Emphasizing historical analysis and contemporary theories of nationalism, governmentality, globalization, and identity construction, the course will challenge students to investigate a range of controversies of the border area.

MW 02:30PM-03:50PM

FPH 108

SS/HACU-0251-1

On Derrida's Politics

John Drabinski

This course examines the significance of Jacques Derrida's work on politics and the political. At important points of his career, and initially to great surprise, Derrida identified deconstruction with both justice and democracy. As well, much of Derrida's later work is engaged with questions of borders, friendship, nationality, and cosmopolitanism. These questions are urgent for any political theory concerned with conceiving justice in postmodernity, founding collectivity in notions of difference, forging a relation between ethics and politics, and thinking about (or against) the nation without nationalism. What is the fate of these questions? How does Derrida's work change the terrain of political theorizing? What are the possibilities and limitations of that changed terrain? In order to engage these issues critically, we will read a cluster of thinkers alongside Derrida, including Blanchot, Kristeva, Irigaray, Glissant, Balibar, Laclau, Agamben, and others.

MW 01:00PM-02:20PM

FPH 104

SS-0256-1

Civil Society and the State

Berna Turam

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Civil society has become one of the most popular terms both in scholarly work and practice. Despite this popularity, however, there has been hardly any consensus about the definition of the term. The major goal of the course is a critical rethinking of both classical and contemporary theories of civil society by exploring its links to the state and other political institutions. Concretely, we will explore alternative patterns of interaction between the state and a wide-ranging sphere of collective action, including social movements, patterns of political engagement and voices from the public sphere. Particular attention will be paid to the complex relation between civil society, religion and nationalism. We will explore how the interaction and linkages between religion and the nation-state may undermine or strengthen civil society and democracy. Theoretical approaches will be accompanied by actual case studies from the West and the Middle East.

TTH 12:30PM-01:50PM

CSC 121

SS-0263-1

IP

Political Research and Writing

Michael Klare

This course is intended for students who seek an intensive experience in political research, writing, and communication. The goal of the course is to enhance students' ability to analyze critical social, political, and economic issues of the day and to communicate positions on such issues to the wider public. Students who enroll in the course will be expected to study a particular contested issue in considerable depth and to write a research memorandum on this topic during the first third of the semester. Students will then draw on this memorandum to produce a variety of written and oral presentations, including a magazine article, several newspaper commentaries, and a mock statement to Congress (or radio interview). These products will be given considerable feedback by the instructor and possibly discussed in class. Students who enroll in the course should be prepared to do considerable writing and to prepare several drafts of each item submitted. Limited to 14 students; instructor's permission required to enroll.

MW 01:00PM-02:20PM

FPH 101

SS-0266-1

Political Islam in Comparative & Theoretical Perspective

Sayres Rudy

This seminar examines whether Islam comprises a politics, and if so what kind(s) with what causes and characteristics. Does Islam explain protest, activism, economics, gender, nationalism, sectarianism, revolution, assimilation, or even jihad among Muslims? We begin with theories of religious identification generally and of Islamic identification specifically. Materials range across philosophy, anthropology, social science, history, and primary resources. We continue with case-studies of Muslim politics, to apply or test those theories of identification. The course is an advanced 200-level course based on rigorous discussion.

MW 02:30PM-03:50PM

FPH 107

SS-0271-1

The Contested American Countryside

Robert Rakoff

Rural America is the site of much that defines American life and culture. Our national myths are rooted in rural experience from frontier settlement to rugged individualism to escape from the decadent city and back to the land. Our economy is built on exploitation of rural resources: soil, water, minerals, trees. Our cities continue to sprawl into the countryside, sparking dramatic change in rural populations, politics, economics, and landscapes. In this course we will examine the contested American countryside, looking for the changing meanings and realities of the rural in modern America. We will analyze the role of government and large corporations in reshaping rural areas, the continuing importance of farming and ranching, the role of extractive industries like mining and logging, the changing lives of rural men, women, and children, and the portrayal of rural topics in literature and popular culture. Students will study a range of interpretations of rural life and will undertake their own research projects. Room:

M 02:30PM-05:20PM

FPH 105

SS-0272-1

IP

Critical Psychology

Peter Gilford

Typically, students approach the field of psychology with a desire to both understand themselves and help alleviate the suffering of others in order to make the world a better place. Yet psychology, along with its myriad forms of inquiry and intervention, is inextricably bound up with social and political arrangements. Critical psychology inquires about psychological knowledge and its production by examining the social, historical and political contexts in which it is

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embedded. This course will survey the field of psychology from this critical perspective, asking questions about psychological methods, practices, and philosophical assumptions with the intent of understanding psychology as a potent and usually invisible sociopolitical force. By asking questions about how psychological knowledge impacts how we come to understand our selves, our relationships, and what it means to be human, we will examine how these understandings support or challenge the political status quo. A previous course in psychology is recommended but not required. Students should be prepared to write weekly reaction papers to assigned readings, participate in on-line discussions about the readings, and to initiate and complete a project of their own design at the end of the class. Instructor permission required.

MW 02:30PM-03:50PM

LIB KIVA

SS-0274-1

The Cuban Revolution: Visions, Realities, Crisis and Collapse

Flavio Riese-Ozeguera, Margaret Cerullo

Radical upheavals, promising total restructuring of societies and the lives of those who compose those societies, punctuated and, in many senses, defined the twentieth century. The collapse, or isolation, of these revolutions as that century drew to a close will surely reverberate into the 21st century. This course will examine one such revolution in terms of the visions it projected and the realities it created. The Cuban revolution, which came to power in January of 1959, challenged colonial and post-colonial domination, as well as established models for development and political organization and cultural expression in the third world, and reinvigorated beliefs in the possibility of an alternative to capitalism in left circles throughout the world. We will first explore the origins and evolution of this revolution within an historical process, looking at both the revolution and its re-presentation in the arts and in popular culture. We will then focus our attention upon the current crisis in which Cuba finds itself, using as our texts both the crisis, in political and economic terms, and its imaging on the island itself. This course is required for all those who intend to participate in the Spring 2008 Hampshire in Cuba Project.

WF 01:00PM-02:20PM

FPH 107

SS/HACU/IA-0276-1

DR

PR

The Past Recaptured: Photographs, Facts and Fictions

Michael Lesy

This course is for intellectuals who are artists and artists who are intellectuals. The course has two goals: (First) To investigate life in the U.S., 1890-1910, using an array of primary visual and written documents. Images will come from archival collections, available, on line, through the Library of Congress. These collections include: 25,000, turn-of-the-century, newspaper photos; 25,000 postcard views of urban, rural, and industrial landscapes; 12,000 stereographs of small towns; 9,000, turn-of-the-century advertising images. Contemporary newspapers and novels will serve as primary written sources. Novels will include: Dreiser's *Sister Carrie*, Sinclair's *The Jungle*, Rolvaag's *Giants in the Earth*, and Wescott's *The Grandmothers*. (Second) To teach students how to choose and use primary visual and written documents to build narratives that-like documentary films-tell true stories about the American past. All research will be informed/anchored by such American history texts as Brand's *Restless Decade*, Edward's *New Spirits*, and Smith's *Rise of Industrial America*. Prerequisite: Secondary school Advanced Placement(AP) American history and/or American literature.Or: Introductory/Survey college courses in American/European history or American/European literature. This course satisfies Division I distribution requirements. EXP, MCP, PRJ PRS, REA ,WRI,.

MW 09:00AM-10:20AM

FPH 102

SS-0279-1

PR

The Crafted City: Art, Urban Regeneration and the New Cultural Economy

Myrna Breitbart

This seminar explores the role of what Roslyn Deutsche calls aesthetic practices in the politics and redesign of urban space. With a theoretical basis in critical urban and cultural studies, we examine the new cultural economy and the increasingly common use of the arts and cultural production, heritage/cultural tourism, and creative industries and quarters to imbue cities once associated with decline and decay with new value. Case studies investigate past and current efforts to employ art, culture, branding and design to address urban economic problems and contribute to downtown and/or neighborhood regeneration. Historical and contemporary examples of how large and small cities, waterfronts, factory and warehouse districts, and downtowns have been re-imagined, re-built and re-marketed are discussed in terms of the underlying rationales and theories, prevailing social, economic and political conditions, and impacts on diverse residents of the city. Contrasted to city-sponsored and public/private initiatives that may promote gentrification, we also explore community-based efforts to link the arts and culture to neighborhood revitalization, community development and anti-

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gentrification struggles. Students can propose individual projects and there will be opportunities for local community-based research. Division II and III students only.

W 09:00AM-11:50AM

ASH 222

SS-0280-1

Ethnic Conflict: History and Memory in Post-Soviet Eurasia

Sergey Glebov

The goal of this course is to introduce students to historical backgrounds of current interethnic conflicts and tensions in the former Soviet space. We will read and discuss accounts of conflicts in Armenia and Azerbaijan, Chechnya, Central Asian Republics, the Baltic States, and Ukraine, and explore how history and memory contributed to these conflicts. We will try to trace how memory of historical events -- old struggles for land, resources, independence, etc -- is mobilized in the course of today's clashes. Students will be introduced to contemporary theoretical discussions on nationalism and historical memory and on multiethnic and multinational states and empires. The class is a colloquium and will mostly consist of discussions, focusing on texts and interpretations. In the course of the class each student will do independent research into issues of identity and conflict in one of the regions of the former USSR and present their findings to class. Each student will select a particular conflict and write a research paper discussing the historical background and collective memory that shaped that conflict. Hopefully, at the end of this class we all will be better equipped when talking about nation-building, post-communist transitions and empires in Eurasian context.

TTH 02:00PM-03:20PM

FPH WLH

SS/HACU-0289-1

Books Have Their Destinies

James Wald

As students and teachers, we spend our lives immersed in the world of books, yet we focus mainly on the final product: the content. Ironically, the rise of the computer and digital media has reawakened interest in the history and physicality of written and printed texts. The Chronicle of Higher Education calls book history a particularly hot topic in the humanities around the globe. This course, which provides an overview of developments from the medieval through the contemporary eras, brings together the intellectual, the aesthetic, the technological, and the material. As we will see, the book as object and the agents in the circuit of communication--author, publisher, and reader--each have their histories. Participants will survey some of the most influential scholarship in the field, take field trips to local repositories of book history, and conduct research and share their writing on the subject. A course for advanced students in history, literature, and related fields.

W 02:30PM-05:20PM

FPH 106

SS-0290-1

Returning to Hampshire

Kimberly Chang

This course is intended for students returning from international programs or community internships, in the U.S. or abroad, who want to critically reflect on their off-campus experiences and integrate that with their studies at Hampshire. Students who enroll in this class should be prepared to think and write reflexively about their off-campus learning experiences, exploring their multiple identities/positions within different community and institutional contexts, and deriving questions that will become the basis for an independent research project. Through this project, students will learn to frame and analyze their experience in terms of larger social/cultural/political contexts and issues. To facilitate this, the course will be organized around emerging themes such as power and resistance, subjectivity and agency, global and local, and academics and activism. These themes are meant to provoke students into recognizing the limits of their own understanding while exploring possibilities of finding new spaces for engagement.

TTH 02:00PM-03:20PM

EDH 5

SS-0293-1

PR

Gifts, Sex, and Commodities

Michelle Bigenho

This course explores interconnected branches of anthropological theory as they relate to economics, exchange theory, and sex. What does it mean when power is achieved through giving things rather than through acquiring things? How are social structures shaped by people's relations to and exchanges of things? How are these exchanges related to sex, gender, and kinship? These central anthropological questions will be addressed in relation to contemporary ethnographic work on a range of issues including political economy, surrogate motherhood, adoption, organ transplants, alternative

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currencies, banking, commodities, etc. Prerequisite: Students need to have completed their Division I requirements in Social Science.

TTH 12:30PM-01:50PM

FPH 102

SS-0299-1

PR

China Project Workshop

Kay Johnson

This workshop is for advanced students interested in carrying out an in-depth research project on China. Each student will choose a topic on contemporary China and spend the semester conceptualizing, researching and writing a substantial paper on this topic. Class readings and discussions will be tailored to the students' project topics and each student will take responsibility for organizing a class on their chosen topic. Throughout the semester students will share their research with each other and read drafts of each others' work. The course is particularly suitable for those preparing to go on the Hampshire College China Exchange program or a similar program in China and for those returning from such a program who want a context to process, further research, and write up the topics they explored in China. It is also appropriate for Division III students doing work on China. Various issues about doing research in China will also be discussed during the semester. Instructor permission is required.

W 01:00PM-03:50PM

FPH 102

SS-0306-1

PR

Advanced Writing on Freudian and Lacanian Psychoanalysis

Annie Rogers

This seminar is designed specifically for Division III students exploring aspects of Freudian and/ or Lacanian psychoanalysis in their projects and papers. The goal of the course is to assist students writing about psychoanalytic theory in the social sciences, or using psychoanalytic theory in literature and the arts, to make original arguments that are compelling. Arguments grounded in accurate summaries of complex ideas also present the unique guiding point of view of the author. Beyond the first three weeks, during which we will review central psychoanalytic texts and ideas, seminar members will construct a syllabus of readings based on their particular interests (some of these read by the class as a whole, and some that function as an individual reading commitment). Each student will present responses to readings in class and engage the class with particular ideas related to the student's interests. The emphasis of the class will be to hone arguments in a psychoanalytic framework through intensive writing, with feedback from peers and the professor. Each student will produce a chapter length document by the end of the semester. Prerequisites: a course on psychoanalytic theory, Division III status, and a short written essay on the first day of class pertaining to the Division III project.

F 09:00AM-11:50AM

FPH 105

SS/CS/HACU/IA/NS-0356-1

Special Topics in Childhood, Youth & Learning: An Integrative Division III Seminar

Laura Wenk

This Division III seminar is recommended for all advanced students in the Childhood, Youth and Learning program. Each week, in order to understand each other's work across disciplinary divides, we will examine a current issue in the literature by way of an article selected by a student in the class. Students will be expected to write a brief reaction paper each week, to engage in discussions during the single weekly meeting, and to produce an extended written discussion of one of the issues examined (preferably writing an argument that will be a piece of your Div III and incorporating one's own selected article). In addition, we will support each other through the Division III process by examining methodologies, presenting works in progress, doing peer editing, and sharing strategies for completing large independent projects. This course can be used as an advanced learning activity for Division III CYL students.

TH 12:30PM-03:20PM

FPH 101

SS-102T-1

FY

Globalization and Africa

Omar Dahi

Multinational institutions such as the World Trade Organization, the International Monetary Fund and the World Bank are widely recognized as leading forces behind neo-liberal globalization. What is less clear is the role each plays in the process. This course is an introduction to and critical examination of the African experience with multinational institutions and globalization. Topics will include, overall economic performance throughout the continent in the past 30 years; the impact of IMF and World Bank programs; challenges confronting agricultural development and the impact of EU and US subsidies on the livelihoods of farmers; the rise and recent success (such as in the Cancun Ministerial) of developing

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country coalitions within the WTO such as the African Group and African Caribbean Partnership and their potential for increasing the power of African nations within the global arena; an exploration of viable development alternatives -including industrial and agricultural policies- as well as a discussion of democratic reforms that took place in the 1990s and their implication for proposed solutions to poverty in Sub-Saharan Africa. QUA, REA, WRI, MCP, PRJ, PRS

MW 10:30AM-11:50AM

FPH 105

SS-104T-1

FY

Music and Politics of Latin America

Michelle Bigenho

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

WF 10:30AM-11:50AM

FPH 104

SS-112T-1

FY

Queering the Renaissance

Jutta Sperling

We've always know that Michelangelo was gay and Henri III, King of France, liked to cross-dress. Recent historical scholarship has shown how homosocial environments like female convents, male literary academies or youth associations promoted same-sex relationships. Especially after the re-discovery of the clitoris in the sixteenth century, debates about hermaphrodites, the seat of lesbian desire, and the usefulness of African clitoridectomy stirred up the medical and political establishment. In the military, cross-dressing was rampant; even evidence of trans-gendering can be found in sixteenth-century Spain. This course will explore issues of self-identity in a period that, to contemporary observers, can seem hauntingly familiar and irrevocably foreign at the same time. MCP, PRJ, PRS, REA, WRI

TTH 09:00AM-10:20AM

FPH 101

SS-119T-1

FY

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

Laurie Nisonoff

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

TTH 09:00AM-10:20AM

FPH 105

SS-123T-1

FY

Dangerous Teaching: Crafting Alternative Histories of Education

Amy Jordan, Kristen Luschen

How do we craft educational histories that engage the lived experiences of students who are not considered educable? What about teachers who are not considered fit to teach? When does acquiring literacy become dangerous and how do we uncover the efforts to become literate that occur beneath the level of sight. This course will combine methodologies from education and social movement studies to write alternative histories of education. We will read

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memoirs, ethnographies and historical monographs that chronicle subversive learning and examples of dangerous teaching. We will include a wide range of examples including drama clubs, literary societies and letter writing. MCP, PRS, REA, WRI
WF 10:30AM-11:50AM FPH WLH

SS-128T-1 **FY**

Global Ethnography

Kimberly Chang

How should we approach the study of culture and self in a globalizing world where corporate capital is always on the run and growing numbers of people must work and live across borders in order to not only survive, but thrive? What methods should we use to trace these transnational processes that are transforming the boundaries between countries, cultures, families, and individuals --indeed, our very sense of self and other, rights and responsibilities? What forms are most appropriate to document and represent newly-emerging social identities and the intimate yet oft-hidden connections between them? This course will explore these questions by introducing students to the method of global ethnography as a critical approach to examining globalization from below and tracing connections between local struggles and global forces. Students will participate in a global ethnographic class project that will trace how their own lives are entangled in the webs of global capitalism. MCP, PRJ, REA, WRI

WF 10:30AM-11:50AM FPH 108

SS-142T-1 **FY**

The Anthropology of Human Rights

Susan Darlington

People throughout the world face tragic situations of human rights abuse. This course will explore such questions as cross-cultural ideas of human rights, the rights of indigenous and minority peoples, and the role (and history) of anthropology in human rights work. The theoretical concept of human rights will be examined, with emphasis on the importance and process of understanding the cultures and histories of specific peoples whose rights are being violated. Case studies (including but not limited to Rwanda, Tibet and Burma) provide insight into the theoretical, methodological and ethical issues involved in human rights work. MCP, PRJ, REA, WRI

TTH 09:00AM-10:20AM FPH 102

SS-165T-1 **FY**

Identity and Politics

Berna Turam

The broad aim of this course is to explore how self-identity is formed through its interactions with society at large. How do identities form and transform through their encounters with social structures, institutions and political processes? We will specifically examine how identities are impacted by global trends such as Islamization, democratization, immigration, rise of nationalism and anti-Americanism, and expansion of various social movements and civil society. How does, for example, the rise of Islamic faith across the globe affect the formation of religious identities and their politics? The main goal of this course is to incorporate power dynamics and power structures into the analysis of identity politics. How is power negotiated between individuals and institutions? How do these engagements or disengagements between the agency and social structure shape identities at multiple levels? MCP, PRJ, REA, WRI

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

SS-1IND-1

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

SS-2IND-1

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

SS-3IND-1

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

WRITING PROGRAM (WP)

WP/HACU/IA-0103-1

Introduction to Writing

William Ryan, Ellie Siegel

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

TTH 02:00PM-03:20PM

GRN WRC

WP/SS-0192-1

The Sporting Life

William Ryan

This course will explore the history of sports in the United States, from early 19th century origins through 20th century manifestations. We'll treat the idea of sport broadly and consider such activities as hunting, fishing, canoeing, and climbing, as well as organized individual and team sports. One purpose will be to use sport as a window into American social history. As numerous observers have noted, the playing field is nothing less than our nation in microcosm, and most social issues ? race, gender, class, among others - have worked their way into the lineup, at times with dramatic effect. A second (and equally important) purpose will be to analyze historical, critical and creative narratives, and approximate those approaches in critical and creative written assignments. There will be regular opportunity for peer review. REA, WRI

WF 01:00PM-02:20PM

GRN WRC