

SPRING 2007 COURSE DESCRIPTIONS

February 7, 2007

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

COGNITIVE SCIENCE

CS-0107-1

Inquiries Into the Mind

Jaime Davila

During this course, through weekly faculty presentations, students will have the opportunity to discover the range of research being carried out by at the School of Cognitive Science. In addition, students will meet once a week in small groups to develop their own research projects, which will need to integrate one or more of the topics presented. This course is designed for students who are eager to carry out a piece of self-initiated work. It will include small class sections in which students will carry out a project related to the course material under the guidance of faculty, other project support personnel, and/or advanced students. PRJ, QUA, WRI, REA, PRS

W 01:00PM-02:20PM

ASH 222

F 01:00PM-02:20PM

ASH 126

CS-0124-1

Public Diplomacy

James Miller

Public diplomacy is the use of culture in relations between nations. Cultural exchanges of various kinds are meant to augment the predominant means of international relations, which are political, economic and military. Increasingly, however, culture is seen as an important example of soft power, a way of exerting global influence without seeming to be threatening. Some of this influence occurs when big countries seek to modernize or Westernize smaller countries that are said to be in transition - post-communist, democratizing, developing, etc. This one-way flow raises important questions about cultural imperialism, claims that some cultural practices or forms are universal, notions that some culture fosters democracy or freedom while others do not, etc. This course will explore mainly US public diplomacy by focusing on media assistance, and the special case of journalism training, in Central Europe, Africa and possibly East Asia. Students will write short response papers, essays and a final research paper. PRJ, PRS, REA, WRI

MW 02:30PM-03:50PM

ASH 222

CS-0136-1

Love, Sex & Death

Laura Sizer

This class examines conceptions of love, sex and death, and how they influence both our private and public lives. We will discuss some of the philosophical literature on the natures of love, sex and death, and contemporary issues such as same-sex marriage, pornography, prostitution and abortion. Philosophy is more than a subject matter, it is a way of thinking, asking questions and evaluating answers to them. The aims of this course are not political but philosophical: to teach you to examine critically these issues and arguments, and to formulate and defend your own views on these topics. These topics are controversial for a reason: there are no easy answers. Assignments will consist of a series of short papers, and an independent project. PRJ, REA, WRI

TTH 10:30AM-11:50AM

FPH 106

CS-0150-1

Algorithmic Arts

Lee Spector

This course will focus on the development of dynamic artworks that are driven by computation. It will be conducted partly as a programming course and partly as a studio art course. Students will learn to use a particular set of tools for the development of algorithmic arts and they will develop portfolios of work using these tools. They will also be expected to conduct research on algorithmic arts technologies outside of class and to present new work in class every week. This class meets once a week for two hours and 50 minutes. PRJ, QUA, PRS, EXP

W 01:00PM-03:50PM

ASH 126

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IP= Instructor Permission required

CS-0174-1

Computer Animation I

Eric Wilson

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

MW 09:00AM-10:20AM

ASH 126

CS-0179-1

Field Methods in Animal Behavior

Sarah Partan

This class will emphasize ethological methods for observing, coding, and analyzing animal behavior. We will practice behavior sampling and recording techniques. In the early part of the term we will observe domestic animals to learn how to code behavior; later in the spring we will move into the woods to study wild animals. We will also study the literature to see how different methods result in different types of data and require different data analysis and presentation techniques. If time, we will include a unit on experimental approaches to studying behavior, such as audio and video playback methods. REA, PRJ, QUA.

TTH 09:00AM-10:20AM

ASH 222

CS-0183-1

Child Language

Joanna Morris, Nathan Vaillette

This course will examine how children learn language. The course will focus primarily on the acquisition of the formal aspects of language, i.e., syntax (how sentences are put together), morphology (how words are put together), phonology (how sounds are put together), and lexical semantics (how we know what words mean). We will study how this process is disrupted in the case of children learning language under abnormal circumstances, e.g., children who have been abandoned (wild children) and children with developmental disorders (e.g., autism and Williams Syndrome). Readings will consist of a main text and selected original research papers. Students will be expected to write critical summaries of each journal article. They will also be expected to design an original research proposal with a literature review based on peer-reviewed research. WRI, REA, PRJ

TTH 10:30AM-11:50AM

ASH 112

CS-0185-1

The Meanings of Literacy

Jane Ashby

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

TTH 12:30PM-01:50PM

ASH 222

CS-0204-1

DR

Applied Cognitive Development

Laura Wenk, Melissa Burch

The design of school curriculum and instruction is informed by cognitive development theories. That is, what we teach and how we teach it is affected by our beliefs and current understanding about the nature and development of children's cognition. But theories differ in their attention to social and other contextual factors. Do these theories lead to

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different views of what children can do? Do they lead to different decisions about what to teach and when to teach it? In this course, students explore Piagetian and Vygotskian theories of children's cognitive development through reading primary and secondary sources, they interview teachers about their ideas of children's cognitive development, observe classrooms, and critically evaluate curriculums in light of current developmental theories and findings. Course evaluation is based on a series of short papers and a final project on one of the main topics of the course. This course satisfies Division I distribution requirements. REA, PRJ

MW 10:30AM-11:50AM

ASH 126

CS-0215-1

Science in Popular Culture

James Miller, Salman Hameed

This course will explore the representation of science and scientists in a variety of media. For example, we will look at how films, the Web and TV shows spread such pseudo - scientific ideas as alien visitations from other planets, psychic detectives and extra-sensory perception. While our central inquiry will be the extent to which popular culture portrays the scientific inquiry - and scientists - with accuracy, we will also examine how popular media imagine the possibilities and limitations of science. This is a very topical subject. Debates about creationism/intelligent design/evolution, worries about stem cell research and cloning, concerns that science both brought about environmental damage and can repair it all involve popular conceptions about the workings of science. The course then will analyze popular media, review studies of people's knowledge about science and become familiar with examples of scientific discovery.

TTH 02:00PM-03:20PM

FPH ELH

CS-0217-1

Research Experience in Psychology: Understanding Autobiographical Memory

Melissa Burch

In this course students will gain first - hand experience in the process of conducting research in memory development. Students will be exposed to some of the main issues in autobiographical memory for personal past events throughout the childhood years and into adulthood. We will consider the potential roles social interaction, self, culture, and emotionality of events as well as developmental changes in autobiographical memory reports. Course requirements will include reading primary research articles, and designing and executing an original research project. This is an intensive course comprising instruction in all areas of the research process, including conducting sessions, and coding and analysis of data.

TTH 12:30PM-01:50PM

ASH 221

CS/NS-0224-1

The Neuroscience of Personality

Jane Couperus, Cynthia Gill

Typically, the study of personality has been considered a subject limited to the realm of social psychologists. However, as technology and research in neuroscience improves, researchers are increasingly interested in topics such as personality. Within this field personality can be thought of as the neural and behavioral patterns that make an animal unique from its conspecific peers. Research in affective neuroscience, neuroendocrinology, and developmental cognitive neuroscience can now provide alternate perspectives that can increase our understanding of this complex topic. This course will look at personality from a neuroscientific perspective using research with animals, adults, and children. Students will read primary literature in the fields of neuroscience, neuroendocrinology, animal behavior/cognition, cognitive psychology, and developmental psychology. This is a course in the Culture, Brain and Development Program.

MW 10:30AM-11:50AM

ASH 111

CS-0227-1

Meaning and the Philosophy of Language

Steven Weisler

Given the ease with which we put our thoughts into language and are understood by others, the connection between sound and meaning must be mediated by a powerful systematic set of principles, shared by all of the speakers of a language, that can accommodate the inexhaustible variety and novelty of the messages required in human life. This course will investigate both philosophical and linguistic approaches to the study of meaning with a specific focus on

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seminal ideas in both fields developed in the twentieth century. Among the topics we will discuss are: ambiguity, the theory of truth, the theory of reference, proper names, and logical form. It will be advantageous to have had previous course work in philosophy or linguistic theory.

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

CS-0230-1 DR

Introduction to Cognitive Neuroscience

Joanna Morris

The problem of explaining how the brain enables human conscious experience remains a great mystery of human knowledge. This course is an introduction to cognitive neuroscience in which we will attempt to examine the neural underpinnings of the mind's complex processes, paying particular attention to visual perception and language. Cognitive neuroscience incorporates elements of physiological psychology, neuroscience, cognitive psychology and neuropsychology but is distinct from each of these. Readings will consist of a main text and selected original research papers. Students will be expected to write critical summaries of each journal article. They will also be expected to design an original research proposal with a literature review based on peer-reviewed research. This course satisfies Division I distribution requirements. WRI, REA, PRJ

TTH 02:00PM-03:20PM ASH 222

CS-0239-1 DR PR

Topics in Computer Graphic Animation Arts

Eric Wilson

This course will explore non-traditional or outside the box computer graphics and animation. Readings, lectures and research will inform and drive the students hands-on projects. Topics that may be covered include: stereoscopic computer graphic animation as used in art installations, amusement parks and rides, as well as toon shading and other artistic approaches to computer graphic arts. Pushing the boundaries of the toolset beyond what is commonly seen in traditional film and television, and creating unique combinations of mathematical and artistic expression will be explored. Also covered will be the application of topics in art, such as cubism, surrealism or expressionism to a medium that lends itself to photoreal representation. Students will work in Maya, Shake/After Effects & Photoshop, and will create 2D/3D animations. The final project will be a short artistic expression through computer graphic animation. Prereq: Computer Animation I or equivalent and digital imaging suggested but not required. This course satisfies Division I distribution requirements. PRJ, EXP.

T 12:30PM-03:20PM

CS-0240-1

Designing Curriculum for Learning

Laura Wenk

In the current political climate, schools are pressed to teach a curriculum that is a mile wide and an inch deep. Yet evidence from cognitive psychology shows that such a curriculum does not result in conceptual understanding or the acquisition of higher order thinking. In this course students learn how to develop curriculums and instructional methods that help young people become capable of critical thinking. Each part of the course ends in a 5 to 6 page paper that is revised to become part of the final curriculum unit these include a rationale for teaching conceptually or via inquiry, an analysis of educational objectives, an exploration of different activity structures, the creation of units and lesson plans. In addition, students get some practice teaching. This course is designed for Division II and III students who are interested in teaching in formal or non-formal settings or who are developing curriculum as part of their independent work. Students interested in obtaining licensure can contract for a pre-practicum associated with this course. This course replaces CS 240 Instructional Methods for Inquiry Based Teaching and is not open to students who have already taken that course.

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

CS/NS/SS-0246-1 DR

Adolescent Development

Jane Couperus

Adolescence is often thought of as a time of great change and upheaval as children navigate the transition into adulthood. Raging hormones, changing social expectations and relationships, and developing autonomy all contribute to this tumultuous time. This course will examine the biological, cognitive, and social changes that occur during

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adolescence to develop a better understanding of this unique period of development. Using psychological as well as neuroscience and social science literatures the course will examine adolescence through multiple perspective to develop a well rounded picture of this developmental period. Students will be asked to read primary literature in psychology and neuroscience as well as from other relevant fields such as anthropology and sociology. Requirements will include short papers throughout the semester as well as a major research project. This course satisfies Division I distribution requirements. PRJ, REA, WRI

MW 02:30PM-03:50PM ASH 111

CS-0247-1 **PR**

Environmental Ethics

Laura Sizer

Most ethical debates concern the moral obligations of human beings. But what moral obligations - if any - do we have towards non-human entities? Do non-human animals have rights? Do trees and rivers? What about entire ecosystems? What might ground such rights and obligations? We will discuss how traditional ethical theories have approached questions about moral obligations towards non-humans, and see whether these views can be extended to include some or all of the non-human natural entities mentioned above. We will also discuss other approaches that explicitly include natural entities such as ecosystems within the sphere of moral concern. Vegetarianism, vivisection and hunting may also be explored. Note that this is not a class for building advocacy but for rationally exploring philosophical arguments. Students will read and critically analyze philosophical positions and will learn to articulate arguments on several different sides of the issues. Short and longer argument papers are required. Prerequisite: A prior course in philosophy is useful, but not required.

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

CS-0249-1 **DR PR**

Topics in Contemporary Political Philosophy

Ernest Alleva

This course explores central issues of political philosophy, including alternative interpretations of the meaning and importance of core political values, such as justice, rights, equality, community, and liberty. We will examine various theoretical perspectives on these issues, including versions of liberal, libertarian, communitarian, and feminist approaches presented by influential contemporary political thinkers: Rawls, Nozick, Walzer, Okin, and others. Students will examine and evaluate central assumptions, arguments, and proposals of these thinkers, and develop and defend their own views regarding the topics discussed. Prerequisite: At least one course in moral or political philosophy. This course satisfies Division I distribution requirements. PRJ, PRS, REA, WRI

MW 04:00PM-05:20PM ASH 222

CS-0251-1 **IP**

Teaching English to Speakers of Other Languages Practicum

Caroline Gear

This practicum is a continuation of the fall semester TESOL course (CS151). In addition to observing classes, learners plan and teach English classes to students at the International Language Institute. 2 classes are observed and processed by the trainers. Monthly workshops deal with issues arising in the classroom and meet on the following Wednesdays at 2:30: February 7, March 7, April 11 and May 2. Learners keep a teaching log and write a final paper on their growth as a teacher. Learners are also responsible for a final project -- the presentation of a teaching point. Instructors are the Director of Programs (Caroline Gear, caroline@languageschoolusa.org) and the Coordinator of TESOL Training (Karine Roesch, Karine@languageschoolusa.org) from the International Language Institute of Massachusetts. Prerequisite: CS151 PRJ,PRS,WRI

W 06:30PM-09:00PM CSC 121

CS/SS-0258-1 **PR**

Storytelling, Mind and Culture

Philip Kelleher

This course will explore the relationship between mind and culture through the study of storytelling from evolutionary, developmental, cognitive, and cultural perspectives. Some of the questions the course will address are: What role did storytelling play in the evolution of mind and culture? How do storytelling abilities develop in young

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children, and how do these abilities contribute to a child's cognitive and social development? Do metaphor and story represent fundamental ways in which the mind works, and do narrative thinking and scientific thinking constitute distinct modes of thought? What do various and diverse forms of storytelling reveal about how mind and culture influence one another? The course will examine recent work in psychology, biology, and anthropology that attempts to answer these questions. Students should have taken at least one course in psychology, anthropology, or evolutionary biology. They will complete a series of short papers and a longer, final project. Prerequisite: One course in psychology, anthropology, evolutionary biology, or literary theory.

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

CS-0263-1 DR PR

Artificial Intelligence in 3D Virtual Worlds

Lee Spector

Artificial Intelligence (AI) is a branch of computer science concerned with the construction of computer systems that think. This course introduces the core ideas of AI through the development of programs for intelligent agents that inhabit three-dimensional virtual worlds. A high-level simulation and graphics package will be used to provide realistic physics and 3D animation for experiments in intelligent agent design. AI topics to be covered include pattern matching and production systems, heuristic search, genetic algorithms, neural networks, and logic-based approaches. We will also discuss the philosophical foundations of AI and the implications of AI for cognitive science more broadly. 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-0291-1 DR PR

Software Engineering

Jaime Davila

Bigger-sized software programs require looking into aspects of the software development cycle that are not necessary for smaller projects. This course will expose students to the design, implementation, testing, and maintenance of big software projects. There will be emphasis on several topics other than coding per se. Additionally, students will be involved in the actual GROUP implementation of a major piece of software, in conditions similar to those found in industry. End-of-semester evaluations will be based on a series of documents to be handed in throughout the design process, on how well software engineering procedures were followed, as well as evaluations generated by other students in their group and the Hampshire client they are working for. Prerequisite: Students have ample experience with the C, C++, or Java, or some other high level languages before the beginning of the course. This course satisfies Division I distribution requirements. PRJ, QUA, PRS

TTH 09:00AM-10:20AM ASH 126

CS-0297-1

Research Lab in Animal Communication and Robotics II

Sarah Partan

In this workshop style class, students will design and create original animal-like robots or machines that mimic specific animal displays. The course will address animal behavior and the study of communication displays, as well as basic electronics, robotics, and model fabrication. The scientific goal behind this work is to better understand the meaning and function of animal signals or displays. The method for achieving this goal is to simulate the behavior with a robot or mechanical device, with the goal of ultimately allowing live animals to respond to the robotic presentation, and tell us what the display or signal means.

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

CS/SS-0370-1 PR

Culture, Mind, and Brain

Neil Stillings

Human culture has displayed remarkable variation across groups and over time, yet the human brain is highly similar to the brains of other primates, and it has not evolved significantly since the ice age. In this course we will consider contemporary approaches to the question of how the human mind/brain supports human culture. We will consider how processes of individual neurological and psychological development are related to processes of cultural stability and change. We will attempt to integrate insights from neuroscience, psychology, and anthropology to develop

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a more subtle account of human nature than any of these disciplines has been able to give on its own. We will explore these possibilities by reading and discussing key recent work. A major term paper and several shorter essays will be required. This is an advanced seminar in the Culture, Brain, and Development Program. Prerequisite: This course is open to third and fourth year students only.

W 02:30PM-05:20PM

ASH 221

CS-1IND-1

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

CS-2IND-1

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

CS-3IND-1

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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. 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

Deborah Gorlin

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

TTH 10:30AM-11:50AM

GRN WRC

HACU/IA/WP-0103-2

Introduction to Writing

Deborah Gorlin

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

TTH 02:00PM-03:20PM

EDH 2

HACU-0108-1

Introduction to Media Production

Penny Lane

This course is an introduction to the theory, history and practice of media production. Students will explore fundamentals of creative production in sound, photography, video, and web design. An equal emphasis is placed on understanding the social, historical and aesthetic conditions that create meaning in a work of art. 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. Motivations and trajectories from activism to the avant-garde will be explored through readings, viewings and assignments. This course is a pre-requisite for Video I, Film I or Photo I. There is a \$50 lab fee charged for the course. EXP, PRJ, PRS, REA, WRI

M 01:00PM-03:50PM

LIB B3

HACU-0114-1

Modern Dance II: Advanced Beginning Modern Dance

Rebecca Nordstrom

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

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HACU-0117-1

Group Improvisation: Exploring Creative Dance

Christine Goehring

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

TTH 02:00PM-03:20PM

MDB MAIN

HACU-0126-1

Introduction to Visual Culture

Sura Levine, Eva Rueschmann

This course forms a multidisciplinary introduction to the study of visual culture and various critical methods for reading visual representations across different media, from fine art, photography, cinema to advertising, illustration, performance, museum display and exhibitions and others. by focusing on how vision becomes a privileged sensory experience and cultural expression of meaning making in the modern and postmodern eras and focusing on the explosion in the visual arts in the 20th century, students will be introduced to such diverse topics as: spectatorship and subjectivity, the archive as site of cultural and visual memory, self-representation and self-fashioning, the influence of mechanical and digital technologies of reproduction on image making, world views, and spatial perception, representations of gender and race in visual media, and the politics of museum display. EXP, MCP, PRJ, PRS, REA, WRI

MW 01:00PM-02:20PM

FPH WLH

HACU-0143-1

Introduction to Tibetan Religion: The Four Schools of Tibetan Buddhism

Lobsang Shastri

Buddhism took root in Tibet in the Seventh Century. The Tibetan king Songsten Gampo invited the Indian monk scholar Mentaraksita and a team from Nalande University to bring Buddhism to Tibet. Mentaraksita ordained the first Tibetan monks and initiated the translation of the Indian Buddhist canon into the Tibetan language. This first propagation of Buddhism is the foundation of the Nyingma School. After a period of suppression, Buddhism was reintroduced to Tibet by the Nalande scholar Atisha in the Eleventh Century. He founded the Kadampa school. At the same time, the Tibetan scholar Dogmi Lotsawa Sakya Yeshe traveled to India to study. With the founding of the great monastery at Sakya, this school became known as the Sakya school. At approximately the same time, the great translator Marpa, who was a follower of Naropa and Tilopa, founded the Kagyud school. Finally, in the Fourteenth Century the great monk scholar and reformer Tsongkhapa founded the monastic universities of Ganden, Sera and Drepung and established what has come to be known as the Gelug school. These are the four principal schools of Buddhism in Tibet. Each has contributed important scholarship and religious and ritual ideas to the Mahayana tradition. In this course we will examine the histories and doctrinal differences between these schools. MCP, REA, WRI

MW 04:00PM-05:20PM

EDH 1

HACU-0147-1

Religion in Modern India

Steven Heim

An introduction to religion in modern India: Hinduism, Jainism, Islam, and Sikhism. The beliefs, rituals, literatures, customs, and politics of these complex traditions are explored in village to cosmopolitan contexts, in scriptures and commentaries, religious biographies, ethnographies, fiction, feature and documentary film, and religious art. Our guiding questions include: How do these traditions imagine the ideal religious life? Should one worship god(s), or meditate on a truth which transcends god(s)? Not eat certain foods or marry certain types of people? Practice asceticism in the wilderness, or karma yoga in everyday life? How is the ideal afterlife defined? How has traditional religious life in India changed in response to the challenges of modernity? MCP, PRS, REA, WRI

TTH 10:30AM-11:50AM

FPH 107

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HACU/IA-0152-1

Dance as an Art Form

Rebecca Nordstrom

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

MW 10:30AM-12:30PM

MDB MAIN

HACU-0154-1

Introduction to Philosophy

Christoph Cox

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

MW 01:00PM-02:20PM

FPH 105

HACU-0157-1

U.S. Literature Since 1960

Christopher Vials

Though our focus will be on more recent literature of the United States, we will explore contemporary literature historically. That is to say, we will investigate literary trends over the past 40 years in order to help us define what is and is not unique to our historical moment, so that we may become more effective actors within it. Reading contemporary literature historically involves examining how particular American writers responded to and participated in socio-cultural phenomena during the last half century. To this end, we will consider how the mass consumer society enabled by postwar Keynesian economics, the social upheavals of the 1960s, the demographic shifts following the 1965 Immigration Reform Act, and 9/11 are all linked to issues of postmodernity, globalization, and identity within literary works. Authors will likely include Alice Walker, Gish Jen, David Sedaris, Don DeLillo, Toni Morrison, Alan Gurganus, E.L. Doctorow, and Sandra Cisneros. MCP, REA, WRI

MW 10:30AM-11:50AM

FPH 101

HACU-0164-1

Text, Canon, Tradition: Scriptures and Their Emergence in World Religions

Alan Hodder

This course is designed to introduce students to several religious traditions of the world through a selective study of their chief canonical texts. In part our concern will be with fundamental thematic issues: what do these records seek to reveal about the nature of life and death, sin and suffering, the transcendent and the mundane, morality and liberation? In addition, we will address wider questions of meaning, authority, and context. Why do human communities privilege particular expressions as sacred or classic? How do these traditions understand the origin, nature, and inspiration of these writings? Were these texts meant to be written down and seen, or recited and heard? How are scriptural canons formed and by whom interpreted? To help us grapple with these questions we will examine some traditional and scholarly commentaries, but our principal reading in this course will be drawn from the Veda, Bhagavad Gita, Buddhacarita, Lotus Sutra, Confucian Analects, Chuang Tzu, Torah, New Testament, and Qur'an. MCP, PRJ, REA, WRI

MW 10:30AM-11:50AM

EDH 4

HACU-0168-1

African-Americans & the News Media Event: An Introduction to Media Analysis and Race

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;

IP= Instructor Permission required

Tracie Rubeck

A wide variety of disciplines--including sociology, cultural studies, communication studies, history, and critical race theory--offer us overlapping and sometimes competing approaches to understanding race and racism in contemporary American life. The primary goal of this course is to provide an introduction to those theoretical approaches from across these disciplinary boundaries that, when taken together, allow us to explore the complex role of the news media in contemporary racial politics. However, in order to practice both using and critiquing these theoretical approaches, we will be conducting an ongoing comparative analysis of the news coverage of a few recent and memorable news media events that involve African-Americans, beginning with the confirmation hearings of Clarence Thomas to the U.S. Supreme Court and ending with Hurricane Katrina. Together, we will build comparative case studies of the coverage of these events in different news outlets--mainstream newspapers, the black press, the cable punditry circuit, and partisan talk

radio.MCP,PRJ,PRS,REA,WRI

MW 10:30AM-11:50AM

FPH 102

HACU-0176-1

Mysteries of Petersburg: The Novel, Slums and Modernity

Polina Barskova

Building on the works of F.M. Dostoevsky, this course uses the lower depths of Petersburg as a symptomatic locus that may serve as a prism through which this city was read and written. Besides Dostoevsky we will consider the authors who influenced him (Sue and Dickens) and were influenced by him (Bely and Vaginov). In order to make students' techniques of walking through the literary city more attuned to the problems and strategies of the urban modernity, this course supplies an introductory critical reader that includes works by Bakhtin, Benjamin, De Certeau. One of the central goals of this course is to help students to better understand the anatomy of Russian literary metropolis at its historical, architectural, social and legendary levels.MCP, PRCS, REA, WRI

TTH 02:30PM-03:20PM

FPH 107

HACU-0195-1

Everyday Nightmares of Latin American Urban Culture

Norman Holland

Globalization is reconfiguring urban culture. Planet of slums is how Mike Davis titles this new urban landscape. Given the mass migrations from the countryside to metropolitan centers, Latin America has not escaped this phenomenon. Beginning with Bunuel's classic film of Mexican slum-dwellers, Los olvidados, this course explores the reconfiguration of space and the body throughout the continent. We will focus on recent novels and films that allow the extraordinary nature of the everyday to surface. Constituted by a massive influx of information, of images, of messages, the everyday runs head into an inverse flow constituted by the evacuation from the body of all life and desire. What is more vulnerable, more easy to torture than the reality of the body? And yet what is more resistant? wonders Henri Lefebvre. Novels such as Hour of the Star, Tropical Night Falling, The Fourth World, Rosario Tijeras, and films such as Cronos, Amores Perros, Machuca, Rodrigo D: No Future, City of God, will structure our conversations. Screenings will take place during class period; plan to stay past our allotted time.

MW 04:00PM-05:20PM

EDH 2

HACU-0204-1 **PR IP**

Special Topics in Architecture: Zero Impact House

Blake Williams

In this Five College design studio we will explore the relationship between the architectural use of space, green building technology and the imagination. In the place called home, this condition presents problematics and opportunities for new ways of thinking about the integration of systems not previously identified with dwellings. We will spend time collecting information on relevant and possible ecological systems plus ideas by conceptual artists that focus on the binary subject/viewer. An evaluation of these parameters will open a new context for design. The goal of this exercise is to challenge our assumptions regarding the spatial/formal, material/tectonic and cultural/social organization of the house for green living, rather than blindly attach various energy-saving devices that disregard human perception and habitation. Questions we will consider include: What is the relationship between our bodies and the space called home? In what ways can we reprogram these spaces to be inhabited visually and physically as we integrate the green into architecture? Is a new

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metaphysics of green building/dwelling/thinking on the horizon? There will be a lab fee for this course. Instructor permission is required.

MW 09:00AM-11:50AM

EDH 3

HACU-0206-1 **DR**

Modernism and Modernity

Karen Koehler

This course is an examination of the emergence, development, and dissolution of European modernist art, architecture and design. The course begins with the innovations and collisions of early twentieth century art, in response to the growth of modern urbanism, industrialist production, colonialist politics, and psychological experimentation, and ends with the cooptation of modernist radicalism in the wake of World War II. Distinctions between the terms modernist, modernity, threshold modernism, and the avant-garde will be explored as we unpack the complex equations between art, politics and social change in the first half of the twentieth century. Covering selected movements and groups (such as Expressionism, Cubism, Dadaism, Surrealism, the Bauhaus, Constructivism, etc.) this course will consider themes such as mechanical reproduction, nihilism, nationalism, consumerism, primitivism and difference as they are disclosed in the making and reception of modern art. Students will be responsible for presentations, papers, in-class writing assignments, and museum visits. This course satisfies Division I distribution requirements. MCP, PRJ, REA, WRI

TTH 02:00PM-03:20PM

FPH WLH

HACU-0207-1 **PR**

Collage History and Practice

Robert Seydel

Collage has been called the single most revolutionary formal innovation in artistic representation to occur in our century. In this class we will examine the history and practice of collage across disciplines, looking at literary, visual, and other forms of the medium, which may be defined more aptly as a type of mentality peculiarly suited to a century of dislocation and fragmentation. Our studies will include an examination of collage workings as a central aspect of Cubism, Futurism, Dada, and Surrealism, among other groupings of the early and later avant-garde, and will proceed through to the present, following W.S. Burroughs' cut-up methods and the California artists of assemblage (George Herms, Wallace Berman, Jess, and Bruce Conner) to the New York School of Correspondence and contemporary photographic and electronic versions of the spirit of collage. Readings in the poetry and poetics of the early avant-garde will include selections from Americans such as Gertrude Stein and Ezra Pound, as well as texts by such European figures as Kurt Schwitters and Tristan Tzara, among numerous others. Other primary texts will include writings by Walter Benjamin, Mary Ann Caws, and Marjorie Perloff. Students will be responsible for completing a number of collage-based assignments, the keeping of a journal/work, and a research paper. Prerequisite courses include a 100-level course in media arts (Introduction to Media, 100-level art history or equivalent) that must be completed before registering for this course.

M 01:00PM-03:50PM

PFB CLASS

HACU-0208-1 **PR**

Introduction to Painting

Karacabey Sinanoglu

This course introduces students to the basic language, conventions and material concerns of representational painting. The emphasis, through weekly painting assignments and frequent slide lectures, is on drawing, accurate color mixing, and attention to surface. In the out-of-class assignments, personal approaches to specific problems are encouraged. We work with oil paint. Problems include still life, self-portraits, and a copy problem. Students need not have any experience with paint, but the course demands a real commitment in time and materials. We meet six hours a week and a minimum of six hours is required for outside work. This course is required for those arts concentrators wishing to do advanced work in painting. Prerequisite: A college level Drawing I, IA's Foundation in Drawing and Visual Media or HACU's Landscape: Words and Pictures, completed or concurrent.

MW 09:00AM-11:50AM

ARB STUDIO 2

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

Introduction to Video Production

Penny Lane

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IP= Instructor Permission required

This course is an introductory video production course. Students will engage in a series of exercises in video that build off of one another to culminate in an independent final project. Skills in camera, lighting, sound recording, editing and DVD authoring will be primary. 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 arts (Introduction to Media Arts, Introduction to Media Production, Introduction to Digital Photography & New Media, or equivalent).

W 02:30PM-05:20PM LIB B3
T 07:00PM-09:00PM ASH 112

HACU-0210-1 IP

Film Workshop I

Abraham Ravett

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

TH 09:00AM-11:50AM PFB CLASS
TH 07:00PM-09:00PM 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).

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

HACU-0215-1

Modern Dance III

Cathy Nicoli

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

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

HACU-0220-1 DR

Guitar Ensemble

Thomas Randall

This performance class will provide an opportunity for guitarists to create and perform music together in ensembles ranging from four to fourteen. We will develop repertoire from diverse musical styles such as classical, jazz, folk, blues, and others. Students will compose and arrange music for guitar; all students will perform in an end-of-the-

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semester concert. This is a primarily acoustic (unamplified) ensemble with potential for occasional use of electric guitar. Each student must own an acoustic guitar; all students will have occasional responsibilities as percussionists. The course is open to two or three bass players/electric bassists who will be selected by audition. Requirements for this course include a solid foundation of guitar skills (knowledge of chords and barre chords, scales/fingerboard study, basic reading and music theory). Members of the class will be selected via audition at the first meeting; please come prepared to play a piece of your choice. This course satisfies the Division I distribution requirement. EXP, PRJ

T 06:30PM-09:30PM

MDB 102

HACU-0221-1

Faulkner and Morrison: Fictions of Identity, Family, and History

L. Brown Kennedy

Our purpose in this class will not be narrowly comparative but rather to read intensively and extensively in each of these master practitioners of the modern novel, thinking particularly about how they each frame issues of personal identity, think about family, history and memory, and confront the American twentieth century dilemma of the color line. This course is suitable for second year and beyond students.

TTH 10:30AM-11:50AM

FPH 102

HACU-0223-1 DR

Music and Ritual

Jayendran Pillay

Human beings are creative creatures of ritual. Why do we repeat actions, and why are they often inscribed with sound? This course examines the interconnections between music and ritual, exploring how human identity is represented. We will consider for example, music at a baseball game, music as therapy among Navajos and the Sioux Nation, music as offering to the Hindu gods and goddesses, music (and silence) as Zen Buddhist meditative activity, and music in trance and other altered states, including orchestral, jazz, rock, ragga, punk, and heavy metal performance. An introductory course in literary theory, cultural studies, anthropology, sociology, psychology, or music is recommended. This course satisfies the Division I distribution requirement. MCP, PRS, REA, WRI

TTH 12:30PM-01:50PM

MDB RECITAL

HACU-0224-1

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

Christopher Tinson

Countee Cullen's poem, *Heritage* reveals Africa's special, if tenuous, place in the formation of African Diasporic self and group identity. To some, Africa is considered the ancestral homeland of humanity. For other African Descendants around the world, Africa has historically been viewed as a point of origin and possible place of refuge from the racial and class oppression experienced in the West. Still, for some, Africa was/is considered distant and irrelevant. Using an interdisciplinary framework, including history, literature and music, this course will introduce students to the various and differing attitudes African Descendants have held towards Africa beginning at the turn of the 20th century. Recognizing the value of viewing Black history through a diasporic lens, this course will familiarize students with internationalist outlooks such as Pan-Africanism and Black internationalism that emerge throughout the African Diaspora, while interrogating the meaning of these concepts, where they originate and their contemporary relevance.

MW 04:00PM-05:20PM

FPH 107

HACU-0225-1

Southern History and Literature

L. Brown Kennedy, Susan Tracy

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

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IP= Instructor Permission required

HACU-0235-1 **DR****The Politics of the Second World War: An Introduction**

Christopher Vials

Though the Second World War is easily the most visible war of the 20th century to most Americans, its real, global political impact remains invisible in contemporary, U.S. representations of the conflict. The war was not just a struggle between nations, but a struggle between right and left, colonizer and colonized, rich and poor, older and emergent gender identities, and more. One of the more general shifts wrought by the war is the way people across the world began to imagine the relationship between nationhood and belonging, necessitating a new definition of the people in countries around the globe. We will approach this topic through an interdisciplinary range of texts. A disproportionate amount of our time will be spent discussing the U.S. context, but we will likely read Soviet, British, Indian, Chinese, Japanese, and German primary and secondary sources as well. We will also devote several weeks to the politics of fascism. We will devote special attention to the ways in which the official rhetoric and political struggles of the era shaped later discussions of multiculturalism and the politics of inclusion within the U.S. This course satisfies the Division I distribution requirement.

MCP, REA, WRI

MW 02:30PM-03:50PM

FPH 108

M 07:00PM-09:00PM

FPH 108

HACU/SS-0236-1

Bodies and Souls in History

Jutta Sperling

In the wake of Foucault's path-breaking studies, many cultural historians of Europe have placed the analysis of bodily practices and surrounding discourses at the center of their research. Critical assessments of the invention of categories like identity, self, and subjectivity as modern forms of interiority have followed. In this course, we will discuss some of Foucault's work and his feminist and post-colonial critics on the intersection of bodies and souls, and trace the historical development of the modern subject and its agency that we seem to be so loath to give up. Particular importance will be placed on the experience of colonialism and imperialism in couching the gendered and racialized identities of modernity that are grounded in desire. Topics for the historical case studies might include: the Portuguese discovery of feiticaria (idol worship) in sixteenth-century Africa and its metamorphosis into the Freudian fetish; medieval mysticism as an expansion of interiority (spirituality) oriented around food practices and the redefinition of Christian body metaphors; the rediscovery of the clitoris in sixteenth-century Europe and its designation as the site of lesbian sex.

MW 10:30AM-11:50AM

ASH 221

HACU-0237-1 **DR****Contemporary World Cinemas**

Matthew Schmidt

Contemporary World Cinemas surveys the richness and diversity of contemporary world cinemas from the early 1990s to the present, including films from Europe, China, Hong Kong, Australia, South America, and India. We will focus on traditions and innovations in the dramatic feature film, examining different cinematic styles, authorship, genre conventions, and politics of representation as they have developed in different parts of the globe. Students will be introduced to the concepts of world cinema and national cinemas, the role of the individual director as auteur, and the historical, political and cultural contexts of contemporary world cinema. Essays on film history and theory, national and cultural frameworks, and critical analyses of films will supplement our own reading of selected works of world cinema. Requirements: Three analytical essays; oral presentation; regular attendance and participation. This course satisfies the Division I distribution requirement. PRS, WRI

W 01:00PM-03:50PM

EDH 4

M 12:30PM-02:20PM

ASH 112

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

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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-0240-1 **DR**

World Music Toolkit: Theory and Practice

Jayendran Pillay

This course explores the theoretical concepts and practical applications of various music cultures for the purpose of developing a vocabulary for composition and performance. Specifically, we will study particular rhythms and ragas from South and North India, spoken Indian rhythmic syllables (sollukattu), spoken French rhythms, timbral expressions in Japanese gagaku performance, hocketing techniques in East and West African drumming, and textures of steel band music from the Caribbean, among others. The class will also present their works-in-progress in an end-of-term concert. This course satisfies Division I distribution requirement. MCP, EXP

MW 10:30AM-11:50AM

MDB RECITAL

HACU-0241-1 **PR**

Advanced Drawing

Judith Mann

The primary focus of this advanced studio course will be the consideration of personal narrative. Using varied materials, students will work from observation and imagination, and produce a body of related works, which may be ultimately considered as an unbound book. Gauguin's NOA NOA will serve as a model for combining text and imagery, historical and contemporary sources, and a highly articulated vision of a particular response to time, place, and culture. Weekly assignments and critiques will provide a set of problems to address, and equal attention will be paid to material and conceptual forms. Prerequisites: Enrollment in this course will be strictly limited to upper level Div II and III students with formal training in art history, drawing and at least one of the following: printmaking, photography or painting.

M 01:00PM-04:50PM

ARB STUDIO 1

HACU-0242-1

Myth and Myth Theory

Alan Hodder

In the fourth century BCE, Plato already anticipated the popular derogatory conception of myth as an imaginative fabrication--pseudos, a lie. Throughout Western history, however, and particularly since the rise of Romanticism, thinkers from various disciplines have viewed the stories of antiquity in more constructive terms. What is myth: deliberate falsehood or a veiled truth? Is it a term applicable to or recognizable in Non-Western cultures also? What is the relationship between myth and history, myth and literature, myth and ideology? These are some of the questions this course is designed to address. Its purpose is to introduce students to three rich bodies of mythology --classical Greek, Norse, and Hindu--and to investigate an array of theoretical approaches to the study of myth, from the fields of anthropology, sociology, the history of religions, philosophy, psychology, and literary theory. Theorists to be considered include: Frazer, Durkheim, Malinowski, Levi-Strauss, Freud, Jung, Campbell, Eliade, Langer, Frye, Doniger, and Barthes.

TTH 12:30PM-01:50PM

FPH 105

HACU-0242-2 **IP**

Myth and Myth Theory

Alan Hodder

In the fourth century BCE, Plato already anticipated the popular derogatory conception of myth as an imaginative fabrication--pseudos, a lie. Throughout Western history, however, and particularly since the rise of Romanticism, thinkers from various disciplines have viewed the stories of antiquity in more constructive terms. What is myth: deliberate falsehood or a veiled truth? Is it a term applicable to or recognizable in Non-Western cultures also? What is the relationship between myth and history, myth and literature, myth and ideology? These are some of the

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MW 01:00PM-02:20PM

EDH 1

HACU-0244-1

Yoga Traditions: Philosophy, Practice, and Narrative

Steven Heim

This course engages the philosophies and practices of yogins from ancient South Asian to modern global forms. Yoga entails training in postural, respiratory, and contemplative techniques for wellbeing. Yogic techniques are central to religions of ancient South Asian origin, wherein yoga is the often chosen means to such varied goals as knowing the true self, meeting god, making good karma, experiencing nirvana, and curing ailments. We will examine the roots of yogic practice in Vedic ritual and wisdom texts from three millennia past, and in the Mahabharata, the epic history of the ancient world. Then to texts of Buddhist, Jain, and Hindu yoga lineages, and the subsequent highly pluralistic world of yoga, including Patanjali, Hatha yoga, tantra, wrestling, ayurvedic doctoring, chanting, sitting in the hot sun with a firepot balanced on top of the head, low impact exercise, and stress management.

TTH 02:00PM-03:20PM

FPH 101

HACU-0248-1

Russian Eccentrics: Texts and Contexts

Polina Barskova

For an outsider, guided and misguided by the formula of the mysterious Russian soul, Russian culture has always been a realm of boundless exotic possibility. Within Russian culture, however, merciless battles have long raged for normalization and the establishment of a canon. This conflicted process has populated the marginal Russian cultural space with the outcasts of all sorts, including aesthetic provocateurs, political rebels, social utopians. This course looks at both the Russian theory and practice of aesthetic otherness as we consider works by prose writers Gogol and Nabokov, by poets Kuzmin, Maiakovskii, and Tsvetaeva, and by filmmakers Kozintev, Eisenstein and Paradjanov. Our protagonists -- who saw themselves as eccentrics and were seen in equal measures of awe and animosity by others -- should help us define what it means to be different within a discourse and a culture.

MW 04:00PM-05:20PM

FPH 102

HACU-0249-1 **DR**

Mapping Jewish American Generations

Donald Weber

This course sets canonical Jewish American literature and culture in creative dialogue with contemporary Jewish American writers and filmmakers, exploring how the major authors of the early twentieth century (Abraham Cahan, Anzia Yezierska, and Henry Roth) continue to influence (inspire?) a rising generation of artists (Allegra Goodman, Gary Shteyngart, and David Bezmozgis, among them). The key mediating figure in this generational dialogue is Philip Roth, whose work we will examine as well. Among the topics to be explored are: immigrant writing then and now; the uses of nostalgia; genealogies of Jewish stand up comedy; the emergence--and meaning--of hipster Judaism and its forms of expression i.e., websites and magazines). There will be occasional screenings on Tuesday evenings. This course satisfies the Division I distribution requirement. REA. WRI.

MW 04:00PM-05:20PM

EDH 5

HACU-0252-1 **PR**

Dance Composition II: Moving Memoirs: Composing Yourself With Choreography

Cathy Nicoli

The goal of this course is to enlighten the primary role personal experience takes in the making of one's aesthetic and creative processes. Dance composition will be explored through the lens of personal history. Students will be urged to research their past -- to uncover their own shrouded stories and those of their ancestors. Culture, more specifically the embodiment of, will be explored through the study of the individual. Particular attention will be given to era, location and resources -- the time, space and energy of everyday life. The class will accumulate, through a series of studies, into a final showing of complete dances. Prerequisite: One previous dance composition course.

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HACU-0254-1 **PR IP****Still Photography II: The Meaning of Color**

Jean Casbarian

This course is designed to reinforce photographic concepts and techniques while expanding your visual vocabulary to include contemporary color principles and aesthetic. Our investigations will include camera formats and functions, how film reacts to light and records color, color theory and traditional color darkroom processes with some emphasis on archival digital printing. Through a series of assignments, as well as a final portfolio project, students will develop a heightened, personal sense towards color. Students are expected to participate in readings and research, slide lectures and critiques. This class will emphasize the inherent qualities of the medium as a way to make informed decisions about the processes we choose in our artistic practice. A \$50 lab fee is charged for this course. Students must provide their own cameras, paper and film. Prerequisites: A Photo I class is required and Photo II preferred. Instructor Permission required.

T 12:30PM-03:20PM

PFB CLASS

HACU-0255-1 **PR****Video II: Mapping Time: Histories and Practices of Film/Video Installation**

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. Emphasis is also put on class discussions of assigned readings and content of lectures. Students will be expected to present one final installation of their own. Throughout the semester hands on workshops will be organized outside of class when needed. Prerequisite: Minimum of one Film or Video course.

T 09:00AM-11:50AM

LIB B3

HACU-0257-1 **PR****The Sixties: Intersections of Movement and Popular Culture**

Tracie Rubeck

This course focuses on the history of three key social Movements of the 1960s: The Civil Rights/Black Power Movement, the Anti-War Movement, and the Women's Liberation Movement. However, that history is explored through close inspection of various media of the 1960s, including the press, popular music, popular film, television, and self-generated texts from the Movement culture. Through this window into the media of the 1960s, students are encouraged to consider the complex relationships between 1. The media and American social life, 2. The media and self, and 3. Mainstream and alternative media. Prerequisite: previous course in media analysis or cultural studies.

M 02:30PM-05:20PM

FPH 102

T 07:00PM-10:00PM

FPH 103

HACU-0258-1

Colonialism and the Visual Arts

Sura Levine

Designed as a seminar for Division II students in art history, cultural studies and/or studio arts, this course will explore aspects of the visual and cultural representations of colonialism and expansionism in the arts of western Europe and the United States. Topics will include: Napoleon's Egyptian Campaign of 1798-1799; 19th-century travel literature; Japonisme and the introduction of a Japanese esthetic into western art; manifest destiny in the U. S. and the changing image of the Native American; propaganda imagery of colonialism; the gendering of expansionist imagery; primitivism in modern art; cinematic and popular culture representations of Africa and the Middle East. Throughout, our goal will be to trace the ways that, over the past two centuries, Western cultures have represented themselves in depicting their colonial

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others. To receive an evaluation, students must do the assigned readings, attend film screenings and special lectures, complete written assignments, and a class presentation. Background in art history is essential.

T 12:30PM-03:20PM

ASH 112

HACU-0259-1

Between Levinas and Derrida

John Drabinski

The figure and motif of the Other has dominated much of the past half-century of philosophy, literary theory, and cultural studies. In this context, the works of Emmanuel Levinas and Jacques Derrida are decisive. With the publication of Levinas' *Totality and Infinity* (1961), 'the Other' as figure, trope, and concrete actor contests the West's obsession with objectivity through the enactment of the ethical relation. Derrida's first, long essay on Levinas 'Violence and Metaphysics' (1964) immediately rethinks the language of Otherness, raising crucial questions about the limits of Levinas' discourse. Thus begins a long conversation between Levinas and Derrida, one that engages an enormous number of questions central to postmodernity: economy of the sign, ethics of the Other, friendship, politics of peace, deconstruction and/as justice, the human-animal distinction, and, ultimately, the question of cosmopolitanism. This course will follow this conversation through both close textual reading and critical examination of the moral, aesthetic, and political implications of those readings. To this latter end, the course will give a bit of attention to the work of Maurice Blanchot, J-F Lyotard, Luce Irigaray, and Hélène Cixous.

MW 10:30AM-11:50AM

FPH 105

HACU-0265-1

PR

Tonal Music Theory II

Martin Ehrlich

This class will continue the work done in Tonal Theory I. We will be studying part writing and voice leading, as well as continuing the process of understanding and using basic chromatic harmony. Within this study, we will begin to look at large scale forms and structures. Some composition assignments will be included along the way as we assimilate new theoretical knowledge. Topics and repertoire for study are drawn from European classical traditions as well as jazz, popular, and non-western musics. We will continue to use *Theory for Today's Musician* by Ralph Turek as a basic text. Each student will also do a research paper, encompassing an analysis of a composition of an artist of their choice, and an historical and cultural overview of the composer's work. Prerequisite: Tonal Theory One or equivalent.

MW 01:00PM-02:20PM

MDB CLASS

HACU-0267-1

DR

Ancient Epic

Robert Meagher

The aim of this course will be the comparative study of four ancient epics from India, Greece, Israel, and Ireland. The core readings will comprise: the Ramayana, the Odyssey, the David Story, and the Tain. Each text will be considered both in its own historical and cultural context and in the larger shared context of bronze age epic, myth, and literature. This course satisfies the Division I distribution requirement. MCP, PRJ, REA, WRI

TTH 10:30AM-11:50AM

FPH 101

HACU-0269-1

The Japanese Cinema

Abraham Ravett

I think that to find what is real one must look very closely at one's world, to search for those things which contribute to this reality which one feels under the surface. These are few and one uses them to create. These are the core around which the world moves, the axis around which it turns... To be an artist means to search for, find, and look at these things; to be an artist means never to avert one's eyes. --Akira Kurosawa I want to portray a man's character by eliminating all the dramatic devices. I want to make people feel what life is like without delineating all the dramatic ups and downs. --Yasujiro Ozu My films do not treat sensational events or, for that matter, contain much drama. Depicted are images of everyday Japan and the daily lives of its people. --Sumiko Haneda This course will involve a detailed study of the Japanese cinema. It will highlight works in the dramatic narrative, documentary and experimental traditions. The films screened will use the past to explore the meaning of the present, examine the relationships within families, investigate formal issues in cinematic construction and attempt to articulate broader social issues the Japanese society.

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;

IP= Instructor Permission required

Class will meet once a week for two hours and fifty minutes plus additional time for second screenings. Enrollment is limited to 25 students with no prerequisites. Participants will be asked to complete a series of papers plus a final project based on class discussions, film screenings, and assigned readings. A \$10 lab fee will be utilized to help defray the cost of film rentals

F 09:00AM-11:50AM

PFB CLASS

HACU-0272-1

Music Journalism for Radio

Rebecca Miller

In this course, we will learn the basics of producing music for public radio. We'll first learn the basics of radio journalism with reference to music, including reporting, recording, scriptwriting, production, and the effective use of ambient sound. Students will then use the medium of radio to present an array of music related pieces, including short features, album reviews, concerts presentations, and longer documentaries in a style consistent with public radio. Students will gain a working knowledge of computer sound software and sound editing techniques. Weekly reading assignments will help us think critically about issues of representation, cultural appropriation, and music ownership; listening assignments will draw from the wide range of music programming heard on public radio today. Students can borrow mini-disc recorders and other equipment from Media Services; they should, however, be prepared for some additional course expenses, up to about \$40.

T 12:30PM-03:20PM

LIB B3

HACU-0273-1

Islamic Civilization: History, Religion, People

Uwe Vagelpohl

One term is hardly enough time to cover the countless manifestations of Islam as a religion and the rich history of the Islamic world in its entirety. Instead, the course will concentrate on key stages, starting with the emergence of Islam and the religious and political conflicts affecting the development of the nascent religion. Subsequently, we will look at major episodes of medieval Islamic history such as the crusades in the twelfth century and their historical background, the Mongol conquests of the thirteenth century and its consequences and the rise of the Ottomans and the capture of Byzantium roughly two hundred years later. On the basis of our exploration of medieval history, we then try to tackle aspects of modern Islamic history such as colonialism and the rise of Islamist or fundamentalist ideologies. Along the way, we will discuss central tenets and institutions of Islam and their development. Throughout, we will have to deal with some basic issues of historiography and the study of religion: how much do we know about early Islam and how reliable are our sources? What is Orientalism and how does it influence Western narratives of Islamic history? And, finally, are non-Muslim outsiders able to study and understand Islam in the first place?

TTH 02:00PM-03:20PM

FPH 102

HACU/SS-0275-1

DR

Encounters With The Past: Readings in European History

James Wald

What can the hopes and fears of a given society tell us about it and ourselves? Did the gravest sins in old Europe involve food, money, or sex? Among the hallmarks of modernity were the rise of new social formations (classes) and the commercialization of daily activities and relations. Did traditional institutions and belief systems hamper or facilitate the changes? What roles did religious and national contexts play? Did the increase in the sheer number of things change the way people thought? What changes did the family and private life undergo? At the heart of the course is the concept of culture as a process through which individuals and groups struggle to shape and make sense of their social institutions and daily lives. A core course in history, the social sciences, and cultural studies. Background in European history recommended. This course satisfies Division I distribution requirements. PRS, REA, WRI

TTH 09:00AM-10:20AM

FPH 107

HACU/IA-0278-1

DR

IP

Screenwriting

Michael Elyanow

This 200-level course is open to advanced students currently working on projects and/or less advanced students seeking to develop basic understandings and skills in screenwriting. Students are expected to work on writing exercises,

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IP= Instructor Permission required

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

TH 12:30PM-03:20PM FPH 103

HACU-0279-1

The Cultured Camera

Sandra Matthews

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

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

HACU/SS-0281-1

Genealogies of Torture and Terror

Kara Lynch, Margaret Cerullo

This is an advanced interdisciplinary theory/practice seminar that will provide ways of interpreting the proliferation of state violence in our daily lives. It will do so by considering how representation is inextricable from the operations of both terror and torture. We will range over different historical contexts, always keeping systems of power as a referent. Some themes we will consider: policing the Black body; torture and counter-insurgency; public and private responses to torture and images of torture; exemplary violence; sexualization and gendering of state violence; technologies of terror; normalization of torture (and terror); resisting state violence. The course will correspond with a lecture/screening series on the same subject. Students will develop their critical skills in reading theoretical and historical texts as well as image-based materials. Students will have the option to produce image based final projects and outside supplementary workshops and screenings will be provided as necessary.

TH 07:00PM-10:00PM FPH 107

HACU-0282-1

Middlemarch and Victorian Culture

Lise Sanders, Jeffrey Wallen

This seminar will explore interdisciplinary approaches to Victorian literature and culture. A primary text for the course will be George Eliot's Middlemarch, published in eight parts between 1871 and 1872. This novel, called by Virginia Woolf one of the few English novels written for grown-up people and viewed by many as a masterpiece of nineteenth-century realism, treats a range of subjects including Victorian science and medicine, intellectual ambition and failure, politics and social change, and women's independence. We will use Middlemarch as the point of departure for exploring several strands of Victorian discourses on these topics, and we'll also read the novel in conjunction with other literary works (by writers such as Trollope, Henry James, and Zola) that take different approaches to exploring questions about a woman's choices and their consequences; Italy and artistic consciousness; and realism and moral seriousness. Writing assignments will include short essays and a longer independent project.

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

HACU-0283-1 **PR**

On Time and Being

Christoph Cox

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IP= Instructor Permission required

What is being? What is time? And what is the relationship between the two? This course will explore these questions via the close examination of a range of philosophical texts. Our aim will be primarily to understand these difficult texts and to compare and contrast different ontological conceptions. We will pay some attention to classic writings on time by Parmenides, Heraclitus, Augustine, and others; but the course will focus on texts by 19th and 20th century European thinkers such as Nietzsche, Kierkegaard, Freud, Bergson, Husserl, Heidegger, and Deleuze. Many of these texts are tremendously dense and difficult. Hence, the course is for students who have done previous work in philosophy and, preferably, in philosophical metaphysics.

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

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

HACU-0287-1 **IP**

Performance and Directing for Film, Video and Installation

Baba Hillman

This is a production/theory course for video and film students interested in developing and strengthening the element of performance in their work. How do we find a physical performance language and a camera language that expand upon one another in a way that liberates the imagination? This course will explore performance and directing in their most diverse possibilities, in a context specific to film and videomakers. The class will concentrate on the development of individual approaches to directing, performance, text, sound and image. We will explore the ways in which ideas of artifice, naturalism, theatricality and anti-theatricality function within scripted and unscripted fiction and non-fiction works. We will discuss visual and verbal gesture, variations of approach with actors and non-actors, camera movement, and the structuring of performance in short and long form single-channel and installation works. We will study works by Catherine Breillat, Apichatpong Weerasethakul, Carrie Mae Weems, Jennifer Reeves, Jan Svankmajer, Wong Kar Wai, Anna Deavere Smith, and Ximena Cuevas among others. Instructor permission required.

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

HACU/SS-0288-1

The Era of European Supremacy: Research Seminar in 19th Century Europe

James Wald

The long 19th century, stretching roughly from the French Revolution to the outbreak of the First World War, was one of drama and contradictions. Europe was rocked by revolutions, and yet it attained unprecedented prosperity and secured its hold over colonial empires. New categories and loyalties arose: the nation began to supplant the dynasty, and ties between individuals were increasingly based on market relations rather than traditional obligation. Capitalists and socialists alike declared their faith in the power of industry, science, and progress. It was in every sense the century of both Darwin and Marx. Intended in particular for Division II students who need to produce a longer paper for their portfolios or who are exploring possible topics for Division III. It is, however, open to all students, for whom it can provide a foundational knowledge of modern Europe.

M 02:30PM-05:20PM FPH 101

HACU-0293-1 **IP**

Sites and Citations of Memory

Karen Koehler, Mary Russo

Where is memory located? In the physical space of the ruin or the memorial? In the imagined identities of the nation, community, or the self? In texts? In the biological evidence of the body or the metaphysical space of the soul?

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IP= Instructor Permission required

Can memories travel, migrate, take root? Do memories transform, translate, expire? Do we leave traces, or do we invent them? When is it better to forget? How does material culture (books, recordings, photographs, film etc.) contribute to competing memories across cultures? This proseminar is intended to enable students to research and develop an independent project and to collaboratively workshop that project from a multi-disciplinary point of view. An emphasis will be placed on developing skills in critical reading and writing, scholarly research, and methodological awareness. This course is open, by permission of instructor only, to Division III and second year Division II students, particularly those who were part of the memory cluster of courses in the Fall of 2006.

TH 06:00PM-09:00PM

FPH ELH

HACU/IA-0294-1

PR

Embodied Imagination

Daphne Lowell

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

MW 04:00PM-05:20PM

MDB MAIN

HACU-0296-1

PR

Arts Concentrators Div II Seminar: An Exploration of the Relationship Between Form, Content, and Meaning in Artistic Work

Susan Landau

This class will be structured around a series of assignments designed to be adaptable to each student's particular artistic concerns and interests. The objective of the course is to create an environment where students can address questions related to their own Division II concentration, while being challenged to step outside of their current path of inquiry so that they can return to it with fresh artistic perspectives. In class critiques of students' artistic work and discussions centered around artists' presentations and theoretical readings we will continually readdress the primary relationship between the formal and the conceptual in artwork across disciplines. Some of the authors we will be reading include Barthes, Bergson, Deleuze, and Foucault. Students will also be given the chance to develop their ability to write and speak clearly about their own artwork. This course is also an ideal setting for students to experiment with working in unfamiliar media. There will be a course lab fee of \$35.00 to cover expenses. Prerequisite: Division II Arts Concentrator.

W 01:00PM-05:00PM

ARB STUDIO 2

HACU/IA-0297-1

PR

Performing the Image: Performance in the Visual Arts and the Visual in the Performing Arts

Susan Landau

With the advent of conceptual, video, installation, and performance art, performative practices have become widely used by visual artists. Simultaneously, in the avant-garde theater the visual has become primary in the work of more and more theater-makers. In this course, we will explore the use of performance in visual based work from historical, theoretical, and practical perspectives. Throughout the course, we will address the problems of working with performance in relation to issues of temporality and spatiality, work that utilizes multiple media, art that creates sensorial experiences that transcend the purely visual, and performance as both product and process. These topics will be addressed through presentations of artists and their work, readings and class discussions. However, at the center the curriculum will be students' involvement in the making and presenting of their own performative artwork. In most cases students will NOT be required to perform their own work. Prerequisite: Open to Division II and III students. Division I students must obtain instructor permission. This course is designed for students with some background in a visual art (this includes photography, film, and new media) and/or a performing art.

TTH 12:30PM-03:20PM

ARB STUDIO 1

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IP= Instructor Permission required

HACU-0298-1

Reclaiming the Aesthetic in Latin(a) America

Norman Holland, Monique Roelofs

In the aftermath of government-sponsored violence and the advent of consumer culture in Latin America, the assumptions, which made literature and literary values the key signifiers of identity and possibility, have come under scrutiny. The decentering of literature and power reopened the question of the aesthetization of politics, which postulates the indispensable role of literary knowledge in the administration of good government. Consumer culture made visible the growing proletariat and urban popular classes. Not only is Latin America facing new modes of cultural consumption but also an increased access to the means of cultural production by subaltern classes and groups. This course introduces students to recent writings on the aesthetic by Latin American and Latina/o theorists that revivify questions about language, experience, embodiment, politics, social movements, criticism and evaluation. Stories, films, videos, music, and other cultural artifacts will supplement the readings.

TTH 02:00PM-03:20PM

FPH 108

HACU-0299-1

PR

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

Simin Farkhondeh

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

W 09:00AM-11:50AM

PFB CLASS

HACU-0303-1

IP

Concentrators Seminar in Studio Architecture and Design

Ray Mann

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 workshop advanced individual projects in a collaborative studio setting. The 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, using a variety of media and methods. Several group readings and studio exercises will be assigned, in addition to individualized guidance. Students must have an individual project ready or in progress at the start of term. Permission of Instructor required.

TH 09:00AM-11:50AM

EDH 3

HACU-0305-1

PR

Advanced Painting: Familiar Distance: Painting Approaches to Interiors and Landscapes

Karacabey Sinanoglu

This oil painting course will pursue the role of color, scale, mark-making, and format as they impact our spatial imaginings and our understanding of pictorial structure. Working with a large format painting of an interior space and several small format paintings of exterior spaces, we will explore specificity of depicted light as a function of color, value, and surface location and how these inform our sense of place and proximity. Students will complete weekly on-site

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IP= Instructor Permission required

paintings as well as generate a body of work outside of class. The group will meet for an additional two hours every other week in the evening to discuss readings and for critiques. A museum visit will be scheduled for mid-semester. This course is intended for second year Div. II and Div. III art concentrators. Prerequisites: Painting I, Drawing I and II, and Painting II or equivalent, or Instructor Permission.

W 01:00PM-04:50PM

ARB STUDIO 1

HACU-0306-1 **PR**

Comparative Orientalisms: Afro/Arab/Asian Connections

Karen Cardozo

In this course we will go beyond the White/other dichotomy to examine the complex interactions between various minority groups. Edward Said's seminal concept of Orientalism will provide the conceptual rubric that organizes our comparative and historical approach to the study of people of African, Middle Eastern and Asian descent in the Americas, their relative positions within the larger racial formation, and their creative and political responses to cultural circumstances. Feminist critiques of Said's paradigm will help us analyze the gendered nature of orientalism, while other studies will illuminate the counter-discourse of Occidentalism and the ways in which Orientalist stereotypes may be deployed or resisted by various ethnic communities. Throughout, we will investigate the ways that global capitalism creates racialized and gendered labor segments that foster a politics of divide and conquer. However, in so doing we will also uncover legacies of pan-ethnic solidarity and imaginative visions of alternative forms of social organization. Prerequisite: This course is meant for upper Division II and Division III students.

W 01:00PM-03:50PM

FPH 101

HACU-0307-1

Love and Death in Ancient Literature

Robert Meagher

Ultimately, love alone, as Dante concludes, may move the sun and the stars. To the mortal eye, however, Death looms as large as Love; and both pervade the literature—epic, lyric, dramatic, philosophical, and religious—of the ancient world, from the North Aegean to South Asia. The core readings will comprise: the Epic of Gilgamesh, the Song of Songs, the poems of Sappho, the Alcestis of Euripides, Plato's Symposium, the Gospel According to John, and selected Tamil poems of love and war. While the aim of the course is comparative, each text will be considered as well in its own cultural and historical context.

MW 10:30AM-11:50AM

FPH 107

HACU-0308-1 **PR**

Creative Music Workshop

Margo Edwards

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

W 01:00PM-03:50PM

MDB RECITAL

HACU-0318-1 **IP**

Modern Dance VI

Cathy Nicoli

This course offers advanced study of modern dance techniques. Central topics include: refining Kinesthetic perception, developing efficient alignment, increasing strength and flexibility, broadening the range of movement qualities, exploring new vocabularies and phrasing styles, and encouraging individual investigation and embodiment of movement material. Instructor permission required.

MW 01:00PM-02:20PM

MDB MAIN

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IP= Instructor Permission required

HACU-0329-1

Identity Beyond Identity Politics

Monique Roelofs

How can we understand the importance of identity politics and what are its limitations? What grounds do philosophy, literary theory and the arts provide for thinking identity and imagining beyond it? What do conceptions of sex-specific, racialized, non-teleological processes of becoming imply for the question of subjectivity? How important is the idea of identity to the life of categories such as race, gender, class, ethnicity, sexuality, age, the nation, and culture within and outside the arts? What ideas about reading, subjectivity, community and action are at stake? We will study literature, films, images, and writings by theorists such as Benjamin, Adorno, Kristeva, Irigaray, Braidotti, Lugones, Alcoff, Agamben. Coursework will form a basis for advanced Division II and III projects.

M 02:30PM-05:20PM

EDH 4

HACU-0331-1 **PR**

Computer Music II

Daniel Warner

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

TH 12:30PM-03:20PM

LIB B3

HACU-0335-1 **PR**

Mass Culture Seminar

Lise Sanders

This course is designed as a seminar in mass culture & media/cultural studies, and is appropriate for advanced Division II and Division III students. Topics to be addressed include historical efforts to theorize mass culture, the relationship between the mass and the popular, and questions of value, ideology, cultural production, representation and consumption. Readings will be drawn from the work of Adorno & Horkheimer, Benjamin, Kracauer, Macdonald, Althusser, de Certeau, and Hall, as well as recent critical writings in media and cultural studies. The course will be structured as a workshop for students to develop and revise portions of Division III projects or independent work to be included in the Division II portfolio, and will incorporate peer review sessions and oral presentations. At least one previous course in media or cultural studies is strongly recommended.

W 02:30PM-05:20PM

FPH ELH

HACU-0399-1 **IP**

Film/Photography/Video Studies Seminar

Kara Lynch, Robert Seydel

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

W 02:30PM-05:20PM

PFB CLASS

HACU-1IND-1

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

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IP= Instructor Permission required

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.

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HACU-3IND-1

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

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IP= Instructor Permission required

INTERDISCIPLINARY ARTS (IA)

IA/LS-0101-1

Elementary Spanish I

Nubia Gonzalez

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

MW 04:00PM-06:30PM

FPH 108

IA/LS-0102-1

PR

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. This class and all subsequent LS courses are taught entirely in Spanish. Attention is given to building accuracy with grammatical structures introduced in LS 101. More sophisticated grammar structures, such as the imperative and subjunctive moods are introduced. All four skill areas (speaking, listening, reading, and writing) are practiced through activities that are based on real-life situations, the course textbook, Plazas, and the students' experiences. This is an oral-based class: Classroom attendance and participation count for 50 percent of the requirement for credit. PRS, PRJ, MCP

MW 01:00PM-03:30PM

EDH 5

IA/HACU/WP-0103-1

Introduction to Writing

Deborah Gorlin

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

TTH 10:30AM-11:50AM

GRN WRC

IA/HACU/WP-0103-2

Introduction to Writing

Deborah Gorlin

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

TTH 02:00PM-03:20PM

EDH 2

IA/LS-0112-1

PR

Elementary Chinese II

Wanwan Wang, Kay Johnson

Elementary Chinese II: This course covers the second semester of beginning Chinese (LS/IA 111). It will be taught by Professor Huimin Wu, a visiting professor of Chinese from the Hampshire College China Exchange program. The course will continue to use the Integrated Chinese textbook series. The class will cover speaking, reading, and writing Chinese characters. Required books are: Integrated Chinese Textbook Level 1, Part 2; Integrated Chinese Workbook Level 1, Part 2; Integrated Chinese Character Workbook, Level 1, Part 2. The class will meet three times a week (Monday,

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;

IP= Instructor Permission required

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. Students who complete this class will be able to continue studying Chinese at the intermediate level at any of the other Five Colleges. Prerequisite for this class is one semester of college level Chinese or the equivalent.

MTWTHF 05:00PM-05:50PM

FPH 105

IA/LS-0124-1 **PR**

American Sign Language, Level II

Ruth Moore

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

TTH 12:30PM-01:50PM

FPH 107

IA-0147-1

Literary Journalism

Constance Kelly

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

TTH 02:00PM-03:20PM

EDH 1

IA/HACU-0152-1

Dance as an Art Form

Rebecca Nordstrom

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

MW 10:30AM-12:30PM

MDB MAIN

IA-0155-1

Writing Fiction About Families

Nathalie Arnold

The tension between what families 'should' and what they can 'actually' be is a central feature in fiction about family; the mechanics of expectation, disappointment, comfort, love, fear, and multifarious experiences that can characterize real family life is part of what makes stories about family so compelling. Through close readings and the critique of contemporary feature films in which 'the family' is central, as well as reflexive work in which students examine their own ideas about 'family,' we will write about some of the relationships and experiences that most intimately contribute to a person's identity and world-view. In addition to in-class exercises, including the construction of 'real' and 'fictional' kinship charts, students will produce 4 short pieces of fiction that examine familial situations from the perspectives of the different participants (for example, child, parent, grandparent, foster sibling). One of these will be revised and polished after small group workshops. This course satisfies Division I distribution requirements. EXP, PRJ, PRS, REA, WRI.

TTH 12:30PM-01:50PM

EDH 4

IA-0157-1

Teaching Art to Children

Jana Silver

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This course will explore methods of teaching art to children in grades K-12. In this class, students will plan lessons, units of study and hands-on activities. We will discuss contemporary issues within the field of Art Education and explore theoretical and practical approaches relevant to the teaching of visual art. Working in groups and individually, students will apply creative and critical thinking to explore structured as well as experimental approaches to teaching art. EXP, MCP, PRS, PRJ, REA, WRI.

TTH 10:30AM-11:50AM LCD 113

IA-0159-1

Sequential Imagery I

Thomas Haxo

This course provides initial preparation for work in the arts and other fields where visual ideas are presented sequentially. Sequential skills will be built through a compounding series of assignments that utilize drawing and digital three dimensional animation. 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 broad range of issues concerning sequential drawing will be discussed through group critiques and discussions. EXP PRJ PRS

TTH 09:30AM-11:50AM ARB STUDIO 2

IA-0160-1

Drawing Foundation

Scott Reeds

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

M 01:00PM-03:20PM ARB STUDIO 2

T 09:30AM-11:50AM ARB STUDIO 1

IA-0161-1

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

Jill Lewis

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

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

IA-0175-1

Collaboration and Problem Solving: challenges in theatre design

Peter Kallok

Working in conjunction with IA 176, Take the Show on the Road, this course aims to examine the challenges of designing a theatre production. Our main focus will be to design and execute the set, costumes, sound, and properties for a Theatre for Young Audience touring production of THE GIRL WHO FELL THROUGH A HOLE IN HER SWEATER by Naomi Wallace. Working with the input of the students and the instructor of IA 176, Take the Show on the Road, and

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with the input of potential young audience members, we will create and complete a traveling design package. Issues such as portability, sustainability, and production values will be explored and solved. A particular influence on the visual style of the production will be the work of Eric Carle. We hope to respect and consider the intellect and creative spirit of the intended audience, as well as, the ethnic, gender, and socio-economic diversity of the audience. Following the opening of the TYA production, we will review the successes and failures of our design and process. For a concluding project and with acquired knowledge and experience, the students will form teams and produce a full design package for a production of their choice: theatre, dance, and music? This design package might include costume renderings, a set model, a sound design, and a properties design as/if called for in the production. Students with little or no design experience are welcome. REA, EXP, PRS, PRJ

MWF 10:30AM-11:50AM

EDH 19

IA-0176-1

Take the Show on the Road

Natalie Sowell

What does it take to produce, book and tour a TYA (theatre for young audiences) production? This class will learn by doing using the model constructed by the founding members of Seedling Productions to produce and tour *The Girl Who Fell Through a Hole in Her Sweater* by Naomi Wallace in association with the Eric Carle Museum. Hampshire Theatre Seedling Productions seeks to further the mission of Hampshire College by staging high-quality theatre for young audiences, which expands the imagination, challenges the intellect, and respects the diverse experiences of children. Through collaboration, educational experimentation and innovative exploration of the creative process, we produce performances and workshops, which stimulate participants to broaden their perceptions of childhood and their understanding of our global community. Students will research touring practices (including marketing, booking, education components, and managing) of national and local TYA companies then serve as producers, actors, publicity directors, company manager, designers, properties manager, education directors, stage managers, build and run crew, and creative drama workshop leaders for Seedling Productions. Rehearsals, production meetings, creative drama workshop planning, as well as set, costume and props construction will be followed by three weekends of performances at the Eric Carle Museum and several performances at area schools. Learning goals: EXP, MCP, PRJ, PRS, REA, WRI.

MWF 10:30AM-11:50AM

EDH 104

IA/LM-0177-1

3D Design and Model-making

Robert Cann

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

TTH 10:30AM-11:50AM

LCD SHOP

IA-0184-1

Ideas in Sculpture and Design: Theory and Practice

Nathaniel Cohen

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

W 01:00PM-03:20PM

ASH 112

F 01:00PM-03:20PM

ARB STUDIO 1

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IA/LM-0197-1

Kinetic and Animated Objects

Donna Cohn

In this course, students will learn about and create objects with kinetic function. We will investigate ideas originating within the traditions of Da Vinci, Renaissance invention, and modern to contemporary art. Technical instruction will include a review of simple machines, mechanical and thermodynamic principles, and training on selected metalworking machinery. This course will consist of 3 or 4 assigned projects, and a final independent project. In addition, students will be required to research and present the work of a contemporary kinetic artist or designer; presentations will be the week after Spring break. EXP, PRS, PRJ.

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

IA/LS-0201-1 DR PR

Intermediate Spanish I

Cecilia Candia

This course is the first semester of second-year Spanish. Students enrolled in this course should have taken LS 102 or its equivalent. This course is designed to reinforce grammatical structures introduced in first-year Spanish through activities that practice all four skills: speaking, listening, reading, and writing. Classroom activities and topics are connected to the culture and literature of the Spanish-speaking world as well as students' own experiences. Emphasis is placed on accuracy in speaking and writing in Spanish. Attendance and classroom participation count for 50 percent of the requirement for credit. This course satisfies Division I distribution requirements. PRS, PRJ, MCP

TTH 12:30PM-03:20PM FPH 104

IA/LS-0202-1 DR PR

Intermediate Spanish II

Daniel Cuenca

This course is the second semester of second-year Spanish. Students enrolled should have taken LS 201 or the equivalent. This course will solidify grammatical structures of Spanish through activities that practice all four skill areas: speaking, listening, reading, and writing. Authentic materials that focus on the culture and literature of the Spanish-speaking world will be used. As in LS 201, focus will be placed on accuracy in speaking and writing in Spanish. Attendance and classroom participation count for 50 percent of the requirement for credit. This course satisfies Division I distribution requirements. PRS, PRJ, MCP

TTH 12:30PM-03:20PM FPH 106

IA-0206-1

Writing a Child's Voice for Theatre: Plays for Early Childhood

Natalie Sowell, Ellen Donkin

This course is designed to explore the nuances of writing TYA (theatre for young audiences) plays for preschoolers through kindergarteners (ages 3-6). We will begin by researching early childhood development and dramatic play theories and practices in order to write plays respectful of this underserved and often underestimated audience. Several TYA plays for preschoolers including the work of the Paper Bag Players and Aurand Harris, and several well-known adaptations of children's books will be examined. As we explore each of these plays we will be looking at structure, content, and form, as well as use of rhythm, music, puppetry, movement/dance, and audience participation. Next we will adapt children's literature to play script format. Finally we will move into writing original work and crafting corresponding creative drama workshops to add depth to the theatre experience. Observation of and interaction with children at local schools and childcare centers will inform and serve as inspiration for the creative process. We will conclude the semester with dramatic readings of our plays for preschool and kindergarten audiences.

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

IA-0207-1 DR

Modern Eastern European Theatre

Davor Diklich

In the Twentieth century Eastern Europe provided one of the most innovating and vibrant periods in the history of world theatre. Through lectures, and student research and presentations, the course will look into theaters of

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Russia/Soviet Union, Poland, East Germany, Czechoslovakia, Hungary, Romania, Bulgaria and Yugoslavia. In these countries live and work some of the most influential theoreticians and/or practitioners of the modern theatre. Just to mention a few: Stanislavsky, Meyerhold, Tairov, Vaghtangov, Brecht, Kantor, Grotowski, Svoboda, etc. The students will explore this crucial period in theatre history in order to better understand the theatre of today. This course satisfies Division I distribution requirements. EXP,PRJ,PRS,WRI.

MW 10:30AM-11:50AM

EDH 1

IA-0216-1 **DR**

Word Play

William Kramer, Ellen Donkin

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

MW 02:30PM-04:00PM

FPH WLH

IA-0217-1 **DR**

American Voices, American Lives

Michael Lesy

The ability to authentically reproduce the inner and outer lives of real people and to deploy those people as characters in nonfiction narratives is a skill that all literary journalists must master. This course--devoted to the reading and writing of portrait/biographies--is intended to develop that skill in writers who intend to tell true stories about living people and the worlds they inhabit. An understanding of history and literature, psychology and anthropology, a mastery of prose that is both evocative and analytic, and an ability to build narratives that are both sure and supple--all will be the goals of this course. Books to be read will include: Vivian Gornick's *The Romance of American Communism*, Gary Wills, *Reagan's America/Innocent at Home*, and Jon Krakauer's *Into the Wild*. Students will be asked to write short portrait/biographies of friends, relatives, acquaintances, and strangers. They will then be asked to extend those portraits into longer, more insightful, and analytic biographies. Weekly writing exercises and well-read class participation will be required. Please note: This will be a difficult and demanding course. To find suitable interview subjects will require initiative and perseverance; to hear and understand their life stories will require equal measures of warmth and skepticism, empathy, and disbelief; to place their stories in context will require fact checking and research. To be able to tell their stories will require an additional constellation of skills. This is not a course for timid people or for people easily discouraged. This course satisfies Division I distribution requirements. EXP, PRJ, PRS, REA, MCP

MW 09:00AM-10:20AM

FPH 108

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

T 05:00PM-07:20PM

ARB STUDIO 1

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IA-0229-1 **DR****Object and Environment**

Gregory Kline

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

TTH 01:00PM-03:20PM

ARB SCULPT

IA-0232-1

IP**Acting & Directing Studio**

Davor Diklich

The course combines acting and directing in order to familiarize students with both creative processes and to facilitate the collaborative work of these inseparable trades. The work in the course follows the steps of creating a performance from a chosen script and its analysis, through auditions and the rehearsal process, to the final presentation. Each step of the process is practiced from both the actors' and directors' point of view. The analytical thinking will be developed through discussions of presented works. Practical work will be related to the theory of both acting and directing. Final paper is an analytical overview of both practical and theoretical work covered in class. This studio course is based (as is theatre itself) on collaborative work requiring the full involvement and participation of each student, therefore attendance is crucial and tardiness is very much discouraged. Enrollment in the course is by instructor's permission only.

TTH 09:00AM-11:50AM

EDH 19

IA-0236-1

DR**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: The Art of Fact, by Kevein Kramer and Ben Yagoda, Let us Now Praise Famous Men, by James Agee and Waler Evans, Dispatches, by Michael Herr and Awakenings, by Oliver Sacks. Students will be asked to write short, nonfiction narratives that 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 field work will demand initiative, patience, and curiosity. An ability to meet weekly deadlines as well as well-prepared class participation will be required. This course satisfies Division I distribution requirements. EXP, MCP, PRJ, PRS, REA.

TTH 09:00AM-10:20AM

FPH 101

IA/LM-0237-1

Appropriate Design in the Developing World

Donna Cohn

This course will look at the issues involved with design and fabrication in situations where there are limited resources. Students will engage in the hands-on study and design of technologies considered appropriate for less developed economies. Topics will include water quality, human powered cargo transportation, energy production, food storage and preparation, and wheelchair technologies. We will consider factors that make for successful adoption and widespread use of appropriate technologies.

MW 10:30AM-11:50AM

LCD 113

IA-0238-1

DR**Performance and Poetry: A Workshop**

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IP= Instructor Permission required

Thomas Jones

From recital to slam, coffeehouse to studio, the performance of poetry is for one writer a necessary evil and for another the whole point. This course is designed to appeal to both. It's not a how-to course, not an acting seminar, but a creative writing workshop with the additional requirement of performing your poems for class and for an end-of-semester show. Performance figures in this course not only as an end result of writing, but as a way to think about writing; indeed, as the act of writing itself. Starting with the crafting of poetry on the page will spark a semester-long debate about the inherently oral purpose of poetry and serve the podium as we learn some basic strategies for the reading. Next we will turn to Oral Interpretation of Literature with loyalty to the text fundamental, the adaptation to stage of poems not by you will prompt your close inspection of other poets? craft choices while sharpening interpretive skills. The difference between Oral Interpretation and Slam poetry is that the latter involves writers performing their own work usually written specifically for their performance of it. The cults of Slam poetry, Fusion poetry, and Poetic Songwriters will become our focus at the end of the semester, calling for redefinition of poetry as a genre. Students are required to submit poems for two writing workshops as well as one performance workshop. Some experience writing poetry is preferred. Though memorization is required, previous experience with performance is not. During the last week, a portfolio of 5 substantially revised poems (at least one of which must be two pages) will be due and students will perform their best works as a show. This course satisfies Division I distribution requirements. EXP, PRS, WRI

T 05:30PM-08:30PM

EDH 4

IA/LM-0240-1

Social Entrepreneurship

Colin Twitchell

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

TTH 02:00PM-03:20PM

LCD 113

IA/LM-0243-1 DR

Circuit Bending

Peter Edwards

Circuit bending is the art of modifying pre-existing circuitry in order to expand functionality and uncover new and often bizarre capabilities. During the semester we will be exploring this art form through hands on workshops and exercises. The main focus will be on audio effects and applications. Each student will be expected to build a series of working pieces with attention given to functionality as well as interface design and structural integrity. Prior experience with electronics is not necessary, but is certainly helpful. Most important are enthusiasm, creativity and a willingness to experiment. Each student will be supplied with a course kit. This will include all the necessary tools as well as a variety of common and useful electrical components. This course satisfies Division I distribution requirements. EXP, PRJ, PRS. Lab fee: \$80

M 01:00PM-04:30PM

IA/SS-0253-1

Disturbing Desire: Proust, Woolf & Lucan

Jill Lewis, Annie Rogers

In this course we will read writers who disturb experiences of memory, perception, the body and desire itself, rupturing a familiar, stable 'reality,' and offering instead the elusive workings of the unconscious. The fiction of Proust and Woolf uniquely leaves a trace of this process of disturbance, a rich vein of language in which each maps and remaps

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IP= Instructor Permission required

the shifting shoreline of consciousness and desire - processes that change engagement with the world. Their work interrogates the routines and habits that disallow ambivalence and fluidity. Each explores spaces from which change can emerge, as the closure of social conventions and habits of gender become productively disturbed and critically remapped. In Lacan's work, we will explore desire as founded in radical loss and lack, the chaining of signifiers in language as key to the way the unconscious reveals itself, and creativity as a particular response to desire. Students should anticipate a challenging reading process. After engaging with the texts and responding to the art of Proust and Woolf through discussion and short papers, each student will undertake a creative project of their own and write about their process of creativity. Readings will include Woolf's short fiction, "Mrs. Dalloway," "To the Lighthouse" and "On being Ill;" readings from Proust's "Swann's Way," "In the shadow of Young Girls in Flower" and "Time Regained" (using new Penguin edition translations); and texts such as Elizabeth Wright "Postfeminism and Lacan," and Moustafa Safouan's "Four lessons of Psychoanalysis" as well as selected readings from Lacan's work.

TTH 09:00AM-10:20AM FPH 108
TTH 09:00AM-10:20AM FPH 106

IA-0258-1

Who's Telling this Story: Point of View for Fiction-Writers

Nathalie Arnold

Understanding the limits, possibilities, and the complexity of point of view is an essential step towards producing sound fiction. This reading and workshop course will introduce members to the capacities, drawbacks, and attractions of various kinds of literary point of view. Through focused writing exercises, intensive reading of contemporary U.S. and international fiction told in different modes of point of view, members will acquire a facility for discussing the construction of fictional work as well as practical experience in actively deploying specific points of view. Most importantly, members will refine their ability to read as writers, mining published work for technical insights and guidance. Students will produce one long piece of fiction (10-20 p) for peer critique and submit a revision as well as a critical essay about point of view at the end of the semester. Students must come to the first class meeting with a 2-page writing sample.

W 06:30PM-09:20PM EDH 5

IA-0272-1

IP

Fiction Writing Workshop

Benjamin James

We will read two peer stories and one published story per week, devoting our attention to issues of structure and character, as well as to the role of ideas in the process of conceiving and making works of fiction. Students are advised to begin a draft of a story during January. Please bring three polished pages of fiction writing to the first class (excerpts from work previously submitted in other classes are fine).

W 02:30PM-05:20PM EDH 3

IA/HACU-0278-1

DR

IP

Screenwriting

Michael Elyanow

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

TH 12:30PM-03:20PM FPH 103

IA-0293-1

IP

Design Response

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IP= Instructor Permission required

William Kramer

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

TTH 02:00PM-03:20PM

EDH 3

IA/HACU-0294-1

PR

Embodied Imagination

Daphne Lowell

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

MW 04:00PM-05:20PM

MDB MAIN

IA/HACU-0297-1

PR

Performing the Image: Performance in the Visual Arts and the Visual in the Performing Arts

Susan Landau

With the advent of conceptual, video, installation, and performance art, performative practices have become widely used by visual artists. Simultaneously, in the avant-garde theater the visual has become primary in the work of more and more theater-makers. In this course, we will explore the use of performance in visual based work from historical, theoretical, and practical perspectives. Throughout the course, we will address the problems of working with performance in relation to issues of temporality and spatiality, work that utilizes multiple media, art that creates sensorial experiences that transcend the purely visual, and performance as both product and process. These topics will be addressed through presentations of artists and their work, readings and class discussions. However, at the center the curriculum will be students' involvement in the making and presenting of their own performative artwork. In most cases students will NOT be required to perform their own work. Prerequisite: Open to Division II and III students. Division I students must obtain instructor permission. This course is designed for students with some background in a visual art (this includes photography, film, and new media) and or a performing art.

TTH 12:30PM-03:30PM

ARB STUDIO 1

IA-0330-1

PR

Advanced Sculpture: Emphasis on the Figure

Thomas Haxo

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

TTH 01:00PM-03:20PM

ARB STUDIO 2

IA-0399-1

IP

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;

IP= Instructor Permission required

Advanced Seminar in Writing

Lynne Hanley, Paul Jenkins

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

T 12:30PM-03:02PM

LIB KIVA

IA-1IND-1

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

IA-2IND-1

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

IA-3IND-1

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

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IP= Instructor Permission required

LEMELSON PROGRAM (LM)

LM-0143-1 **CCR**

Women's Fabrication Skills

Line Bruntse

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

M 07:00PM-09:30PM

LCD SHOP

LM/IA-0177-1

3D Design and Model-making

Robert Cann

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

TTH 10:30AM-11:50AM

LCD SHOP

LM/IA-0197-1

Kinetic and Animated Objects

Donna Cohn

In this course, students will learn about and create objects with kinetic function. We will investigate ideas originating within the traditions of Da Vinci, Renaissance invention, and modern to contemporary art. Technical instruction will include a review of simple machines, mechanical and thermodynamic principles, and training on selected metalworking machinery. This course will consist of 3 or 4 assigned projects, and a final independent project. In addition, students will be required to research and present the work of a contemporary kinetic artist or designer; presentations will be the week after Spring break. EXP, PRS, PRJ

TTH 02:00PM-03:20PM

LCD SHOP

LM/IA-0237-1

Appropriate Design in the Developing World

Donna Cohn

This course will look at the issues involved with design and fabrication in situations where there are limited resources. Students will engage in the hands-on study and design of technologies considered appropriate for less developed economies. Topics will include water quality, human powered cargo transportation, energy production, food storage and preparation, and wheelchair technologies. We will consider factors that make for successful adoption and widespread use of appropriate technologies.

MW 10:30AM-11:50AM

LCD 113

LM/IA-0240-1

Social Entrepreneurship

Colin Twitchell

This course will give participants an introduction to social entrepreneurship and be focused on enterprise creation. Through readings and case studies the course will start by exploring what social entrepreneurship is and the impact that it has on society. From this exploration we will go on to investigate how social enterprises are created and the types of organizational structures that constitute them, such as non profit, green business, non profit - profit hybrids, etc.

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With this background knowledge, participants in the course will create their own social enterprise concept plan. Participants in this course will be expected to actively research relevant social entrepreneurial material and share it with others in the course. The latter part of the course will largely be devoted to the creation of a social enterprise concept plan. Guest speakers through out the course will help participants gain deeper insights into the meaning and practice of social entrepreneurship. Art and disability will be prominent perspectives through which the course will view social entrepreneurship. Key questions the course will consider are: What is social Entrepreneurship? What role does social entrepreneurship play in our society? What are the types of social enterprise structures? How does one go about creating a social enterprise?

TTH 02:00PM-03:20PM

LCD 113

LM/IA-0243-1 **DR**

Circuit Bending

Peter Edwards

Circuit bending is the art of modifying pre-existing circuitry in order to expand functionality and uncover new and often bizarre capabilities. During the semester we will be exploring this art form through hands on workshops and exercises. The main focus will be on audio effects and applications. Each student will be expected to build a series of working pieces with attention given to functionality as well as interface design and structural integrity. Prior experience with electronics is not necessary, but is certainly helpful. Most important are enthusiasm, creativity and a willingness to experiment. Each student will be supplied with a course kit. This will include all the necessary tools as well as a variety of common and useful electrical components. This course satisfies Division I distribution requirements. EXP, PRJ, PRS. Lab fee: \$80

M 01:00PM-04:30PM

LANGUAGE STUDIES (LS)

LS/IA-0101-1

Elementary Spanish I

Nubia Gonzalez, Caroline Gear

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

MW 04:00PM-06:30PM

FPH 108

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

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. This class and all subsequent LS courses are taught entirely in Spanish. Attention is given to building accuracy with grammatical structures introduced in LS 101. More sophisticated grammar structures, such as the imperative and subjunctive moods are introduced. All four skill areas (speaking, listening, reading, and writing) are practiced through activities that are based on real-life situations, the course textbook, Plazas, and the students' experiences. This is an oral-based class: Classroom attendance and participation count for 50 percent of the requirement for credit. PRS, PRJ, MCP

MW 01:00PM-03:30PM

EDH 5

LS/IA-0112-1 **PR**

Elementary Chinese II

Wanwan Wang, Kay Johnson

Elementary Chinese II: This course covers the second semester of beginning Chinese (LS/IA 111). It will be taught by Professor Huimin Wu, a visiting professor of Chinese from the Hampshire College China Exchange program.

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;

IP= Instructor Permission required

The course will continue to use the Integrated Chinese textbook series. The class will cover speaking, reading, and writing Chinese characters. Required books are: Integrated Chinese Textbook Level 1, Part 2; Integrated Chinese Workbook Level 1, Part 2; Integrated Chinese Character Workbook, Level 1, Part 2. The class will meet three times a week (Monday, Wednesday, Friday from 5:00-5:50) for one hour each session; there are also two one-hour drill sessions per week (Tuesday and Thursday 5:00-5:50) for a total of five class periods per week. Students who complete this class will be able to continue studying Chinese at the intermediate level at any of the other Five Colleges. Prerequisite for this class is one semester of college level Chinese or the equivalent.

MTWTHF 05:00PM-05:50PM

FPH 105

LS/IA-0124-1 **PR**

American Sign Language, Level II

Ruth Moore

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

TTH 12:30PM-01:50PM

FPH 107

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

Intermediate Spanish I

Cecilia Candia

This course is the first semester of second-year Spanish. Students enrolled in this course should have taken LS 102 or its equivalent. This course is designed to reinforce grammatical structures introduced in first-year Spanish through activities that practice all four skills: speaking, listening, reading, and writing. Classroom activities and topics are connected to the culture and literature of the Spanish-speaking world as well as students' own experiences. Emphasis is placed on accuracy in speaking and writing in Spanish. Attendance and classroom participation count for 50 percent of the requirement for credit. This course satisfies Division I distribution requirements. PRS, PRJ, MCP

TTH 12:30PM-03:20PM

FPH 104

LS/IA-0202-1 **DR PR**

Intermediate Spanish II

Daniel Cuenca

This course is the second semester of second-year Spanish. Students enrolled should have taken LS 201 or the equivalent. This course will solidify grammatical structures of Spanish through activities that practice all four skill areas: speaking, listening, reading, and writing. Authentic materials that focus on the culture and literature of the Spanish-speaking world will be used. As in LS 201, focus will be placed on accuracy in speaking and writing in Spanish. Attendance and classroom participation count for 50 percent of the requirement for credit. This course satisfies Division I distribution requirements. PRS, PRJ, MCP

TTH 12:30PM-03:20PM

FPH 106

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IP= Instructor Permission required

NATURAL SCIENCE (NS)

NS-0101-1

How Things Work

Herbert Bernstein

This course introduces students to college physics, projects, and science through study of ordinary objects. Principles flow from everyday applications in mechanics, electricity & magnetism, electronics and optics; eventually we may even make our own simple paper clip motors that run for hours on a single D battery. The mathematics level is algebra to pre-calculus. We also steadily build an individualized project, which may have been previously started in some other learning activity. This covers the five elements of a complete Natural Science experience including quantitative and verbal skills, the methods of scientific inquiry, and the importance of social context, all as applied to the topic of your own choice, thereby addressing crucial first-year program goals, possibly including the elusive QUA.

TTH 12:30PM-01:50PM

CSC 333

NS-0116-1

The Social Determinants of Health

Elizabeth Conlisk

Health varies with social class in all countries of the world, but why? Some of this disparity is clearly due to environmental factors that are associated with class, such as diet, sanitation and quality of health care. Are there also innate differences in disease susceptibility by factors that correlate with class, such as race and ethnicity? The biologic basis to race has long been discredited, but racial differences in health status are still often assumed to be genetic in origin. This course will use the primary literature to examine the environmental vs. genetic basis for group differences in such health outcomes as infant mortality, cervical cancer and obesity. We will also discuss the use of race in health research and the debate as to whether racial breakdowns help or hinder efforts to eliminate health disparities. Students will examine other health outcomes for their final papers and present their findings to the class. PRJ, QUA, REA, WRI

TTH 09:00AM-10:20AM

CSC 333

NS-0117-1

Probability

David Kelly

We'll ponder some of the questions about gambling that led to the invention of probability theory and probe contemporary state lotteries and the "Monte Hall" problem. We'll notice major differences between random walks in 1 or 2 dimensions and those in 3 space; and we'll be surprised by birthday coincidences, baseball statistics, intransitive dice, 3-cornered "duels" and the distribution of initial digits. We will find patterns, make predictions, simulate random phenomena, puzzle over paradoxes, and marvel at the fact that all of probability can be deduced from 3 simple axioms. Inevitably some applications of probability to statistics will happen, but the course's purpose is more playful than pragmatic. Pretty mathematics (including Pascal's triangle, fractals, and the Poisson distribution that applies to raindrops on roses and galaxies in space) pervades the course, and participants can look forward to plenty of problems, but there are no prerequisites beyond high-school algebra. Lots of help will be available, but those with serious cases of math anxiety should consult the instructor before registering. PRJ, QUA

MWF 02:30PM-03:50PM

CSC 2-OPEN

NS-0120-1

Healing: Western and Alternative Medicine

Christopher Jarvis, Helaine Selin

Health involves all aspects of our lives. The mind, body, spirit, and environment are all aspects that interact to influence a person's sense of well being. High-quality health care must support the whole person. There are many terms used to describe approaches that are not considered conventional Western medicine. Complementary and alternative medicine (CAM) is a group of diverse medical and health care systems, practices, and products that are not presently considered to be part of conventional medicine. While some scientific evidence exists regarding some CAM therapies, for many there are important unanswered questions that can be answered through well-designed scientific studies. Working individually and in small groups we will identify questions to pursue by reading and critiquing the primary scientific literature. The acceptance of these therapies is influenced by politics, history, personalities, and even their effectiveness.

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We will carefully evaluate some of these alternative therapies by examining the successes and failures. MCP, PRJ, PRS, QUA, REA, WRI

MWF 10:30AM-11:50AM

CSC 333

NS-0127-1

Women's Bodies Women's Lives: Biocultural Dialogues Of Women's Health In America

Pamela Stone

The main goal of this course is to examine the health issues/risks women face particularly in the United States. By examining the roles of medical research and the public health community in setting the health care agenda for women, students will gain a clearer understanding of the biology of life cycle changes, how health inequalities are generated and perpetuated, and how to think critically about their own health choices. From infancy to old age we will explore perceptions of wellness and illness across the female life span focusing on such areas as: growth and development, menstruation, contraception, pregnancy and birth, menopause, osteoporosis and heart disease (to name a few). We start with women's health in antiquity and move through to contemporary times, charting the major trends in patterns of disease and poor health. Throughout the semester we will look at women and health in an interdisciplinary perspective asking questions about how biology and culture interact and how does culture construct perceptions of health. We will examine the ways in which gender inequality is socially constructed, and the important role that social institutions, ideology, and cultural practices play in creating and perpetuating various forms of inequality, particularly in regards to health and wellness for women. We will also look at the diversity of the health care delivery across race and class, asking such questions as: How does poverty impact women's wellness, maternal and child morbidity and mortality, breast cancer rates, understanding of heart disease in women, the effects of obesity on incidences of diabetes, and osteoporosis as a disease. Given time constraints, we will not be able to study everything related to this topic. The goal is to use a series of case studies that will clarify the way to go about studying women's health. MCP, PRJ, QUA, REA, WRI

MW 09:00AM-10:20AM

CSC 3-OPEN

NS-0139-1

Plants and Human Health

Nancy Lowry

Plants and Human Health is a class which will study the medical uses of plants through time and across cultures. Many of these plants and their compounds are well known for their healing properties; for example, aspirin is a derivative of a plant chemical found in willow bark. The emphasis in the course will be to review current scientific studies which examine plant extracts and their chemical constituents for effectiveness in healing (and incidentally toxic) uses. Students will be expected to prepare and lead class discussions, write several short papers, argue a side in a semi-formal class debate on a controversial topic, and research and write a longer paper evaluating a medicinal herb of their choice. PRJ, PRS, REA, WRI

MW 09:00AM-10:20AM

CSC 333

NS-0157-1

Sustainable Water Resources

Diane Mas

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. REA, WRI, QUA, PRS, PRJ

TTH 08:00PM-09:30PM

CSC 333

NS-0163-1

Biomass Energy

Lawrence Winship

From fireplaces to woodstoves to industrial boilers, people have long used biomass as a source of heat. Now, we hear that biomass, in the form of corn or grass, may be the solution to the ?oil crisis.? In this small, research-based class

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IP= Instructor Permission required

we will investigate claims about biomass energy and biofuels. What are realistic yields and net energy conversion rates for woody plants, herbaceous perennials or oil crops? How can we convert plant-derived oils, cellulose and starch into usable, practical fuels? What are the environmental and social impacts of using farmland for fuel instead of food, or of converting potentially fragile ecosystems (deserts with irrigation or wetlands) to biomass production? What might be the appropriate mix of crops and technologies for a small community like Hampshire College? Each student will propose and carry out literature and laboratory research on their chosen topic. We will meet twice per week, once for critical examination of the literature and for planning and assessment and once for lab and fieldwork. PRJ, PRS, QUA, REA, WRI

WF 01:00PM-02:20PM

CSC 1-AGRI

F 02:30PM-04:30PM

CSC 1-AGRI

NS-0170-1

Kitchen Ecology

Jason Tor

In this course students will develop a working knowledge of microorganisms used in food and beverage fermentations through course discussions, readings from the primary literature and hands-on activities in the kitchen and laboratory. The objective is to gain an appreciation of the microbial activity and biochemical complexity of the fermentation processes; as well as allow students to become familiar with fermented food products, their quality and sensory attributes. This class will be held at the Hampshire College Farm Center, Thorpe House Kitchen. QUA, REA, WRI

MW 02:30PM-05:00PM

THH KITCHEN

NS-0181-1

Sustainable Technology

Frederick Wirth

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

MW 10:30AM-11:50AM

CSC 3-OPEN

NS-0198-1

Ever Since Darwin

Lynn Miller

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

TTH 10:30AM-11:50AM

CSC 2-OPEN

NS-0203-1

PR IP

Chemistry II

Dulasiri Amarasiwardena

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IP= Instructor Permission required

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

MWF 09:00AM-10:20AM CSC 121
M 01:30PM-04:30PM CSC 2-CHEM

NS-0205-1

Physics II

Frederick Wirth

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

TTH 10:30AM-11:50AM CSC 3-OPEN
TH 02:00PM-05:00PM CSC 3-OPEN

NS-0207-1

Ecology

Charlene D'Avanzo

This course is an introduction to the very different ways ecologists approach the study of natural systems. Topics covered include factors limiting populations of species, how plant and animal species interact, and ecosystem-scale studies such as nutrient cycles. A basic ecology text plus numerous classic papers will focus our lectures and discussions. Many classes will include application of ecology to environmental topics such as disturbances (fire, hurricanes), introduced species and species loss, and water pollution. In the laboratory section of this course, students will design and carry out several field-laboratory projects in, for example, a forested habitat (the Holyoke Range), a fire community, or agricultural systems. The course will emphasize cooperative groupwork and student presentations. Class will meet for one hour and twenty minutes twice a week plus an afternoon lab.

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

NS-0218-1

Plant Biology

Lawrence Winship

From tiny seeds plants grow to enormous size, capturing and transforming energy and nutrients, avoiding predation and disease, finding mates and adapting to environmental extremes. We share a common evolutionary and biochemical heritage with plants and are utterly dependent on plant growth for our survival. Our species have the same basic environmental problems to solve, yet plants stand upright with wood instead of bones, they move with water pressure instead of muscles and they feed with roots instead of teeth and stomach! In this course we will explore the structures, life histories, and chemical mechanisms that allow plants to grow and adapt to an incredible variety of habitats. Based upon field and lab observations, our work in this course will emphasize whole plant biology in ecological context. The main work for the course will be a series of field and lab investigations, including detailed research paper write-ups.

MW 10:30AM-11:50AM CSC 1-AGRI
M 01:30PM-04:30PM CSC 1-AGRI

NS-0221-1

Comparative Animal Physiology

Cynthia Gill

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IP= Instructor Permission required

This course will cover physiology of organ systems within animal phyla with special emphasis on physiological adaptations of organisms to their environment. We will cover osmoregulation, temperature regulation and neural, cardiovascular, respiratory, renal, digestive and endocrine function. A focus will be on cellular and molecular mechanisms common across systems and phyla. We'll also examine unique adaptations to extreme environments. Students will engage in class problems, dissections, discussion and lectures, and read text and primary science literature. Basic knowledge of and comfort with biology, chemistry and math is necessary. (Students interested in human physiology may want to take physiology next semester.)

TTH 10:30AM-11:50AM CSC 316
TH 02:00PM-04:00PM CSC 3-PHYS

NS/CS-0224-1

The Neuroscience of Personality

Jane Couperus, Cynthia Gill

Typically, the study of personality has been considered a subject limited to the realm of social psychologists. However, as technology and research in neuroscience improves, researchers are increasingly interested in topics such as personality. Within this field personality can be thought of as the neural and behavioral patterns that make an animal unique from its conspecific peers. Research in affective neuroscience, neuroendocrinology, and developmental cognitive neuroscience can now provide alternate perspectives that can increase our understanding of this complex topic. This course will look at personality from a neuroscientific perspective using research with animals, adults, and children. Students will read primary literature in the fields of neuroscience, neuroendocrinology, animal behavior/cognition, cognitive psychology, and developmental psychology. This is a course in the Culture, Brain and Development Program.

MW 10:30AM-11:50AM ASH 111

NS-0233-1

Nutritional Anthropology

Alan Goodman

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

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

NS-0236-1

Disease, Famine, & War

Ventura Perez

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

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

NS/CS/SS-0246-1

DR

Adolescent Development

Jane Couperus

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IP= Instructor Permission required

Adolescence is often thought of as a time of great change and upheaval as children navigate the transition into adulthood. Raging hormones, changing social expectations and relationships, and developing autonomy all contribute to this tumultuous time. This course will examine the biological, cognitive, and social changes that occur during adolescence to develop a better understanding of this unique period of development. Using psychological as well as neuroscience and social science literatures the course will examine adolescence through multiple perspective to develop a well rounded picture of this developmental period. Students will be asked to read primary literature in psychology and neuroscience as well as from other relevant fields such as anthropology and sociology. Requirements will include short papers throughout the semester as well as a major research project. This course satisfies Division I distribution requirements. PRJ, REA, WRI

MW 02:30PM-03:50PM ASH 111

NS-0255-1

Watershed Hydrology

Christina Cianfrani

This course will explore how water moves through the landscape and through streams and rivers. Students will explore topics in hydrology, freshwater ecology, and watershed management. Areas of focus will include hydrologic cycle/water budgets, watershed characteristics, aquatic ecosystems, and urban hydrology. In addition to gaining an understanding of hydrological processes, students will collect and analyze hydrologic data from a local watershed and develop a comprehensive watershed management plan.

M 05:30PM-08:30PM CSC 3-OPEN

NS-0261-1

PR

Calculus II

Kenneth Hoffman

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

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

NS-0262-1

Biochemistry

Jason Tor

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

TTH 02:00PM-03:20PM CSC 316

NS-0265-1

Statistics and Experimental Design

Elizabeth Conlisk, Fatemeh Gahi

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

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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-0294-1

Sustainable Agriculture and Organic Farming

Brian Schultz

This course is a broad introduction to the practices of sustainable agriculture and organic farming. It includes experience in the field combined with study of the underlying science and technology of several key agricultural topics, as well as some more economic/political aspects. We will focus on sustainable and/or organic methods that minimize the use of nonrenewable resources and the associated pros and cons. Coursework will include activities and assignments at the Hampshire College farm and nearby farms/groups, as well as short papers, problems, and options for independent work in particular areas. In class topics also include readings, discussions, and assignments aimed at understanding sustainable practices in general. For example, we will study problems with pest control and how to manage pests given their life cycles and ecology, basic aspects of soil and soil erosion, how animals fit in to sustainable schemes of production, winter greenhouses, maple sugaring, crop and farm diversification, the concerns about buying local vs. imported and/or organic food, labor and energy issues, and more.

TTH 02:00PM-03:20PM

CSC 1-ECOL

NS-0302-1

PR

Astrophysics of Stars and Galaxies

Salman Hameed

A calculus-based introduction to the properties, structure, formation and evolution of stars and galaxies. The laws of gravity, thermal physics, and atomic physics provide a basis for understanding observed properties of stars, interstellar gas and dust. We apply these concepts to develop an understanding of stellar atmospheres, interiors, and evolution, the interstellar medium, and the Milky Way and other galaxies. Prerequisites: 1 semester of college physics and calculus.

MW 02:30PM-03:50PM

CSC 333

NS-0310-1

Tropical Ecology

Brian Schultz

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

MW 02:30PM-03:50PM

CSC 1-ECOL

NS-0314-1

PR

Organic Chemistry II

Rayane Moreira

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

MWF 10:30AM-11:50AM

CSC 202

W 01:00PM-05:00PM

CSC 2-CHEM

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NS-0317-1

Modern Algebra

Kenneth Hoffman

The language and tools of modern algebra--groups, rings, fields, vector spaces, etc.--have evolved in the 160 years since the death of Galois and Abel to the point where they now pervade nearly all branches of mathematics, as well as other fields as diverse as quantum mechanics, crystallography, coding theory, and some branches of linguistics. We will spend roughly three-fourths of the course developing the basic concepts and theorems, and one-fourth on applications to other areas inside and outside of mathematics. The course will assume a fairly high level of mathematical sophistication. Those who have completed the Linear Algebra course or who have had a year of math above the level of introductory calculus should be adequately prepared; all others should check with the instructor. Regular substantial problem sets will be assigned and will constitute the heart of the course work

MWF 02:30PM-03:50PM

CSC 202

NS-0324-1

PR

Advanced Calculus

David Kelly

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

MWF 09:00AM-10:20AM

CSC 202

NS-0329-1

PR

Immunology

Christopher Jarvis

This course is designed as an introduction to the immune system. Our goal is to understand the basic elements of the immune system and the mechanisms by which these elements protect us from infectious agents, growth of tumors and other pathologic conditions. The overview design of the course will not preclude us from exploring a few areas in depth and students will also have an opportunity to dig deeply into an area of their choosing when writing papers and doing group presentations. We will stress the experimental basis of each concept we discuss. This will enable us to see how scientists analyze questions, design experiments and draw conclusions. This process will show us how fluid facts are and how they are being continuously modified. Primarily for this reason we stress understanding the process rather than memorizing the fact. The rapid pace of discovery makes the study of the immune system exciting and challenging. This course will provide you with enough background to pursue further study in this area.

MWF 09:00AM-10:20AM

CSC 2-OPEN

NS-0344-1

PR

Enzymes

Rayane Moreira

In this course we will explore the fundamentals of catalysis and how they manifest in enzymatic systems. We will use nature's simplest catalyst--the proton--to examine the physical principles of catalysis, followed by iron as a simple redox catalyst. These two models will be used to address the similarities and differences between homogeneous chemical catalysis and enzymes, including their substrate specificity, regio- and stereoselectivity, and enormous rate accelerations. After a unit on enzyme kinetics, we will proceed to examine some particularly important enzymes and enzymatic systems. We will start with some well-studied systems, such as the serine proteases, alcohol dehydrogenase, and cytochrome P450; and finally we will compare these with some enzymes and enzyme complexes of particular biological and environmental interest, such as Methane Monooxygenase, Rubisco, Photosystem II, Nitrogenase, and the cellulases. The laboratory in this course is optional and will involve the synthesis of small molecules mimicking enzyme active sites, exploration of their reactivity, and their development as green catalysts of organic reactions. The optional laboratory times are Tuesday

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from 9am til 1pm or Friday from 1pm til 5pm. Students can choose one laboratory time or the other. Prerequisite: Organic Chemistry I

TTH 05:00PM-06:30PM

CSC 121

NS-0363-1

IP

Biomass Energy

Lawrence Winship

From fireplaces to woodstoves to industrial boilers, people have long used biomass as a source of heat. Now, we hear that biomass, in the form of corn or grass, may be the solution to the 'oil crisis.' In this small, research-based class we will investigate claims about biomass energy and biofuels. What are realistic yields and net energy conversion rates for woody plants, herbaceous perennials or oil crops? How can we convert plant-derived oils, cellulose and starch into usable, practical fuels? What are the environmental and social impacts of using farmland for fuel instead of food, or of converting potentially fragile ecosystems (deserts with irrigation or wetlands) to biomass production? What might be the appropriate mix of crops and technologies for a small community like Hampshire College? Each student will propose and carry out literature and laboratory research on their chosen topic. We will meet twice per week, once for critical examination of the literature and for planning and assessment and once for lab and fieldwork.

WF 01:00PM-02:20PM

CSC 1-AGRI

F 02:30PM-04:30PM

CSC 1-AGRI

NS-0366-1

PR

Environmental Chemistry

Dulasiri Amarasiwardena

Chemistry plays a vital role in understanding pollution problems and our environment. This course will explore several current environmental topics with strong components in chemistry. We will put special emphasis on environmental concerns in the hydrosphere, soils, and atmosphere. Topics will include chemistry of natural waters, water pollution and wastewater treatment, toxic heavy metals and their complexation properties in soils, and inorganic and organic pollutants in the atmosphere. We will also examine energy use and their environmental consequences. Considerable time will be spent on learning environmental chemical analysis methods and instrumentation in environmental monitoring. These include inductively coupled plasma-mass spectrometry (ICP-MS) in trace metal analysis, infrared techniques in characterization of pollutants, chromatographic methods for separation and identification of contaminants. We will consider the principles behind the operation of these instruments as well. We will also look at sampling and preservation methods, sample preparation, elemental and speciation techniques used in environmental sample analysis. This class is particularly recommended for advanced Division II students with interests in environmental issues. We will do two discovery projects of local environmental interest. Some of these projects can be expanded into Division III projects. Class will run in seminar format. Participation in the class, satisfactory work on problem sets, oral presentations of topics of environmental interest, successful completion of laboratory/field work and project reports are required for evaluation. The final requirement is a written research report and presentation. Prerequisite: successful completion of Chemistry I or permission of the instructor. Enrollment is limited to 10 students.

WF 10:30AM-11:50AM

CSC 121

F 01:00PM-04:00PM

CSC 2-CHEM

NS-0398-1

Ever Since Darwin

Lynn Miller

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

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write three essays from the original literature, and to lead one seminar. During the seminar we will spend time thinking and working on the skills needed for successful college -level work: reading, study habits, seminar skills, and writing. Students enrolling at the 300 level are expected to complete all the usual requirements and to mentor at least one other first year student. You are expected to help them find and read the primary sources; help them edit their drafts, and share general advice on writing, conducting research, and time management in college.

TTH 10:30AM-11:50AM

CSC 2-OPEN

NS-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**

Intermediate Shotokan Karate

Marion Taylor

This course is for all white belts who have completed OPRA 101

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

OPRA-0104-1 **CCR IP**

Advanced Shotokan Karate

Marion Taylor

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

SU 08:30PM-10:00PM 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 explore the basics of hatha yoga practice; leaning asanas (traditional postures), pranayam (control of breath), deep relaxation and basic mediation 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 explore the basics of hatha yoga practice; leaning asanas (traditional postures), pranayam (control of breath), deep relaxation and basic mediation techniques. There will be some readings and discussion. This course is the same as OPRA 106.

W 11:30AM-01:00PM 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, and meditation techniques. There will be some readings and discussion. A higher level of commitment is expected from students at this level.

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

OPRA-0111-1 **CCR**

Michelle Marroquin

This Wednesday 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

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

W 01:00PM-02:30PM

RCC 21

OPRA-0115-1 CCR

Beginning Kyudo: Japanese Archery

Marion Taylor

Kyudo, the Way of the Bow, has been practiced in Japan for centuries. The form of the practice is considered a type of Ritsuzen or standing Zen. It is often practiced in monasteries as an active meditation 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 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 Reisha and demonstrations of synchronized shooting by groups of individuals. Prerequisite: OPRA 115

TTH 05:00PM-06:30PM

RCC 21

OPRA-0118-1 CCR

RAD Basic: Self Defense for Women

Troy Hill, Marion Taylor

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

TTH 01:00PM-03:00PM

RCC 21

OPRA-0120-1 CCR

T'ai Chi

Rob Zilin

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

M 06:15PM-08:15PM

RCC 21

OPRA-0123-1 CCR

Beginning Whitewater Kayaking

Michael Alderson

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

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Class will meet Wednesdays in the pool from 1:30-2:45pm from 1/321/07 until 5/2/07, in addition, Fridays on the river from 12:30-6:00pm from 3/30/07 to 5/4/07.

W 01:30PM-02:45PM	RCC POOL
F 12:30PM-06:00PM	RCC RIVER

OPRA-0124-1 **CCR** **IP**

Beginning Whitewater Kayaking

Glenna Alderson

No experience required except swimming ability. Learn the fundamentals of kayaking and basic whitewater skills including strokes, rescue maneuvering, eddy turns, ferrying, bracing, river reading, surfing, equipment, and the kayak roll. Class will meet Wednesdays in the pool from 2:45 - 4:00pm from 1/321/07 until 5/2/07, in addition, Fridays on the river from 12:30-6:00pm from 3/30/07 to 5/4/07.

W 02:45PM-04:00PM	RCC POOL
F 12:30PM-06:00PM	RCC RIVER

OPRA-0126-1 **CCR** **PR**

Beyond Beginning Whitewater Kayaking

Glenna Alderson

This class is designed for students who have had previous whitewater experience. Students will learn and perfect advanced whitewater techniques. Prerequisites include a kayak roll on moving water and solid class II skills. Class will meet Tuesdays in the pool from 1:30-3:00pm from 2/6/07 until 3/13/07. Then on the river from 12:30 -6:00pm from 3/27/07 - 5/1/07

T 01:30PM-03:00PM	RCC POOL
T 12:30PM-06:00PM	RCC RIVER

OPRA-0132-1 **CCR**

Outdoor Adventure Sampler

Karen Warren

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

TH 12:30PM-05:30PM	RCC FOYER
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OPRA-0141-1 **CCR**

Beginning Swimming

Glenna Alderson

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

TH 03:00PM-04:00PM	RCC POOL
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OPRA-0145-1 **CCR**

Lifeguard Training

Glenna Alderson

This course will prepare and qualify students to become a Red Cross certified lifeguard. Bearers of this card are eligible to obtain work at pools nationwide. Hampshire students successfully completing this course will be eligible for employment at the Robert Crown Center pool. To complete this course, students must practice and be tested on water entries and carries, swimming rescues, stroke work, and spinal management. Standard First Aid and Professional CPR will be included in the class format. Materials fee: \$85.00. An additional lab fee will be charged for non-Five College participants.

WTH 06:00PM-08:00PM	RCC POOL
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IP= Instructor Permission required

OPRA-0149-1 **CCR PR**
Openwater SCUBA Certification
Project Deep

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

M 06:00PM-09:00PM RCC POOL

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

This class begins after Spring Break. It is for students with little or no climbing experience. Students will learn basic safety techniques, rope work, knots, and climbing techniques. Enjoy the opportunity to exercise your body and mind using the indoor climbing wall and local climbing areas. The climbing wall will open at 3:30pm the first Thursday after January term ends which will be 2/1/07 until 3/13/07. All students interested in taking Beginning Climbing are encouraged to attend these sessions. Class meets on Thursdays from 3/29/07 until 5/3/07 12:30 - 6:00pm.

TH 03:30PM-05:30PM RCC GYM
TH 12:30PM-06:00PM RCC GYM

OPRA-0152-1 **CCR**
Top Rope Climbing
Robert Garmirian

This class begins after Spring Break. It is for students with little or no climbing experience. Students will learn basic safety techniques, rope work, knots, and climbing techniques. Enjoy the opportunity to exercise your body and mind using the indoor climbing wall and local climbing areas. The climbing wall will open at 3:30pm on Thursdays from 2/1/07 until 3/15/07. All students interested in taking Beginning Climbing are encouraged to attend these sessions. This course is the same as OPRA 151. Class meets on Fridays 12:30 - 5:30pm from 3/30/07 until 5/4/07.

F 12:30PM-05:30PM RCC GYM

OPRA-0156-1 **CCR PR**
Lead Rock Climbing Intensive
Robert Garmirian, Michael Alderson

This class begins after Spring Break. Students should be experienced top rope climbers and competent belayers. Beginning on the indoor wall, we will cover rope management, anchors, belaying the leader and self-rescue. We will actuate this information outdoors. The goal of this course is to prepare climbers to be competent seconds for multipitch climbs and to provide instruction in lead climbing. Class will meet Tuesdays from 12:30-5:30pm from 3/27/07 until 5/1/07.

T 12:30PM-05:30PM RCC GYM

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

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

TH 04:00PM-05:30PM RCC FOYER

OPRA-0158-1
Ice Climbing
Michael Alderson

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IP= Instructor Permission required

New England with its cold, wet winters can be a wonderful place to climb frozen water! Students will meet once a week and travel to local cliffs to practice winter climbing skills. Primary focus will be on steep ice and mixed climbing, and the use of tool and techniques used for winter travel in the mountains. Class meets on Tuesdays 12:30pm - 6:00pm until Spring Break.

T 12:30PM-06:00PM

RCC FOYER

OPRA-0161-1 CCR

Bicycle Maintenance

Michael Alderson

While the weather is still too bad to ride, why not put a few hours a week into fixing up and fine tuning your bicycle? Each week students will focus on an area of the bike and learn what is required to clean and maintain that part. At the end of each class, students will have done the maintenance and be able to depart with their bike intact. At the end of this seven week class, students will have rebuilt their bike and be ready for spring weather. Class meets Wednesdays from 3:30pm - 6:00pm until Spring Break.

W 03:30PM-06:00PM

RCC BHALL

OPRA-0174-1 CCR

Basic Fitness and Training

Troy Hill

Learn the principles of strength training including flexibility and weight training exercises. Develop a program based on personal goals.

TTH 09:00AM-10:00AM

MSC WGHT RM

OPRA-0175-1 CCR

Strength Training- A Mini Course in Getting Stronger

Amanda Surgen

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

WF 09:00AM-10:00AM

MSC WGHT RM

OPRA-0181-1 CCR

Fundamentals of Basketball

Troy Hill

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

TTH 02:00PM-03:00PM

RCC GYM

OPRA-0184-1

Wilderness First Aid

Glenna Alderson

Class will meet before Spring Break. Wilderness First Aid is an intense course designed for students doing activities beyond ready access to urban emergency medical services. Students will learn and practice skills to enable us to make decisions about emergency care in wilderness settings, including patient protection, protection of other party members, care of injuries for extended periods of time, and simple evacuation techniques. Active involvement is a necessity in this course. Many simulations will be done outside in the wilderness setting. CPR is not included in this course. Materials fee of \$40 due at or before first class.

F 01:00PM-05:00PM

RCC 21

OPRA-0218-1 CCR PR

Outdoor Leadership

Karen Warren

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IP= Instructor Permission required

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

W 01:00PM-05:00PM

LIB KIVA

F 01:00PM-03:00PM

FPH 107

OPRA-145A-1 **PR**

Lifeguard Training Recertification Course

Glenna Alderson

Lifeguard training recertification is for individuals who still hold a current Lifeguard Training card and want to renew their certification before it expires. This course includes professional rescuer CPR. Class will meet February 10, and 11 on Saturday and Sunday.

SSU 06:00PM-08:00PM

RCC POOL

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SOCIAL SCIENCE (SS)

SS-0104-1

The "Good War"?: Interrogating the History of the Homefront During World War II

Lili Kim

As incongruous and oxymoronic as it sounds, World War II is often remembered and referred to as the "Good War" because Americans fought for freedom and democracy of the world. Yet, on the homefront, many Americans struggled to experience democracy during World War II. In fact, the unprecedented internment of 120,000 Japanese Americans during World War II remains as one of the darkest and most racist chapters in our history. Using a variety of primary sources (diaries, newspaper articles, oral history interviews, novels, autobiographies) and secondary sources, this course critically examines the experiences of different ethnic groups of Asian Americans on the homefront against the backdrop of Japanese American internment. Thus, this is a social and political history of the homefront, not a military history of the battlefield. What were the social, economic, and political conditions under which Japanese American internment became a tragic reality on the homefront during World War II? What are the broader implications of Japanese American internment, not only for those Japanese Americans who were interned, but also for other Asian Americans who, often mistaken for a "dirty Jap," suffered abuse? By way of conclusion, students will work on a final project exploring the parallels between the history of World War II homefront and the aftermath of 9/11 when racially charged politics swept across the country in the name of "national security." WRI PRS, PRJ, MCP

WF 01:00PM-02:20PM

FPH 108

SS-0107-1

Oil and the Transformation of the Arab Economies

Omar Dahi

This course is an introduction to the Middle Eastern Arab economies. In what ways has the discovery of oil changed the oil (and non-oil) producing Arab societies? How can we reconcile the existence of massive natural resources with the levels of poverty and underdevelopment throughout the region? Is this contradiction a result of inward orientation of the regimes or other cultural pre-dispositions, as is widely repeated in popular discourse? How have the processes of de-colonization, the clash of the various nationalist projects, and reoccurring wars, sanctions, and occupations hindered human development? By exploring novels, films, and scholarly articles we will examine the interaction between the various social actors, state structure and policy, and structural transformation within the region. REA, WRI, MCP, PRJ, PRS

TTH 09:00AM-10:20AM

FPH 102

SS-0110-1

The Making of Modern South Asia

Vivek Bhandari

A sub-continental space of well over a billion people, South Asia has experienced the complex overlap of colonialism, imperialism, and nationalism in a period of less than three hundred years. More recently, following the events of 9/11, the region has received growing attention as a place where democratic and authoritarian rule coexist, and more generally, as a land of extremes. In this course we will discuss the economic, social, cultural, and political forces that facilitated processes of nation-building in the region, and attempt to identify the contradictions and ironies that are characteristic of modern South Asia. Using academic monographs, literary texts, personal narratives, and films, we will study how various scholars and artists have treated the region's history and culture. We will also experiment with primary sources, and bring some of the most compelling problems of the South Asia's history into sharper focus. By addressing the specifics of the history of South Asia, the course also hopes to bring questions of doing history into sharper focus. PRJ, PRS, MCP, REA, WRI

TTH 09:00AM-10:20AM

FPH 103

SS-0118-1

Atomic History: Hiroshima to Iran

Laura Reed

This course will explore the technical, cultural, political and social significance of the nuclear age. We will examine the development of the atomic bomb and the role played by nuclear weapons in American foreign policy and the dynamics of the U.S.-Soviet arms race. Topics will include: the development and use of atomic bombs in Hiroshima and

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Nagasaki, the plight of the hibakusha, the debate over international control, the culture of the weapons labs, the seduction of nuclear technology and the nuclear arms race, fears of Armageddon, nuclear proliferation and nonproliferation, as well as the prospects for nuclear disarmament. MCP, PRJ, PRS, REA, WRI

WF 10:30AM-11:50AM

FPH 103

SS-0125-1

This Land is your Land: Land and Property in America

Robert Rakoff

Conflicts over land use are among the most contentious in America. Much is at stake: private property rights, the public good, the character of communities, environmental quality ? even the very definition of nature itself. In this class we will analyze recent land use controversies, including suburban and rural sprawl, urban redevelopment, and conflicts over the management of public lands. Readings will include essays on the contested meanings of land and property as well as political economic analyses of the American land use system. Students will be asked to write interpretive essays on the various meanings attached to land as well as more analytical papers on the politics of property and land use. Each student will also undertake independent research on a specific land use controversy of his or her choice. PRJ, REA, WRI

MW 01:00PM-02:20PM

FPH 103

SS-0127-1

Interpreting the Movement: Civil Rights and Black Power Struggles of the Late Twentieth Century

Amy Jordan

How do we interpret the Civil Rights and Black Power Movements of the post WWII era? What role do journalist, activists, and scholars play in shaping how we remember the past? How do African-American communities give meaning to the movement. Do we understand the movement in terms of understanding the leaders, determining the nature of the political climate, or by examining community traditions? When do we begin our exploration---in the 1950s, 1960s or perhaps sooner? Does the emergence of newly independent nations in Africa and Asia shape activist conceptions of civil rights, human rights, violence, nonviolence, citizenship or nation building? The questions we ask about the past tell us something about what we hope to gain from our inquiries. As a class we will critically examine the questions that scholars and activists have raised about the movement, but will also develop questions of our own. Students will explore interviews and movement newspapers available in local archival collections. PRS, MCP, REA, WRI

WF 10:30AM-11:50AM

FPH 104

SS-0132-1

Cultural Norms and Theories of Human Development

Peter Gilford

In this course we will explore the relationship between developmental theory and cultural norms. Developmental theory has come to play a significant role in western culture's expectations and representations of behavior during significant life stages. We will examine a few of the major theorists in developmental psychology with a critical eye towards how Western cultures have utilized elements of these theories and understandings of human behavior throughout the life cycle. We will inquire about how certain developmental assumptions have (or have not) shaped Western culture's assumptions and ideals about what it may mean to be a child, an adolescent, or a male or female. We will also inquire about the effect of theories of development on evaluations of behavior: Has it influenced what is considered to be normal and abnormal? To what degree is development portrayed as a reflection of Western middle-class norms? We will explore these questions through critical reading of narratives of development in film and contemporary literature, in clinical case studies, and by reflecting on our own developmental passages and expectations. REA, WRI, PRJ, MCP, PRS

MW 02:30PM-03:50PM

FPH 104

SS-0142-1

Culture, Society & Ethnography

Abraham Zablocki

What can the practice of ethnography contribute to our understanding of culture and society? How have anthropologists used the experience of intensive engagement with people who are other to illuminate our own social and cultural worlds? This course draws upon a diverse collection of anthropological research to show how different societies are organized, how shared cultural meanings are produced in the public sphere through action, and how both social organization and cultural meaning are frequently contested domains that reflect the power dynamics of any given society.

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In exploring these issues, we will give particular attention to the roles played by gender, ritual, kinship, sexuality, mythology, race, and politics. Case studies will be drawn from a variety of societies, including the United States. Throughout we will be concerned to understand how anthropologists have attempted to generalize broad theories of human social and cultural life from their own specific and particularistic fieldwork experiences. MCP, PRJ, PRS, REA, WRI

TTH 12:30PM-01:50PM FPH 101

SS-0157-1

Nuns, Saints, and Mystics in Medieval and Early Modern Europe

Jutta Sperling

Early Christianity had a tremendous appeal to women and slaves. Early Christian spirituality and practices of devotion were part of a broader cultural revolution aimed at subverting both Jewish and pagan Roman patriarchal family structures, slavery, and the political structures in which they were embedded. The high numbers of female converts, martyrs, and donors testify to the extent to which the church in its formative phase relied on women -- slaves as well as high-ranking Roman ladies -- and their spiritual and material contributions. In medieval Catholicism, women mystics formulated a theology according to which Christ in his human nature could be thought of as entirely female. In the early modern period, female religious rallied to withstand the onslaught of the tridentine movement, which was aimed at purging the religious public sphere from its many female protagonists. Female imagery, and the orchestration of cults devoted to the Virgin Mary, for example, played a key role in converting native Americans. In this course, we will be reading original sources written by or about women in their roles as followers of the apostles, founders of convents, mystics, nuns, real as well as fake saints, and also secondary literature in this rapidly expanding field of historical studies. MCP, PRJ, REA, WRI

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

SS-0164-1

Environmental Policy in a Time of Globalization

Stephanie Levin

What legal and political tools do we have to protect the environment in a globalizing world? This course will explore that question, examining, among other topics, the debate about the proper balance between environmental protection and economic development, the value of wilderness and biodiversity, differing views of western, non-western, and indigenous nations about the environment, and the impact of international free trade regimes, such as the World Trade Organization (WTO), on environmental regulation. The course will introduce students to the basic structure of U.S. and international environmental law and to the skills they need to research, understand, and advocate in the area of environmental law and policy. Class members will be encouraged to pursue their own interests for independent reading and research during the semester. REA, WRI, PRS, PRJ, MCP.

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

SS-0165-1

From the Grassroots to the Streetroots: Urban Social Movements in Latin America

Alejandro Velasco

Latin America has long been imagined as a region of landless peasants and landed elites, its politics shaped by the dynamics of rural resistance and revolution. Yet today, Latin America is an urban continent imbued with the challenges of saturated cities and new movements for social change. From Curitiba to Bogota to Mexico City, these movements reflect the realities of metropolitan life and herald the rise of a new 'streetroots'.? This course examines the trajectory of social movements in Latin America through the prism of urban development, asking: how are interests and demands of the urban populace different and similar to those of their rural counterparts? How have the rise of globalization and liberal democracy inflected the tactics and discourses of urban citizenries when pressing for political inclusion? We will approach these questions historically, examining the evolution of urban organizing and mobilization so as to understand what has and has not changed over time. The bulk of course materials will be drawn from empirical sources including historical and anthropological monographs, and primary sources like memoirs, music, and film. PRJ, PRS, WRI

WF 02:30PM-03:50PM FPH 103

SS-0171-1

Empires and Citizenship: Postcoloniality and Puerto Rican Communities

Jose Amador, Wilson Valentin

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There is growing interest in studying empire in a postcolonial historical context. Yet, how can this perspective apply to delocalized Puerto Rican communities? Moreover, how can we discuss postcoloniality in the absence of a sovereign nation-state? In order to address these questions, we will study the historical antecedents of globalization and empire formation in the Americas, with a particular emphasis on Puerto Rico's unique position in the Atlantic world. Drawing from a wide array of disciplinary perspectives, including sociology, history, political science, cultural studies and literature, this seminar will analyze Puerto Rico and its Diaspora in a global context. Starting from the Spanish conquest through the U.S. invasion, and the mass migration of Puerto Ricans after World War II into the U.S., we will examine how the scattered Puerto Rican nation developed in relation to European and U.S. expansion. We will begin with the emergence of the transoceanic movement of peoples and commodities to examine how ordinary Puerto Ricans became involved in the global economy and how their social and historical experiences overlapped with other racialized/colonized communities during the 19th and 20th centuries. We will also consider how local and global processes shaped social movements, anti-colonial struggles, transnational initiatives, Diaspora narratives, and cultural/aesthetic agency. REA, WRI, PRS, PRJ

TTH 10:30AM-11:50AM

FPH ELH

SS-0180-1

Constructing the Other

Ousmane Power-Greene

Drawing from a wide range of disciplinary perspectives, this course will explore the historical, social, and cultural forces that have shaped self-perception and self-presentation among marginalized communities in the United States over the past sixty years. We will examine racial categorization, and consider how these categories influenced the behavior of those 147othered.148 Students will also analyze the ways in which popular culture perpetuates negative stereotypes and offers possibilities for the expression of alternative perspectives. Questions driving this course include: In what ways did Civil Rights and Black Power Movements influence both the construction of those 147othered148 and the way minority groups respond to this process of being 147othered148? In what ways does negative racial imagery in the media influence the perception and presentation of minority groups? How has the increased visibility of African Americans, Latinos and others in popular culture shaped our social perceptions in positive and/or negative ways? The course is writing intensive. PRJ, PRS, REA, WRI

MW 04:00PM-05:20PM

FPH 104

SS-0183-1

Equal Protection of the Laws: Gender, Sex, and Race Discrimination in America

Kathleen Brown-Perez

Course Description: This introductory course examines the many ways in which law and policy regulate on the basis of gender, sex, sexual orientation, race, and ethnicity in the United States. This course will cover the laws, regulations, and judicial responses to the unfair treatment that occurs in employment, housing, public accommodations, education, voting rights, or criminal process. By looking at the laws and landmark cases (via an exercise called "briefing cases?"), students will gain an understanding of how law attempts to shape society.

WF 02:30PM-03:50PM

FPH 102

SS-0185-1

Auto/Ethnography: Documenting the Self, Documenting Others

Christina Hanhardt

From the first feature-length documentary *Nanook of the North* produced by Robert Flaherty in 1922, there has been a central relationship between ethnography and documentary. In turn, the critical response to ethnographies of "others" often determined along axes of race, sexuality, and geography has shaped the form of alternative documentary making. Adopting an expansive understanding of documentary, this class will explore its use as both a practice and critique of ethnography. We will also examine the form and function of auto-ethnography. Particular attention will be paid to debates about authenticity and reflexivity in numerous documentary and ethnographic approaches, including oral histories, internet blogs, academic scholarship, first-person video testimonials, live radio performances, reality TV, mainstream film, and multi-media installations. REA, WRI, PRS, MCP, PRJ, EXP

MW 10:30AM-11:50AM

FPH 106

SS-0186-1

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Latin American Political Philosophy

John Drabinski

Founded upon so much invasive violence, then rendered as the site of terrible cold war politics, Latin America names a region defined by the most pressing moral and political issues: racism, class division, post-colonialism, globalization, neo-liberalism, indigenous rights, and so on. It should be no surprise, then, that Latin American political philosophy is called to address a political scene with intensely layered issues, issues borne by a profoundly conflicted and often unresolved history. What does it mean to think through central political problematics--identity, hegemony, democracy, capitalism--in a Latin American context? After colonialism, in the midst of globalization, from where might state legitimacy come? What is liberation, and to whom is a conception of liberation addressed? What is the relation between state (Peruvian, Brazilian, etc.) and regional identities (Latin American, Central American, South American, Mexican, Caribbean)? What is the relation of those identities to indigenous populations, the very people so often excluded from political identity formation? MCP, PRS, REA, WRI To engage these questions, we begin with two important thinkers of liberation: Gustavo Gutierrez and Enrique Dussel. Works by Eduardo Galeano, Ernesto Guevara, Subcomandante Marcos, and other theorists will shift our discussion from liberation to questions of globalization, neoliberalism, and thinking about Latin American identity after colonialism.

MW 01:00PM-02:20PM

FPH 106

SS-0189-1

The History and Politics of Consumer Culture

Viveca Greene

What is the historical relationship between the marketplace and culture? Has materialism been wrongly celebrated and/or demonized? In the course students will explore the historical development of American consumer cultures, analyzing some of the differences between earlier consumer societies and our own and examining how advertising's power has been (re)conceptualized over time in academic literature. Students will write a series of position papers in response to the assigned readings, prepare a book review of an outside text, and submit either a primary documents research paper or a comparative essay. REA, WRI, PRJ

TTH 12:30PM-01:50PM

FPH 102

SS-0203-1

Reading, Writing and Citizenship: African-American Educational Campaigns

Amy Jordan

Struggles for equity in education have always been central to African-American strategies for advancement. African-American ideas about how to make educational equity a reality, however, have varied greatly over time. This course seeks to examine how various issues in African-American education have evolved throughout the twentieth Century. The class will begin with pivotal struggles to create educational opportunities out of the turbulent political terrain of the reconstruction period. We will consider key themes in African-American educational history.

W 02:30PM-05:20PM

FPH 106

SS-0210-1

DR

Introductory Economics

Stanley Warner

This course is an introduction to economic reasoning and analysis in the two major areas of conventional economic theory: microeconomics and macroeconomics. It serves as a prerequisite to many advanced economics courses and itself contributes to a wide variety of concentrations. We will pay heed to the historical roots of these ideas and will critique the advantages and limits of this paradigm for understanding human economic activity. This course satisfies Division I distribution requirements. QUA

MW 10:30AM-11:50AM

FPH 108

SS-0215-1

PR

Race, Sexuality and the Transnational

Christina Hanhardt

This class will adopt an historical and present-day lens to investigate how notions of racial and sexual difference have been produced through the construction of both the nation and the transnational. Putting postcolonial, critical race, and queer theory into conversation, this class will not only look at those moments in which the construction of deviance

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has been paired with strategies of dominance (from colonialism to social uplift policies to criminalization to cultural appropriation), but will also examine the ways in which they are re-imagined by social justice movements (from decolonization and independence struggles to black and third world feminisms to indigenous rights claims to sexual minority racial justice campaigns). Prerequisite: Some background in critical race, queer, and/or postcolonial theory.

MW 02:30PM-03:50PM

FPH 105

SS-0220-1

Evolution of International Regimes: From the League of Nations to Kyoto

Laura Reed

This course will explore the ongoing struggle to create international organizations and legal processes in the contemporary world system. We will examine the failed effort to create a League of Nations to preserve peace and security after WWI, the debate over the formation of the United Nations and its evolution into the 21st century, the effects of global economic development, and global environmental issues. We will consider the influence of international organizations on: peacekeeping and security; international trade and economic development; human rights; and population and environmental concerns. We will also assess future trends and prospects for international regimes as a force in international politics.

MW 01:00PM-02:20PM

FPH 104

SS-0221-1

DR

One Nation Indivisible: Federal Indian Law, Tribal Sovereignty, and Individual Rights

Kathleen Brown-Perez

Why do Indian tribes have casinos? Do Indians pay taxes? How does a tribe decide who is on its tribal roll? Answer: Federal Indian Law. This course covers Federal Indian Law from its development in the late 18th century to the present. Emphasis is given to unique principles of law concerning tribal sovereignty, the federal trust relationship, tribal hunting, fishing, and water rights, treaties, casinos and gaming law, and the interplay between tribal, state, and federal criminal and civil jurisdiction. Special attention is given to federal statutes that pertain specifically to American Indians regarding civil rights, self governance, and religious and cultural freedom. This course satisfies Division I distribution requirements. REA, WRI, MCP

TTH 12:30PM-01:50PM

FPH WLH

SS-0224-1

DR

The Battle Between Science and Religion in Sexuality and Reproduction

Marlene Fried

This course will explore the clash between religion and science in debates over public policy pertaining to sexual and reproductive health and rights. Questions asked will include: How do we distinguish between good and bad science? Is junk science in the eye of the beholder? How do we identify and counter pseudo-scientific claims? Can science ever be free of ideology? Issues to be investigated are: the battle to gain FDA approval for over the counter distribution of Emergency Contraception; claims that abortion is linked to breast cancer and post-traumatic-stress disorder; the removal of information about condoms and HIV/AIDS prevention from the CDC website; the federal government's policies requiring abstinence-only sexuality education; whether the government should fund stem cell research. We will look at these issues in relation to other policy areas in which religion and science have been at odds such as the efforts to have creationism and intelligent design taught in public schools. We will also examine theorists who argue that religion and science are not incompatible. This course satisfies Division I distribution requirements. PRS, REA, WRI

TTH 02:00PM-03:20PM

FPH 105

SS-0231-1

PR

Ab/Normal Psychology

Lourdes Mattei

This course will introduce the students to ideas of abnormality/normality in psychology. In order to discuss and explore these concepts, we will present an overview of contemporary diagnostic categories as described in the DSM-IV, the diagnostic manual used in the field of mental health. The course will emphasize the social and historical context for our culture's ideals and assumptions about mental illness. In order to reflect on the experience(s) of mental illness, films, case studies, and memoirs will be included. This is an advanced course in Hampshire's new Culture, Brain and Development Program. Prerequisite: Having attended at least one psychology course.

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SS-0233-1 **DR****Brazil and the Atlantic World: The Making and (Re)Making of Racial and Gender Hierarchies**

Jose Amador

From the time when native and Portuguese peoples met in the era of conquest, cultural ideas about appropriate behavior for men and women played a critical role in the formation of racial and political hierarchies. Despite the attempts of the colonial ruling elite to prescribe gender roles and racial stereotypes, slaves, immigrants, workers and indigenous communities resisted elite notions of propriety and instead created their own codes of conduct. These divergent visions of gender and racial difference continued through the period of imperial reorganization and independence. In twentieth-century Brazil, the boundaries of acceptable gender behavior have been challenged yet again in the realms of political activism, religious guidance, modern conjugality, and the contemporary gay/lesbian/queer movements. In this course, we will trace the tensions between competing notions of difference through an examination of the following topics: masculinity and conquest, dominant and popular honor codes, the regionalization of slavery and freedom, patterns of heterosexual behavior, Afro-Brazilian cultural forms (like samba, Carnival, Candomblé and Umbanda), the formation of the ideal of "racial democracy," and gay and lesbian movements. REA, PRJ, PRS, WRI

W 02:30PM-05:20PM

CSC 316

SS-0234-1 **DR****America and the World: The Global Debate Over U.S. Hegemony**

Michael Klare

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

MW 10:30AM-11:50AM

ASH 222

SS/HACU-0236-1

Bodies and Souls in History

Jutta Sperling

In the wake of Foucault's path-breaking studies, many cultural historians of Europe have placed the analysis of bodily practices and surrounding discourses at the center of their research. Critical assessments of the invention of categories like identity, self, and subjectivity as modern forms of interiority have followed. In this course, we will discuss some of Foucault's work and his feminist and post-colonial critics on the intersection of bodies and souls, and trace the historical development of the modern subject and its agency that we seem to be so loath to give up. Particular importance will be placed on the experience of colonialism and imperialism in couching the gendered and racialized identities of modernity that are grounded in desire. Topics for the historical case studies might include: the Portuguese discovery of feiticaria (idol worship) in sixteenth-century Africa and its metamorphosis into the Freudian fetish; medieval mysticism as an expansion of interiority (spirituality) oriented around food practices and the redefinition of Christian body metaphors; the rediscovery of the clitoris in sixteenth-century Europe and its designation as the site of lesbian sex.

MW 10:30AM-11:50AM

ASH 221

SS-0241-1 **DR****Constructing the Appropriate City: Competing Urban Visions**

Myrna Breitbart

This seminar explores how markedly different urban visions and planning and design proposals arise over time in response to the impacts of political economic and social change on cities. Utilizing a developing body of critical urban

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theory, we explore how transformations of urban life, and growing racial, economic, and gender inequities are mapped onto city landscapes, prompting struggles over public space as well as a variety of competing redevelopment schemes to address mounting problems. In a historical context, we examine such topics as the origins of urban planning and social reform, the radical genesis and then demise of public housing, and strategies that promote urban renewal, garden cities, suburbanization, and a post-war reshaping of the urban landscape triggered in part by growing racial divisions and massive de-industrialization. In the present day, we focus on the assumptions behind, and consequences of, such design initiatives as the New Urbanism, downtown-focused cultural and commercial tourism, and the privatization of, and resulting struggles over, urban public space. Within this framework, we examine the recent efforts of many post-industrial cities to base urban regeneration schemes around a growing creative economy involving the arts, culture, media and design. We also explore continuing processes of uneven development and gentrification within cities, while directing attention as well to some of the more successful grassroots neighborhood organizing efforts. This course satisfies Division I distribution.

MCP, PRJ, PRS, REA, WRI

TTH 10:30AM-11:50AM

ASH 111

SS/CS/NS-0246-1

DR

Adolescent Development

Jane Couperus

Adolescence is often thought of as a time of great change and upheaval as children navigate the transition into adulthood. Raging hormones, changing social expectations and relationships, and developing autonomy all contribute to this tumultuous time. This course will examine the biological, cognitive, and social changes that occur during adolescence to develop a better understanding of this unique period of development. Using psychological as well as neuroscience and social science literatures the course will examine adolescence through multiple perspective to develop a well rounded picture of this developmental period. Students will be asked to read primary literature in psychology and neuroscience as well as from other relevant fields such as anthropology and sociology. Requirements will include short papers throughout the semester as well as a major research project. This course satisfies Division I distribution requirements. PRJ, REA, WRI

MW 02:30PM-03:50PM

ASH 111

SS-0250-1

PR

Critical Ethnography

Kimberly Chang

This course offers a critical introduction to ethnographic fieldwork, interviewing, and related methods. Special emphasis is given to the concept of reflexivity?the recognition that social scientists are participants in the worlds they study?and its epistemological and ethical implications for the practice of social research. We will balance learning about the methods of ethnographic inquiry with critical examination of the philosophical assumptions that inform them. We will pay particular attention to problems of interpretation and meaning, asking: how can we know and understand others lives in relation to our own? This integration of theory and practice will be achieved through reading, discussion, and most importantly students' own research projects. Prerequisites: Students should enroll with a viable ethnographic research proposal and ready to begin fieldwork by the third week.

TTH 02:00PM-03:20PM

CSC 333

SS/IA-0253-1

Disturbing Desire: Proust, Woolf and Lucan

Jill Lewis, Annie Rogers

In this course we will read writers who disturb experiences of memory, perception, the body and desire itself, rupturing a familiar, stable 'reality,' and offering instead the elusive workings of the unconscious. The fiction of Proust and Woolf uniquely leaves a trace of this process of disturbance, a rich vein of language in which each maps and remaps the shifting shoreline of consciousness and desire - processes that change engagement with the world. Their work interrogates the routines and habits that disallow ambivalence and fluidity. Each explores spaces from which change can emerge, as the closure of social conventions and habits of gender become productively disturbed and critically remapped. In Lacan's work, we will explore desire as founded in radical loss and lack, the chaining of signifiers in language as key to the way the unconscious reveals itself, and creativity as a particular response to desire. Students should anticipate a challenging reading process. After engaging with the texts and responding to the art of Proust and Woolf through discussion and short papers, each student will undertake a creative project of their own and write about their process of

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creativity. Readings will include Woolf's short fiction, "Mrs. Dalloway," "To the Lighthouse" and "On being Ill"; readings from Proust's "Swann's Way," "In the shadow of Young Girls in Flower" and "Time Regained" (using new Penguin edition translations); and texts such as Elizabeth Wright "Postfeminism and Lacan," and Moustafa Safouan's "Four lessons of Psychoanalysis" as well as selected readings from Lacan's work.

TTH 09:00AM-10:20AM FPH 108
TTH 09:00AM-10:20AM FPH 106

SS/WP-0255-1

IP

Writing about the Outdoors

William Ryan, Robert Rakoff

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

TTH 12:30PM-01:50PM GRN WRC

SS/CS-0258-1

PR

Storytelling, Mind and Culture

Philip Kelleher

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

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

SS-0260-1

The Strange Career of Race in the U.S.

Lili Kim

Scholar Kenan Malik has said, "If a Martian were to land on Earth, it is unlikely that he would be able to distinguish between races in the fashion that we do." Statements like this underscore the seemingly arbitrary process of assigning race in America. How Americans have constructed race over time has systematically shaped power dynamics in American society. Thus, race, however arbitrarily constructed, continues to matter. This is an advanced seminar that explores the history of the 20th-century United States through the analytical lens of race. Using historical case studies, students will be asked to consider how race has been constructed, institutionalized, and contested in American society and culture throughout history, as well as how people of color have negotiated racial hierarchies in the United States over time. We will use primary sources such as novels, personal essays, and autobiographies, as well as selected secondary sources from history, sociology, anthropology, feminist studies, and legal studies.

W 06:30PM-09:30PM FPH 101

SS-0262-1

North-South or South-South? International Economic Relations in the Age of Globalization

Omar Dahi

CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; PR = Prerequisites required;

IP= Instructor Permission required

The last fifteen years have witnessed a resurgence in political and economic cooperation among the developing nations of the South. This course examines the origins and trajectory of South-South relations. Does South-South cooperation hold the promise of an alternative economic model to neo-liberal globalization or is it best thought of as unity against Northern hegemony? How has colonialism previously and economic liberalization more recently changed the structure and pattern of trade among developing countries? What will be the impact of rising alliances within the South such as those between China and many Middle Eastern and South American countries or between Cuba and Venezuela? Does the Non-Aligned Movement that emerged during the Cold War still have a role to play in today's world? In the course we will trace the historical patterns of trade among developing nations since the colonial era and then look closely at South-South cooperation in the post-WWII period.

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

SS-0274-1

Punishment, Politics, and Culture

Austin Sarat

This course will explore the connections between punishment and politics with particular reference to the contemporary American situation. We will consider the ways crime and punishment have been politicized in recent national elections as well as the racialization of punishment in the United States. We will ask whether we punish too much and too severely, or too little and too leniently. We will examine particular modalities of punishment, e.g., maximum security prisons, torture, the death penalty, and inquire about the character of those charged with imposing those punishments. Among the questions we will discuss are: Does punishment express our noblest aspirations for justice or our basest desires for vengeance? Can it ever be an adequate expression of, or response to, the pain of victims of crime? When is it appropriate to forgive rather than punish? We will consider these questions in the context of arguments about the right way to deal with juvenile offenders, drug offenders, sexual predators (Megan's Law), rapists, and murderers. We will, in addition, discuss the meaning of punishment by examining its treatment in literature and popular culture.

TH 09:00AM-11:50AM FPH 105

SS/HACU-0275-1

DR

Encounters With The Past: Readings in European History

James Wald

What can the hopes and fears of a given society tell us about it and ourselves? Did the gravest sins in old Europe involve food, money, or sex? Among the hallmarks of modernity were the rise of new social formations (classes) and the commercialization of daily activities and relations. Did traditional institutions and belief systems hamper or facilitate the changes? What roles did religious and national contexts play? Did the increase in the sheer number of things change the way people thought? What changes did the family and private life undergo? At the heart of the course is the concept of culture as a process through which individuals and groups struggle to shape and make sense of their social institutions and daily lives. A core course in history, the social sciences, and cultural studies, or a background in European history is recommended. This course satisfies Division I distribution requirements. PRS, REA, WRI

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

SS/HACU-0281-1

Genealogies of Torture and Terror

Margaret Cerullo, Kara Lynch

This is an advanced interdisciplinary theory/practice seminar that will provide ways of interpreting the proliferation of state violence in our daily lives. It will do so by considering how representation is inextricable from the operations of both terror and torture. We will range over different historical contexts, always keeping systems of power as a referent. Some themes we will consider: policing the Black body; torture and counter-insurgency; public and private responses to torture and images of torture; exemplary violence; sexualization and gendering of state violence; technologies of terror; normalization of torture (and terror); resisting state violence. The course will correspond with a lecture/screening series on the same subject. Students will develop their critical skills in reading theoretical and historical texts as well as image-based materials. Students will have the option to produce image based final projects and outside supplementary workshops and screenings will be provided as necessary.

TH 07:00PM-10:00PM FPH 107

SS-0282-1

PR

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IP= Instructor Permission required

Trans Latin@ Cultural Studies

Wilson Valentin

This course is designed to analyze national and transnational Latin@ and Latin American popular cultural practices and their corresponding discourses through a historical and cultural studies perspective. Latin@ popular cultures have tropicalized the local, national, and international landscapes with bilingual/inter-lingual practices, polyrhythmic percussive music(s), and artistic and theatrical productions. Aided by the growing Latin@ population in the United States, along with corporate maneuvers to capitalize on these new ethnicities, Main -Street America is recognizing Carlos Santana, Marc Anthony, Jennifer Lopez, Shakira, and Ricky Martin as prominent crossover and American artists. While once contained within marginal locations, markets, and venues, Latin@ popular cultures have traversed multiple public spheres, fostering fluid ethnoscaapes. The popularity of various Latin@ and Latin American cultures serve as a backdrop to analyze and interrogate processes critical to these cultural formations, such as transnationalism, the local/global nexus, and transculturality. Prerequisite: A course in U.S. Ethnic/Latin@ and/or Latin American Studies.

T 06:00PM-09:00PM

FPH 107

SS-0283-1

IP

Children and their Cultural Worlds

Rachel Conrad, Kimberly Chang

How do children experience and navigate their multiple and conflicting cultural worlds? In this course, we will explore this question by focusing on race as one defining aspect of children's cultural worlds. We will examine how adults and children negotiate and communicate their understandings and experiences of race and racism, as well as how they might partner in combating racism. We will read what teachers, parents, and scholars have written about their involvement with children's encounters with race, racism, and cultural identity, and look at the ways in which children's literature has addressed these issues. Central to this course is a community-based learning component, in which students will participate one afternoon per week throughout the semester in a local antiracist afterschool program at an elementary school. This course is particularly appropriate for students who have had previous experience working with children. Students are required to meet one afternoon per week at the afterschool program 3:30 -5:30.

TTH 10:30AM-11:50AM

FPH WLH

SS-0284-1

IP

Theorizing Religion

Abraham Zablocki

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

M 01:00PM-03:50PM

FPH 107

SS-0287-1

PR

Meeting Lacan: On the couch, in the arts, and through the farm

Annie Rogers

Students will learn Lacanian psychoanalysis through several experiences: psychoanalytic cases, a novel, and work on the Hampshire College farm. We'll read primary and secondary literature on Lacanian psychoanalysis, including cases by Freud. Students will work in groups to create scenes in which Lacan visits Freud and advises him on a case, and perform that scene. We'll also explore Lacan's concept of desire and the three psychic structures through Siri Hustvedt's novel, *What I Loved*. Finally, students will be involved in a regular, individual task at the Hampshire College Farm Center, and will write their private impressions, associations, and any dreams that refer to this experience. The idea is to learn interiority, and find an art form for it. The final project for this course is the art form and Lacanian analysis of that interiority. Previous coursework in psychoanalysis, literature, or aesthetics is required. Div. III students may take this course as an advanced course, using their own, already developed, artistic projects, rather than working on the farm.

TTH 02:00PM-03:20PM

EDH 5

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SS/HACU-0288-1

The Era of European Supremacy: Research Seminar in 19th Century Europe

James Wald

The long 19th century, stretching roughly from the French Revolution to the outbreak of the First World War, was one of drama and contradictions. Europe was rocked by revolutions, and yet it attained unprecedented prosperity and secured its hold over colonial empires. New categories and loyalties arose: the nation began to supplant the dynasty, and ties between individuals were increasingly based on market relations rather than traditional obligation. Capitalists and socialists alike declared their faith in the power of industry, science, and progress. It was in every sense the century of both Darwin and Marx. Intended in particular for Division II students who need to produce a longer paper for their portfolios or who are exploring possible topics for Division III. It is, however, open to all students, for whom it can provide a foundational knowledge of modern Europe.

M 02:30PM-05:20PM

FPH 101

SS-0291-1

DR PR

The State and Politics in Africa

Frank Holmquist

Sub-Saharan Africa is facing multi-faceted difficulties including a crisis of the state. The state loomed large in all post-colonial scenarios of African development as the major agency of economic growth and of popular participation. The 1960s and 1970s brought mixed returns on those expectations, but the 1980s dashed prior hopes with international debt, structural adjustment economic policies, and repressive regimes. The turn of the past decade found angry people in the streets demanding democracy, while the end of the Cold War meant that major Western countries were willing to let go of some very unpopular leaders the West used to support. Democratic openings, an unleashing of political voices, and economic reforms in the 1990s have helped create some reforming countries, but several states are marked by their failure to function as well as they did two decades ago, and a few have all but collapsed. Meanwhile economies are growing slowly and poverty maybe spreading. The way out of the general crisis will require state reform and that will require an understanding of the forces that created the current situation. This is the central issue that the course will address. Some prior study of Africa, Asia, or Latin America is expected. This course satisfies Division I distribution requirements. MCP, PRJ, WRI

TTH 10:30AM-11:50AM

FPH 103

SS/CS-0370-1

PR

Culture, Mind and Brain

Neil Stillings

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

W 02:30PM-05:20PM

ASH 221

SS-0399-1

Making Social Change

Stanley Warner

We will form a collective of 16 Division III students working for social change, who will be responsible for (1) presenting their own current research, and (2) engaging a common core of theoretical readings. Consider the following words: apartheid, Gandhi, Greenpeace, Black Panthers, Vietnam, abortion, free schools, terrorism. Within specific arenas and behind particular tactics and strategies lie explicit or implicit theories of social change. Caught in the middle are questions of violence or nonviolence, incrementalism or revolution, centralism or decentralism, cooptation or boring from within. In this seminar we will work backward from the individual experience of participants and the discussion of

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specific historical cases to uncover another level of thinking about defining morally defensible and politically effective strategies for social change. Not open to Five-college exchange students.

T 07:00PM-10:00PM

GRN WRC

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.

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SS-2IND-1

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

SS-3IND-1

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

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WRITING PROGRAM (WP)

WP/IA/HACU-0103-1

Introduction to Writing

Deborah Gorlin

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

TTH 10:30AM-11:50AM

GRN WRC

WP/HACU/IA-0103-2

Introduction to Writing

Deborah Gorlin

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

TTH 02:00PM-03:20PM

EDH 2

WP-0201-1

CCR PR

Writing Project Workshop

Ellie Siegel

This workshop is designed to provide assistance to students who are already engaged in large projects, research papers and exams and who would like a structured meeting time in which to write and to discuss strategies for research, writing, and revision. Special attention will be paid to the writing process: conceptualization, organization, and pacing oneself through work blocks and writing anxieties. Brief reading and writing assignments will be given and, in addition to attending class meetings, participants will be expected to meet in tutorial with the instructor. Because this class supports work already in progress, no formal instructor evaluations will be provided, and the completion of this workshop will not satisfy Division One requirements. This course is primarily targeted toward students who are working on Division II research papers. Division III students should see the instructor before enrolling in this workshop.

W 02:30PM-05:20PM

GRN WRC

WP/SS-0255-1

IP

Writing about the Outdoors

William Ryan, Robert Rakoff

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

TTH 12:30PM-01:50PM

GRN WRC

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