

FALL 2008 COURSE DESCRIPTIONS
(8-28-08)

Complete and up-to-date course information is available on The Hub

COGNITIVE SCIENCE (CS)

CS-0104-1 **DR**
Cognitive Science Fiction

Lee Spector;

Can androids fall in love? Could a planet have a mind of its own? How might we communicate with alien life forms? Will it ever be possible for two people to "swap minds"? How about a person and a robot? And what would it feel like to engage in a Vulcan "mind meld"? Cognitive science research can shed light on many of these questions, with results that are often as strange and as wonderful as the inventions of science fiction authors. In this course we will read and view science fiction while simultaneously reading current scientific literature on the mind, the brain, and intelligent machines. The science fiction will provide a framework for our discussions, but the real goal of the course is to provide a tour of issues in cognitive science that will prepare students for more advanced cognitive science courses. PRS, QUA, REA, WRI

TTH 10:30AM-11:50AM	ASH 111
M 07:00PM-09:00PM	ASH 112

CS-0106-1 **DR**
Programming Web Pages for Poets, Artists, and Scientists

Paul Dickson;

This is a course about building Web pages but it is also a course about learning to program. From day one students will be building Web pages and as the course progresses these Web pages will become more complex. This course will focus on Web page look and feel as well as the underlying code. Students will learn to use HTML, JavaScript, and cascading style sheets. The programming skills learned in this course can be applied to more advanced courses. No previous programming experience is required. EXP, PRJ

TTH 12:30PM-01:50PM	ASH 126
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CS-0117-1 **DR**
Philosophy of Education

Ernest Alleva;

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

MW 04:00PM-05:20PM	ASH 222
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CS-0130-1 **DR**
Introduction to Neuropsychology

Jeremiah Trudeau;

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

TTH 10:30AM-11:50AM	ASH 112
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CS-0138-1 **DR**
From Descartes to Kant
John Drabinski;

What is "modern" philosophy and how did it alter the course of Western thinking about the mind, body, perception, thinking, and therefore what we mean by knowledge? This course examines the birth and development of the moderns. We will begin the course with a brief, yet crucial, consideration of the world-changing discoveries of Galileo and Bacon, thinkers who uprooted two millennia of philosophical insight with a certain employment of the intellect. This "certain employment" gives birth to the conditions of so much of what we know as science and culture. In philosophy, this new conception of the intellect frames a conflict between two dominant schools: rationalism (Descartes, Leibniz, Spinoza) and empiricism (Locke, Berkeley, Hume). Our first course readings will draw primarily from Rene Descartes and David Hume in order to establish the wide, conflicting boundaries of this new philosophical orientation. In response to this conflict between Descartes and Hume, we will consider Immanuel Kant's critical turn in philosophy. Kant's work attempts to reconcile the potent insights of rationalism and empiricism, while at the same time ridding them of naivete. Close reading of difficult texts and expository writing will be the focus of our intellectual labor. WRI, REA, PRS

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

CS-0139-1 **DR**
Animal Cognition
Mark Feinstein;

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

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

CS-0154-1 **DR**
Intuitive Judgments and Rational Decisions
Philip Kelleher;

Throughout our daily lives we make judgments about people and situations, and decisions regarding our actions and future plans. Some of our judgments and decisions are based on largely unconscious intuition, while others occur only after conscious deliberation. Many are made under conditions of uncertainty. In this course we will investigate what experimental psychologists have learned about how people make judgments and decisions. We will examine the roles of perception, attention, memory, and other cognitive and emotional processes in judgment and decision making, with special attention to our vulnerability to errors or biases in everyday social situations. We will also consider theories of judgment and decision making, which propose that we use intuition, reason, or both, depending on the circumstances in which we find ourselves. Students will complete a series of short assignments and a longer, final project. REA, WRI, QUA, PRJ

TTH 12:30PM-01:50PM FPH 103

CS/SS-0163-1 **DR**
Consumption and Happiness
Melissa Burch; Omar Dahi

This course will explore the increase in human consumption from a multi-disciplinary perspective. Specifically, it will focus on the consequences of this increased consumption (as well as exclusion from this consumption) on the happiness of human beings, including the role of consumption on relative well-being of individuals across cultures. It will also make connections between economics and other disciplines including sociology, political science, and psychology. The course topics and questions will include how economic theory describes (or prescribes) the relation between consumption and happiness. How the quest to satisfy (or create) consumption needs influences production, labor, employment, and the environment both domestically and internationally. Throughout the course, we will consider

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methodologies from psychology and economics for assessing well being and examining its relation to consumption. The course will also require students to reflect on their own experiences and those of their peers. REA, WRI, QUA, MCP, PRS

MW 01:00PM-02:20PM

ASH 112

CS-0165-1 **DR**

Introduction to Experimental Psychology

Joanna Morris;

The goal of experimental psychology is to try to understand why people think and act as they do. How do we interpret and use the information gathered by our senses? Why do we pay attention to some things and not others? How do we learn things? How do we remember things, and why are some things forgotten? What is the source of our beliefs? What is the process by which we make decisions? This course will focus on the ways in which psychologists have attempted to answer these questions over the past century and a half using scientific methods. REA, WRI, QUA, PRJ

TTH 10:30AM-11:50AM

ASH 222

CS-0174-1 **DR**

Computer Animation I

Christopher Perry;

This course will introduce students to the production of animated short films with the tools and techniques of three-dimensional (3D) computer graphics. Readings and lectures will cover the theoretical foundations of the field, and the homework 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). Due to the large amount of material being covered, additional workshops outside of class may be scheduled. PRJ, EXP

MW 10:30AM-11:50AM

ASH 126

CS-0202-1 **DR PR**

Philosophy of Mind

Jonathan Westphal;

This course makes a study of twentieth-century attempts to understand the relationship between things physical and things mental. Things mental include thoughts, sensations, emotions and consciousness. How are they related to the physical body, in particular the activities of our brains? Are they, for example, the same things as these activities? Readings will come from journal articles in contemporary philosophy of mind. We will discuss the approaches of twentieth-century dualism, behaviorism, functionalism, the mind-brain identity theory, eliminative materialism, embodied cognition, and recent mysterianism. Students will write a series of short papers and one longer paper on a topic of their choosing. Prerequisite: This course assumes some familiarity with the methods of philosophical inquiry and analysis and it is recommended that students have one prior course in philosophy or psychology, or the consent of the instructor.

TTH 12:30PM-01:50PM

ASH 221

CS-0208-1 **DR**

How People Learn: Introduction to Cognition Instruction

Laura Wenk;

In recent years, as a result of interactions between cognitive psychology and education, we now have many ideas about classroom learning, and approaches to teaching, testing and assessment. We also have strong evidence that implementing these ideas could really improve learning for all children and youth, including those who are under-resourced. In this seminar we will try to understand the findings by reading and discussing a selection of theoretical works from cognitive psychology and examine their practical applications to education. We will also learn how to evaluate educational claims. Students will be evaluated on 2-3 shorter papers and a longer final paper. The final paper will be on a topic related to the course that leads to recommendations for a school's instructional practice. This course can be used to satisfy the Educational Psychology requirement for licensure students (those students will have support in arranging an accompanying weekly pre-practicum). This course satisfies Division I distribution requirements. PRJ, REA

TTH 02:00PM-03:20PM

ASH 222

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CS-0214-1 **DR** **PR**

Computer Vision: Making Computers See

Paul Dickson;

What do computers see and how can we make them understand and react to the things that they see? This course will cover basic concepts in computer vision and image processing, giving students a chance to explore sight by extracting information from captured images. Low-level computer graphics techniques will be applied to captured images to emphasize identified information. Projects will be used to explore computer vision techniques and to create a better understanding of what computers are capable of seeing. Object-oriented programming paradigms and good general programming techniques will be covered. Prerequisite: At least one semester of college-level programming in a high-level programming language, e.g., C, C++, or Java. This course satisfies Division I distribution requirement. PRJ, QUA

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

CS-0221-1 **DR**

Freedom of Expression

James Miller;

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

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

CS-0236-1 **PR**

Field Methods in Linguistics

Kathryn Potts;

What do you do when you're confronted with a completely new language? The goal of linguistics is to understand the fundamental structural properties of human languages; most linguists work towards this goal by studying languages that they themselves know well, or by working from published grammatical descriptions. But what do you do when no description exists, or when you need information that isn't in the description, or when you want to document a language that's never been documented before? In this course, we will develop a description of an unfamiliar language by eliciting data from a native speaker. We will cover many different aspects of the language, from the set of sounds to word formation principles to possible arrangements and rearrangements of words in sentences. Prerequisite: At least one course in linguistics or psychology of language.

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

CS-0238-1

Cognitive Development

Jeremiah Trudeau;

In this course we will discuss the processes by which children come to acquire and make use of various cognitive skills. This course will focus on development from infancy to middle childhood. By reading primary literature, we will examine the emergence and refinement of children's ability to recall the past, interact with the present, and reason about the future. We will consider methodological challenges and approaches to studying children's abilities, including naturalistic observations, and controlled laboratory studies. We will review literature on findings and theories of development and discuss how changes in children's cognitive abilities contribute to their real-life capabilities. Students will make class presentations based on research articles, write short papers in response to class topics, and develop a research proposal on a topic of interest discussed in the course.

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CS-0245-1 **DR** **PR**

Minds, Brains, and Machines: The 50 Key Ideas

Neil Stillings;

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

MW 02:30PM-03:50PM ASH 112

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 09:00AM-10:20AM ASH 126

CS-0269-1

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

Jane Couperus;

This course explores the mechanisms of plasticity within the brain from conception through childhood and the factors that influence them. The goal of the course is to provide students with an understanding of how the brain can be shaped through biological development and experience and how these processes are reflected in behavior. For example, topics will include reorganization of the brain following injury, effects of environmental toxins on the brain, as well as how these changes in the brain affect behavior. In addition the course emphasizes learning to critically analyze and write about the diverse lines of research that are influencing ideas in the field. Course requirements include reading primary research articles, library research, and a final research project. Background in psychology, cognitive science, neuropsychology, or neuroscience is highly recommended but not required. This is a core course in the Culture, Brain and Development Program.

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

CS-0279-1 **DR** **IP**

Cognition and Behavior in Domesticated Animals

Mark Feinstein;

Domesticated animals -- agricultural livestock such as sheep, cattle, pigs and chickens, as well as companion animals like dogs and cats -- are of deep importance to human society. The primary focus of the course is on how domestication shapes the mental and behavioral characteristics of these animals. We will also explore related issues in human-animal interaction, animal welfare and agricultural practice. Learning, biological development and evolution will be central themes, and we will also undertake comparative study of the wild counterparts of domesticated animals. Students will critically read and discuss a wide range of scientific literature in cognitive science, animal behavior and

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evolutionary biology, and design and carry out original research utilizing the resources of the Hampshire College Farm Center. This course satisfies Division I distribution requirements. Instructor permission required. PRJ, QUA, REA
MW 01:00PM-02:20PM THH 105

CS/HACU-0282-1

IP

Non-Fiction Film

Abraham Ravett; Christopher Perry

"Certain people start with a documentary and arrive at fiction...others start with fiction and arrive at the documentary."-Jean Luc Godard This is a seminar geared for film/video/animation concentrators who would like to explore or refine their interest in documentary practice. Utilizing a combination of screenings, technical workshops, and contemporary readings as a foundation for our discussions, the goal of the workshop will be to produce an individual or collaborative project. Projects need not be restricted to a particular medium; in fact, students will be encouraged to explore the ways in which film, video, and/or animation can be utilized together. Limited to Division II or Division III students. Prerequisite: completion of either Film/Video Workshop I, Video I, Photo Workshop I, or an introductory course in animation. Instructor's permission is required. Lab Fee.

TH 09:00AM-11:50AM

PFB CLASS

TH 07:00PM-09:00PM

ASH 112

CS-0325-1

IP

Truth and Meaning

Steven Weisler;

This course provides an introduction to the theory of meaning for advanced students. We will explore topics such as ambiguity, intensionality, the nature of meaning and truth, and the relationship between psychology and meaning. We will work through An Introduction to Montague Semantics by Dowty, Wall, and Peters, and finish up by reading Montague's classic essay "The Proper Treatment of Quantification in Ordinary English." The course requires weekly problem sets and abundant class participation. Enrollment is by instructor permission on the basis of a prerequisite of a course in philosophy, logic or linguistics. The time listed is only for the first meeting, and a regular time will be chosen

W 02:30PM-05:20PM

ASH 111

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

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

Rachel Conrad;

This seminar is designed for students pursuing a Division III project on a topic related to childhood, youth, or learning, and is appropriate for students whose primary work is in any of the five schools. We will begin the semester by considering the assumptions, perspectives, and methodologies involved in different disciplinary approaches to work related to childhood, young people, and/or education. Students will help select reading of texts relevant to their area of focus. The remainder of the course will involve students' presentation of works in progress, peer editing, and sharing strategies for completing large independent projects. Assignments will include brief reaction papers, as well as a substantial longer piece of work that could be incorporated into the Division III project. This course is designed for students in the first or second semester of their Division III projects, and can be used as an advanced learning activity.

TH 12:30PM-03:20PM

FPH 106

CS/NS/SS-105T-1

Tutorial; DR

Culture, Brain, and Development: Developmental Psychopathology

Jane Couperus;

Until the last 10 years or so Autism, a disorder with known biological correlates, was almost unheard of, why is this disorder suddenly so prevalent? Is it something in our culture? our environment? our genetics? This course will examine developmental psychopathologies such as ADHD, Autism, Conduct Disorder, Tourettes, and others from multiple perspectives. We will examine the role of culture, experience, and brain development in the development of these disorders in children using psychological and neuroscientific perspectives. Students do not need to have any specific background but should be willing to read scientific articles and open to understanding not only the role of culture

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and society in development but the biological underpinnings as well. Students will be expected to read primary research, write several short papers, as well as complete a course long project that will be presented to the class. This is a course in the Culture, Brain and Development Program. PRJ, REA, WRI

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

CS-108T-1 **Tutorial; DR**

The Social Mind: Evidence from Autism and Williams Syndrome

Joanna Morris;

Human social interaction relies upon the ability to correctly attribute beliefs, goals, and percepts to other people. This set of metarepresentational abilities--a "theory of mind", allows us to understand the behavior of others. Individuals with autism are often thought to lack a theory of mind, while individuals with Williams syndrome? a disorder that afflicts about one in 25,000 children in the US, seem to have no impairment in social interaction despite other cognitive deficits. In this course, we will examine the cognitive substrates of social interaction by looking in detail at these two disorders. This is a course in the Culture, Brain and Development Program. REA, WRI

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

CS-119T-1 **Tutorial; DR**

Tabloid News, Nonrational Politics

James Miller;

Classic democratic theory says that citizens inform themselves carefully in order to make intelligent decisions that guide responsible self-governance. Plenty of evidence says they don't. An alternative description of how many citizens behave today is this: people seek information that confirms what they already think, they do this through informal conversation with other know-nothings and by turning to forms of news and political spectacle that combine elements of the soap opera, sensationalism and product marketing. Politicians become celebrities (and vice versa) and politics becomes brand consumption or the display of self-identity. Most of this is experienced through television, which feels more real, and may be more rewarding, than actual political engagement. This course will explore this unsettling view of politics and the media. Students will write short pieces, monitor the presidential election and carry out a final research project. PRJ, PRS, REA, WRI.

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

CS-122T-1 **Tutorial; DR**

Inquiring Minds-Find Out What Other Students Think and Do

Laura Wenk;

There is quite a bit of data collected on colleges and college students. Some useful research points to the characteristics of colleges and the behaviors of students that lead to the best learning. Much of this is collected at more traditional institutions using traditional research methods and statistical analysis (good methods, but limited). We'll learn how to interpret such studies and develop our own resulting questions for inquiry on what Hampshire students think and do. Students work as a research team along with the professor. Data collection and analysis methods include qualitative interview, focus group, and observation; quantitative survey and observation among others. The final product will be a group report (everyone writes part) articulating our findings, and perhaps making recommendations to others. Evaluation is based on completing a series of short papers and assignments as well as presenting one's ideas orally and in writing. PRJ, PRS, QUA

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

CS-1IND-1 **DR**

Independent Study

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

CS-2IND-1

Independent Study

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CS-3IND-1

Independent Study

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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HUMANITIES, ARTS and CULTURAL STUDIES (HACU)

HACU-0101-1 DR

Chorus

Elaine Ginsberg;

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

MW 04:00PM-06:00PM

MDB RECITAL

HACU/IA/WP-0103-1 DR

Introduction to Writing

William Ryan; Ellie Siegel

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

WF 01:00PM-02:20PM

GRN WRC

HACU-0104-1 DR

Drawing I

Judith Mann;

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

TTH 12:30PM-03:20PM

ARB STUDIO 1

HACU-0106-1 DR

Introduction to Analog/Digital Media Arts

Simin Farkhondeh;

This course explores political activism via video production, poster making, the Internet web and blog construction and radio. Forms of technology-enabled collective actions, as well as key aspects such as mass media and political communications will be examined. We will read and discuss issues, theories and real world examples from the US and other places. We are surrounded by mass media produced for our consumption and intent on making us into consumers. Technological advances have made access to media making possible for all, however, it is not easy to find our voices on mass media outlets. There are places where our access is insured! Students in this course will be active makers and will see their work in action on the Internet and other venues. They will be introduced to critical skills enabling them to evaluate and analyze the mainstream media, while introducing them to a range of production skills and venues for their own work. This course will prepare students for continued work in media and cultural studies and media production. There is a lab fee of \$50 charged for the course. EXP, PRJ, REA

T 12:30PM-03:20PM

LIB B3

T 06:30PM-09:00PM

FPH 104

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HACU-0108-1 **DR**

Hand Made Films

William Brand;

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

W 09:00AM-11:50AM

PFB CLASS

W 06:00PM-09:00PM

PFB CLASS

HACU-0109-1 **DR**

Introduction to Media Production: Imaging Truth (or Reality) and Other Inventions)

Jean Casbarian;

How do we define truth in a world teeming with still and moving image? If our histories (and memories) are defined by these images, is truth on its way to becoming an invention? How true is truth? This course will introduce students to interdisciplinary work in media production. As thinkers, we will read, look at, and investigate the connections between meaning and image, truth and fiction, reality and invention. As art makers, we will explore these intersections as we experiment with a variety of media including photography, video, text, and sound. You will begin to interpret, translate and/or invent or re-invent your personal truth(s), while being asked to consider new ways in which to visually articulate these ideas. Be prepared to read, think, experiment and expand the ways in which you think about art making. This class will prepare students for continued work in media and media production. There is a lab fee charged for this course. NOTE: Enrolled or top 5 waitlist students who DO NOT attend the first class session risk losing their place on the class roster.

EXP, PRS, REA, WRI

T 06:00PM-09:00PM

PFB CLASS

HACU-0119-1 **DR**

Musical Beginnings

Rebecca Miller;

This course focuses on the broad fundamentals of western music and music theory, including music literacy (how to read western music notation). We will learn theoretical concepts (pitch, rhythm, timbral nuances, texture, intervals, chords, harmony, etc.) and develop our sense of music cognition through ear training. This course will connect music to theory by teaching students how to compose music and by performing on instruments the basic theoretical concepts covered throughout the course. No prior music training or literacy is required. There will be weekly homework assignments and collaborative projects; in addition, students are required to attend an evening ear-training workshop (either Monday or Thursday) once a week from 7-9pm. EXP, PRJ, WRI

TTH 10:30AM-11:50AM

MDB RECITAL

HACU-0140-1 **DR**

The Postcolonial Turn

Sheetal Majithia;

In postcolonial studies, debates about representation and revolution intersect. This course focuses on film, fiction, and other representations issues that comprise these debates: colonialism; nationalism; questions of identity, alterity, hybridity and origins within contexts of race; class; gender; sexuality; subaltern historiography; and the role of the academy in the world. In response to universalizing projects of modernity and Enlightenment notions of progress, postcolonial literatures use "broken English" in, pidgin, creole, multi-lingual, and "rotten" forms among others while cinema creates an

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

IP= Instructor Permission required

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Complete and up-to-date course information is available on The Hub

"aesthetics of garbage," Third Cinema, or "an aesthetics of hunger" to imagine vernacular modernity. We will examine questions of form and historical, political, and cultural context by focusing on British metropolitan and Caribbean, South Asian, and African postcolonial and with the question of whether the "postcolonial turn" has given way to "the global turn." The seminar will focus on developing critical reading, writing, and presentation skills. MCP, PRS, REA, WRI

MW 01:00PM-02:20PM ASH 221
T 06:00PM-09:00PM FPH 105

HACU-0141-1 **DR**

The Novel in the United States, 1900-1945

Michele Hardesty;

The novel has a certain centrality in conceptions of U.S. literature, with the "Great American Novel" standing as the pinnacle of national literary creation. In this course, we will examine the novel genre in the United States in first half of the twentieth century, considering what it means for a novel to be "great" as well as what it means for a novel to be "American." Authors may include Theodore Dreiser, Nella Larsen, John Dos Passos, Djuna Barnes, Zora Neale Hurston, Ernest Hemingway, and Américo Paredes. Course requirements will include weekly reading responses and three essays, one of which will have a research component. This course will offer an introduction both to modern U.S. literature and to literary studies more broadly. This course will be followed in the spring with a course entitled The Novel in the U.S. since 1945. REA, WRI, MCP.

MW 01:00PM-02:20PM FPH 107

HACU-0148-1 **DR**

Mysteries of Petersburg

Polina Barskova;

How do you wander through the literary city? How do you read its map, encoded in a text densely "populated" with characters and events? What happens if you find yourself lost in the citytext? Building on the works of Fyodor Mikhailovich 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. Aside from Dostoevsky, we will consider the authors who influenced him (Sue, Hugo, Dickens) and were influenced by him (Bely and Vaginov). In order to more fully attune students' strolling skills to the problems and strategies of urban modernity, our introductory critical reader includes Bakhtin, Benjamin, and de Certeau. One of the central course goals is to help students better understand the anatomy of the Russian literary metropolis at its historical, architectural, social and legendary levels. EXP, MCP, PRS, REA, WRI

TTH 10:30AM-11:50AM FPH 105
W 06:00PM-09:00PM FPH 106

HACU-0149-1 **DR**

Introduction to "Asia" Through Music and Performing Arts

Junko Oba;

Asia is a diverse, dynamic, and complex cultural entity, whose definition and boundary have been constantly fluctuating in reality as well as in our imaginations. This course will introduce students to "Asia" as a subject of scholarly exploration through the distinctive aesthetics, sensibilities, and cosmologies of different Asian peoples as reflected in their everyday religious rituals as well as in their much celebrated cultural heritages of music, theatre, and dance. We will examine both religious and secular traditions including the Hindu puja ritual and shadow puppetry from India; traditional ritual dance ceremony and modern kecak from Bali; traditional and revolutionary Chinese musical dramas; and gagaku court music ensemble and shamisen (3-string lute) music from Japan, and the historical, socio-economic, and political conditions that have shaped these cultures and modified them over time. Closely studying these cases, we will question our preconceptions of "Asia" throughout the semester. REA, WRI, PRS, PRJ, MCP

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

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Complete and up-to-date course information is available on The Hub

HACU-0165-1 **DR**

Postcolonial Feminist Philosophy

Monique Roelofs;

Contemporary feminist philosophers, postcolonial theorists, and critical race theorists have formulated novel theories of subjectivity and sense making. This course introduces you to fundamental concepts that help you to think critically about race, gender, sexuality, and the transnational. Course themes include: language as racialized and sexed; commodification and the market; postcoloniality and the aesthetics of embodiment; global feminisms; narrativity and experience; theories of transformation and critique. MCP, PRJ, PRS, REA, WRI

TTH 12:30PM-01:50PM

EDH 4

HACU-0166-1 **DR**

The Body in Modern Art

Sura Levine;

The representation of the human body is central to the history of art. This course will explore this crucial subject in art. The course begins with the shift from Jacques-Louis David's virile masculinity to a more androgynous and even feminized male as rendered by his followers. It then will explore the spectacle of a modern city in which prostitutes/ Venus/ femme fatales/ other kinds of workingwomen often were favored over the domestic sphere. It ends with the period of World War I where various assaults on traditional mimesis took place among avant-garde artists. MCP, PRJ, REA, WRI

TTH 02:00PM-03:20PM

ASH 111

HACU-0186-1 **DR**

Creative Betrayals: Secular Jewish Literature From the Bible to Modernity

Rachel Rubinstein;

Secular Jewish imaginative writing is usually thought of as a modern, post-Enlightenment phenomenon, when modern Jewish writers declared their independence from traditional Judaism by creating a body of secular Jewish fiction, drama and poetry. These modern writers were in rebellion from traditional Judaism. And yet, they took their very materials from the traditional culture they cast themselves against, creatively re-imagining or "betraying" tradition to suit a very modern, progressive, secular agenda. This course introduces students to modern secular Jewish literature while also examining the traditional sources that were adopted and transformed in modernity. We begin with the Bible and continue through Talmudic and Midrashic literature, medieval literature, and into the modern era with the rise of a modern, multilingual Jewish literature. We will consider the varieties of Jewish identities and experiences, both individual and collective, represented in this highly heterogeneous literary tradition, and, finally, perform some of our own "creative betrayals." EXP, MCP, REA, WRI

TTH 02:00PM-03:20PM

FPH 104

HACU-0187-1 **DR**

Myth, Belief, and Reality in World Literature

McKinley Melton;

What does it take for a myth to become a widely held belief? At what point does that belief become reality? This course will engage these questions by examining literature from different time periods representing various cultures throughout the world. Furthermore, we will consider the role of mythology, legend, and popular lore in defining a culture as well as the people within it, shaping societal views on everything from gender, race, and class to religious beliefs and family dynamics. Throughout the semester, as we focus on novels, short stories, and drama, we will also discuss the manner by which writers have represented the belief systems that under gird the communities in their literature. With the literature as our guide, we will seek greater understanding of the construction of not only other cultures, but also our own. MCP, PRS, REA, WRI

TTH 12:30PM-01:50PM

FPH 105

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HACU-0192-1 DR
Jazz Ensemble Seminar I

Thomas Randall;

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

T 06:30PM-09:20PM

MDB RECITAL

HACU/IA/WP-0199-1 DR
High Spirits: Reading & Writing About Spiritual Experience

Deborah Gorlin;

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

TTH 10:30AM-11:50AM

EDH 4

HACU-0201-1
Modern Dance Technique I

Rebecca Nordstrom;

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

MW 01:00PM-02:20PM

MDB MAIN

HACU-0204-1 DR PR
Artists' Books

A. Meredith Broberg;

In "Artists' Books", the form of the book can be as important as the content in creating meaning and engaging the viewer. This course is a chance to develop the technical skills, conceptual clarity and creative flair that enable you to turn ideas into books. You'll learn a variety of traditional and contemporary book structures, and experiment with different ways of integrating text, imagery and form. We'll start with ancient Asian bindings, end with modern pop-ups, and investigate page design, visual narrative and diverse materials along the way. The core of the course is hands-on learning, supplemented by field trips and readings. This course meets the Division I distribution requirement. EXP, PRJ, REA

W 01:00PM-03:50PM

EDH 3

HACU/IA-0205-1
Architectural Design: Basic Approaches

Robert Goodman;

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

TTH 12:30PM-01:50PM

EDH 3

HACU-0208-1 PR

Introduction to Painting

Daniel Schrade;

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

Prerequisite: A College Level Drawing I, or IA?s "Foundation in Drawing and Visual Media." A lab fee will be required.

MW 09:00AM-11:50AM

ARB STUDIO 1

HACU-0209-1& 2 PR

Video I

Kara Lynch;

This is an introductory video production course. Over the course of the semester students will gain experience in pre-production, production and post-production techniques as well as learn to think and look critically about the making of the moving image. Projects are designed to develop basic technical proficiency in the video medium as well as the necessary working skills and mental discipline so important to a successful working process. Final production projects will experiment with established media genres. Readings, screenings, In-class critiques and discussion will focus on media analysis and the role of technology in image production. 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). NOTE: Enrolled or top 5 waitlist students who DO NOT attend the first class session risk losing their place on the class roster.

W 01:00PM-03:50PM

LIB B3

HACU-0210-1 & 2 PR

Film Workshop I

William Brand;

This course teaches the basic skills of film production, including camera work, editing, sound recording, and preparation and completion of a finished work in film and video. Students will submit weekly written responses to theoretical and historical readings and to screenings of films and videotapes, which represent a variety of aesthetic approaches to the moving image. There will be a series of filmmaking assignments culminating in an individual final project for the class. The development of personal vision will be stressed. The bulk of the work in the class will be produced in 16mm format. Video formats plus digital image processing and non-linear editing will also be introduced. A \$50 lab fee provides access to equipment and editing facilities. Students are responsible for providing their own film, tape, processing and supplies. There are weekly evening screenings or workshops. Prerequisite courses include a 100 level course in media arts (Introduction to Media Arts, Introduction to Media Production, Introduction to Digital Photography & New Media, or equivalent and must be completed and not concurrent with this course.) NOTE: Enrolled or top 5 waitlist students who DO NOT attend the first class session risk losing their place on the class roster.

T 12:30PM-03:20PM

PFB CLASS

W 06:00PM-09:00PM

PFB CLASS

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

Still Photography I: Digital Photography

Michele Turre;

This course explores the intersections of digital and traditional photographic imaging in terms of technique, critical theory, history and aesthetics. Experimentation with photo-electronic imaging will be practiced and discussed within the context of contemporary art and digital culture. The theoretical backdrop will include issues of representation, mechanization, and authenticity. Historical influences such as 20th century photomontage, documentary photography, layered narrative constructions with image and text, and scientific imaging practices, will be covered in readings and slide talks in order to provide context for assignments, and to further discussions in our regular in-class critiques of student work. Project-oriented studio assignments will allow plenty of time to develop personal content while advancing Photoshop skills. Students will produce printed hard copy, as well as on-screen presentations of images in electronic books or Web projects. Prerequisites: Introduction to Media Arts, Art History or Photographic History course or its equivalent in studio arts. A lab fee will be charged for this course. Note: NOTE: Enrolled or top 5 waitlist students who DO NOT attend the first class session risk losing their place on the class roster.

T 09:00AM-11:50AM

LIB B3

HACU-0216-1 **PR**

Modern Dance IV: High Intermediate

Fritha Pengelly;

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

TTH 10:30AM-11:50AM

MDB MAIN

HACU-0230-1 **DR**

Mandala, Mummy and Magical Medicine: Studying Buddhism Through Material Objects

Bong Joo;

At first glance, Buddhism seems to reject the material world. From the time of Buddha, monks and nuns left their homes and worldly possessions in pursuit of austere ideals of renunciation and self-discipline. However, history reveals that Buddhism has been one of the major forces changing the scene of material world in Asia. It introduced new icons, architectures, books, clothes, medicines, arts, foods, ritual implements and furniture. Rather than studying Buddhism from a standpoint of lofty philosophy or meditative experience, this course will examine Buddhism from concrete material objects. Example of such objects include Tibetan mandala, mummified body of Zen master, magical medicine called ?mani pills,? scriptures written in blood, Buddha's relics and statues, monastic robes, prayer beads and tea. Through studying these materials, we will try to understand how their substance interacts with religious belief, practice, ritual, and an aura of sacrality. This course satisfies the Division I distribution requirement. MCP, REA, WRI

MW 04:00PM-05:20PM

FPH 108

HACU-0232-1

Dissident Poetics: Aesthetics of Liberation in Third Cinema

Simin Farkhondeh;

Third Cinema is a terrain, where people struggle, experiment, argue and contest the entertainment cinemas that occupy the majority of screen time. In 1969 revolutionary Argentine filmmakers Fernando Solanas and Octavio Getino and others placed questions regarding the interpenetration of political and cultural struggles, and mass media squarely at the center of a global struggle against Western imperialism. This class will explore the significance of ?third cinema? and its impact on providing a different understanding of the world, parallel to the mainstream model. The course aims to inspire the emerging filmmaker or media activist to engage in filmmaking techniques and a language of representation that challenges the status quo. We will achieve this by exploring the formally innovative, politically provocative work of filmmakers such as Trinh T. Minha, Ousmane Sembene, Edward Yang, Charles Burnett, Gillo Pontecorvo, Julie Dash,

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Abbas Kiarostami, and other filmmakers from Africa, Asia, Latin America, the Middle East and elsewhere. Class activities include group discussion of screenings, in-class presentations and theoretical readings. Class writing assignments can be interpreted as short video/film projects with prior instructor agreement. Wherever required technical workshops will be provided outside of class for those students who want to turn their written assignments into films. Some written assignments will be required of all students. This course meets the Division I distribution requirement. MCP, PRJ, PRS, REA, WRI

W 09:00AM-11:50AM

LIB B3

T 06:30PM-08:30PM

FPH 101

HACU-0238-1 **DR**

Myths of America

Rachel Rubinstein;

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

MW 01:00PM-02:20PM

FPH 105

HACU-0244-1

The Posthuman Condition

Christoph Cox; Jeffrey Wallen

Are we entering a "posthuman" stage of history? Can we assume that the versions of the human that have existed until now will continue to exist in the future, in light of our ability to control our own evolution and to create intelligent machines? Can we still uphold a boundary between biological organism and cybernetic mechanism, or between computer simulation and bodily existence? In this course we will explore such questions by reading contemporary theorists of the posthuman (e.g., N. Katherine Hayles, Hans Moravec, Donna Haraway), examining developments in evolutionary theory, robotics, artificial life, and biotechnology. We will also look back at earlier imaginings of trans-human evolution (e.g., Diderot, La Mettrie, Nietzsche, H. G. Wells, Samuel Butler) and analyze film and fiction that depicts a posthuman era (e.g., Isaac Asimov, Philip K. Dick, Terminator, RoboCop, eXistenZ, etc.).

M 02:30PM-05:20PM

FPH 102

HACU-0245-1 **DR**

Framing Blackness: African Americans and mass Media in the 20th Century

Christopher Tinson;

In the 1970s artist Gil Scott Heron announced, "the revolution will not be televised." In the 1990s critic bell hooks observed a direct relationship between oppressive images via mass media and the maintenance of global white supremacy. And today, professor Jared Ball writes, "all that is popular is fraudulent." This course takes these perspectives into serious consideration while exploring the complex relationship between African Americans and the function of mass media in the United States in the twentieth century. Using an African American Studies interdisciplinary framework that incorporates political history as well as popular culture, this course begs the question of how media influences the perception of Black people in the U.S. and the world. Importantly, this course will also look at contemporary visionary efforts to challenge dominant stereotypic images of African Americans and communities of color in the media and their participation in current media justice efforts. This course satisfies the Division I distribution requirement. REA, MCP, PRJ, PRS, WRI

MW 01:00PM-02:20PM

EDH 1

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HACU/SS-0247-1

Contemporary Germany: History, Society, Culture(1918-present)

Jeffrey Wallen; Jutta Sperling

Dramatic changes have taken place in Germany during the last 90 years. The first democracy was established after WWI; Hitler and the Nazis rose to power; Germany was defeated and largely destroyed during WWII; the country was divided during the Cold War; and recently it was reunited and is now at the center of the emerging New Europe. German culture has been equally tumultuous, dynamic, and diverse in this period, with many writers, filmmakers, and artists making a broad international impact. This course will focus on German cultural, social, political, and economic history of the last 90 years. We will explore some of the literature, film, and also the art and architecture of this period, and examine such topics as modernization and the Weimar Republic, the effects of the Nazis' rise to power, the territorial changes and population movements after WWII, the failures of denazification and the legacies of the Holocaust, the Economic Miracle, the youth rebellion in the Sixties, the two cultures of East and West Germany, the fall of the Wall and the problems of reunification, responses to the pressures of globalization and the future of Europe. This course is recommended to all students who plan to participate in the Berlin program in the spring of 2009. There are weekly film screenings M, 6-8pm.

TTH 12:30PM-01:50PM

FPH 107

M 06:00PM-08:00PM

EDH 4

HACU/IA-0250-1

Dance Improvisation in History and Practice

Fritha Pengelly;

This course will combine theory and practice in exploring various improvisational dance forms such as Authentic Movement, contact improvisation, and hip hop. Course work will include regular movement sessions, video and concert viewings, and readings on specific improvisational forms and significant contributors to particular historical developments including Anna Halprin, Mary Starks Whitehouse, Nancy Stark Smith and others. Course material will focus equally on developing an understanding of the historical context of each particular form as well as gaining practical experience in movement improvisation. No previous dance training is required.

TTH 12:30PM-01:50PM

MDB MAIN

HACU-0251-1

PR

The Improviser's Laboratory

Martin Ehrlich;

This is a class for musicians interested in developing their expressive and creative skills through improvisation. It is open to all instrumentalists, including voice and electronics. It is open to students from any musical background. You will be challenged to expand your instrumental vocabulary, and to use these languages in a context of collective improvisation. We will look at improvisational music making from a multitude of angles, breaking it down and putting it together again. This is an intensive course, requiring weekly rehearsals outside of class with small groups, listening and reading assignments involving periodic papers, and compositional exercises. Familiarity with traditional musical notation is required, as we will be exploring the role of notated elements in improvisational work. We will be giving a final concert of the musical pieces you develop during the semester. Prerequisite: Musical Beginnings or Tonal Theory I.

M 06:30PM-09:20PM

MDB RECITAL

HACU-0253-1

IP

Media Production II: The Narrative

Kara Lynch;

This course is an intermediate level production class that concentrates on narrative media production. This course will interrogate this form and expand the definition while introducing students to techniques and strategies for getting their projects from pitch to final cut. Requirements for this class include: attendance, participation in discussions and in-class critiques, outside theoretical readings and film/video screenings, weekly journal entries, production assignments, in-class

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workshops and a written treatment, script and budget for their final projects. Students will work in crews to complete 2-4 final narrative projects. Through these projects, students will become familiar with three major stages of media production: pre- production (research and development of an idea, planning & scheduling), production (shooting, recording, execution) and post- production (editing and revision); they will also acquire cursory knowledge of distribution. Supplementary workshops will concentrate on skills necessary for work in digital, film/video and audio production, including: lighting, field + studio recording, and editing. The goal of the course is for students to produce narrative work from start to finish with a group and practice their skills as producers and directors, writers, thinkers and artists. There is a lab fee charged for the course. Prerequisites include: Intro to Media production or equivalent, Video/Film I or equivalent, one media studies/theory class, and one related course in the humanities, arts or social sciences. Instructor permission required.

F 09:00AM-11:50AM

LIB B3

HACU-0254-1

IP

Photography Workshop II: Large Format Photography and Alternative Photographic Printmaking

Kane Stewart;

This course will offer intermediate and advanced photography students an opportunity to expand their photographic skills by working with large format cameras and making prints using alternative materials such as: gum-printing, platinum/palladium, cyanotype, kallitype, and carbon printing. These contact printing processes require negatives the same size as the desired print and students will learn to use large format cameras and produce digital negatives. This course is designed for experienced photo students with well-honed darkroom and basic Macintosh skills. Students interested in this course will have had Photo II and be moderately familiar with Photoshop. Although there will be a great deal of technical application covered in this course, the objective here is to learn processes that will not only expand creative options but further develop your personal vision. A \$50 lab fee entitles student access to darkroom facilities, lab supplies, and chemicals. Technical workshops will meet once a week for two hours. Instructor permission required.

T 09:00AM-11:50AM

PFB CLASS

HACU-0255-1

IP

Film Workshop II: Recycled Images

Abraham Ravett;

This course emphasizes developing skills in 16mm filmmaking. The course will cover the basics of 16mm pre-planning (scripting or storyboarding), cinematography, sound recording, editing and postproduction. We will also explore and at times emphasize, the use of "recycled images" in the construction of found footage films and video tapes. Students will be expected to complete individual projects as well as participate in-group exercises. Reading and writing about critical issues is an important part of the course and students will be expected to complete several writing projects. Workshops in animation, optical printing, hand made films, non-linear editing, digital imaging and audio mixing will be offered throughout the semester. Students are expected to attend these workshops as well as attend screenings of seminal film and video works in documentary, narrative and experimental genres. A \$50 lab fee entitles students to use camera and recording equipment, transfer and editing facilities, plus video and computer production and post-production equipment. Students must purchase their own 16mm or Super 8 film and pay their own processing fees. Required screenings and workshops often occur in the evening or on Friday afternoon. Film Workshop I will be considered a prerequisite. Instructor permission is required.

F 09:00AM-11:50AM

PFB CLASS

F 01:00PM-02:20PM

PFB CLASS

HACU-0256-1 DR

Ancient Epic I

Robert Meagher;

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

MW 01:00PM-02:20PM

FPH WLH

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HACU-0261-1

Magic Realism and the World

Alicia Ellis;

This course considers Magical Realism as a literary genre as well as a creative practice that both dislocates and re-frames historical conflicts and cultural encounters of the last 200 years. What are the political, gendered, racial, and social contexts and hierarchies in which Magical Realism is produced? Who writes Magical Realism and who are its subjects? Is there an internal logic to Magical Realism that allows for the incorporation of fantastic events into daily life? What is the relationship between Magical Realism and pre-established/canonical forms? Authors will include Juan Rulfo, Alejo Carpentier, Patrick Chamoiseau, Jorge Luis Borges, Gabriel Garcia Marquez, Erna Brodber, and Jeanette Winterson.

MW 04:00PM-05:20PM

EDH 4

HACU-0263-1

PR

Americans Abroad: 19th-and 20th-Century Literary Representations

Michele Hardesty;

The stereotype of the "ugly American" is quite alive in U.S. public discourse, especially when referring to Americans (tourists, diplomats, businessmen, soldiers, etc.) outside of the nation's borders. However, the this stereotype also has a literary history: the "ugly American" derives from Eugene Burdick's and William Lederer's 1958 novel of the same name, but goes back much further. This course will trace a genealogy of the "American abroad" in literature (and in a few films) from just before the closing of the U.S. frontier in the late 19th century up to the present. Authors will include Mark Twain, Henry James, John Reed, Ernest Hemingway, Paul Bowles, W.E.B. DuBois, Mary McCarthy, Joan Didion, and Ben Fountain. Course requirements include frequent reading responses, a class presentation, and a research essay. This course is best suited for students who are confident in their ability to critically read and write about literary texts.

Prerequisite: A 100-level literature course.

TTH 10:30AM-11:50AM

EDH 1

M 06:00PM-09:00PM

FPH 101

HACU-0264-1

PR

Tonal Theory I

Martin Ehrlich;

Tonal Theory I explores the musical relationships of diatonic harmony. We start with a rigorous review of intervals and scales, utilizing exercises in all twelve keys, and in four clefs. We then begin musical analysis and exercises for gaining facility with the vocabulary defined by major and minor tonality. Examples are drawn from jazz, classical, and popular musics. The second part of the class focuses on melody and melodic form. Work for the class includes weekly theoretical assignments, ear training, two concert reports, periodic basic piano assignments (playable by all), and a final composition project. Prerequisite: Musical Beginnings or permission of the instructor.

MW 01:00PM-02:20PM

MDB RECITAL

HACU-0269-1

Master Musicians of Africa I: West Africa

Olabode Omojola;

This course concentrates on the lives and music of selected West African musicians. Departing from ethnographic approaches that mask the identity of individual musicians and treat African societies as collectives, this course emphasizes the contributions of individual West African musicians whose stature as master musicians is undisputed within their respective communities. It examines the contributions of individual musicians to the ever continuous process of negotiating the boundaries and ambience of African musical practice. Individuals covered this semester include Babatunde Olatunji (Nigerian drummer), Koo Nimo (leading exponent of Ghanaian folk music) and Kandia Kouyate (Malian jelimuso). The variety of artistic expressions of selected musicians also provides a basis for examining the interrelatedness of different African musical idioms, and the receptivity of African music to non-African styles.

TTH 12:30PM-01:50PM

MDB RECITAL

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

IP= Instructor Permission required

FALL 2008 COURSE DESCRIPTIONS

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HACU-0271-1

Issues in Popular Music

Junko Oba;

This course provides an overview of the major critical issues addressed in the study of popular music, beginning with the definition of "popular music." Drawing insights from a wide range of disciplines including ethnomusicology, sociology, cultural studies, performance studies, and media studies, we will discuss issues pertaining to the music industry, media, and technology; the process of music production, distribution, and consumption; and how meanings are created, mediated, and negotiated in the process. Although many of our readings from the classic popular music literature, i.e. Adorno, Middleton, and Frith, for example, mostly deal with American and Western popular music genres and phenomena such as rock, hip hop, and techno, we will also examine cases from other countries and areas in the world in both local and global contexts: transnational circulation of salsa; Nigerian juju, pop music in Tibet, just to mention a few examples.

MW 10:30AM-11:50AM

MDB RECITAL

HACU-0272-1

Music Journalism for Radio

Rebecca Miller;

In this hands-on production 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 pieces, including reporting, recording, scriptwriting, production, and the effective use of ambient sound and music. Students will then use the medium of radio to present an array of music related pieces, including short features, album reviews, and longer documentaries in a style consistent with public radio. Students will gain a working knowledge of computer sound software (Pro Tools) 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; students should be prepared for additional course expenses, up to about \$40.

M 01:00PM-03:50PM

LIB B3

HACU/IA/SS-0276-1

DR PR

The Past Recaptured: Photographs, Facts and Fictions

Michael Lesy;

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

MW 09:00AM-10:20AM

FPH 102

HACU-0277-1

Human Action and the Will in Aristotle and Medieval Philosophy

John Connolly;

The notion of the will has been a crucial one in ethics and the philosophy of human action from Aristotle to the present day. Yet treatments of it have varied greatly over the centuries. A case in point is the development of the notion, as inherited from classical pagan thought, by the Christian thinkers of the Middle Ages: Augustine, Aquinas, Duns Scotus,

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and Meister Eckhart. We will examine the development of the notion of will (and 'weakness of will') in Aristotle and these medieval thinkers. It is recommended that students have read Aristotle's Ethics before taking this course.

TTH 02:00PM-03:20PM

FPH 103

HACU-0279-1

IP

Mutations in Expression--Unpacking Cross-Pollination in Design and Representation

Thomas Long;

This interdisciplinary design course will explore various themes and practices in design. We will roughly model our studies after the Bauhaus, a highly influential, interdisciplinary school existing in Germany in the early 1900's. In this course, we delve deep into the realm of art and design and study it from many angles, searching for patterns and overlaps in theory and production. Both physical and digital tools will be introduced to students who will be challenged not only to develop their skills, but to develop dialogues between skill sets and methodologies. In the course we will explore type, figures and forms, and discover how a simple conceptual idea can develop and mutate as it is applied to various media from paper to furniture to space. We will also ask big questions about the performative nature of design and its effect on "everyday life," hoping to unpack the differences between techniques, and other "strategies" and "tactics" (as Michel de Certeau identified). Simultaneously, students will be asked to read relevant theory and history within and outside a given field and write critically about their work relative to the larger agenda of the course and that of the Bauhaus. We will be considering these operations of design outside of their typical disciplinary frames--instead, we will work with them in parallel with Karen Koehler's Bauhaus exhibit at Smith--breaking the projects into categories such as, Construction and Destruction; Place and Space; Spectacle and Display, and Mass Culture, Motion and the Body. This course does not intend to train designers (as in typical studio design courses) but thematically develop methods of thinking and producing. The course will strategically introduce design tools, and then push students to think, design, and work in new and unique ways. There are no prerequisites to this course, but one design or art studio is preferred. Instructor Permission Required.

TTH 09:00AM-11:50AM

EDH 3

HACU/SS-0280-1

PR

Immigration Nation: Ethnic Stereotypes, U.S. Politics, and the Media

Susana Loza;

This seminar will examine US immigration history from the great waves of European, Asian, and Mexican immigration during the nineteenth and early twentieth centuries, to the more recent flows from Southeast Asia, Latin America, and Africa. In addition to investigating how these groups were defined and treated in relation to each other, we will consider the following questions: Who is an "American"? Has the definition shifted over time? How do contemporary political debates about immigration compare with those from the late nineteenth and early twentieth centuries? Is public opinion about immigration shaped by the media? How are arguments over citizenship bound up with ideas of race, class, ethnicity, gender, and nation? Special attention will be paid to the role of immigration in the 2008 Presidential Election; Hollywood's fabrication and circulation of ethnic stereotypes; and the virulent xenophobia routinely exhibited on television. This course is reading-, writing-, and theory-intensive. Prerequisite: Division II or III students only.

TTH 12:30PM-01:50PM

EDH 2

HACU/CS-0282-1

IP

Non-Fiction Film

Abraham Ravett; Christopher Perry

"Certain people start with a documentary and arrive at fiction...others start with fiction and arrive at the documentary."-Jean Luc Godard This is a seminar geared for film/video/animation concentrators who would like to explore or refine their interest in documentary practice. Utilizing a combination of screenings, technical workshops, and contemporary readings as a foundation for our discussions, the goal of the workshop will be to produce an individual or collaborative project. Projects need not be restricted to a particular medium; in fact, students will be encouraged to explore the ways in which film, video, and/or animation can be utilized together. Limited to Division II or Division III students. Prerequisite: completion of either Film/Video Workshop I, Video I, Photo Workshop I, or an introductory course in animation. Instructor's permission is required. Lab Fee.

TH 09:00AM-11:50AM

PFB CLASS

TH 07:00PM-09:00PM

ASH 112

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HACU-0283-1 **PR**

Bollywood and Beyond: Cinema, Society, and Culture in India

Sheetal Majithia;

This course focuses on the cultural backgrounds of Hindi cinema, the "national" cinema of India, including the translation of traditional forms into post-independence genres such as the national epic, the courtesan film, the historical, the social, the masala, and the romance in regional cinemas and Bollywood. Three themes organize our study: the nation, gender, and the relationship of art to social context. We will emphasize methods that will fall under the rubric of cultural studies but will also consider other theoretical frameworks. We conclude by examining how the globalization of distribution, marketing, and audiences herald thematic and industrial shifts while diasporas, neo-liberal economic policy, consumerism, and trans-nationalism determine the production of new genres such as Bombay noir and the new wave. By the end of this course, students should be able to write and analyze film critically and consider its role in relation to other contexts such as society. Prerequisite: Division II and III students only.

TTH 12:30PM-01:50PM

M 06:00PM-09:00PM

FPH 106

HACU-0284-1 **PR**

Intermediate Painting

James Phillips;

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 2

HACU-0287-1 **IP**

A Private Performance for the Camera: Directing the Self through Still and Moving Image

Jean Casbarian;

In 1839, Hippolyte Bayard posed as a corpse in his "Self-Portrait as a Drowned Man." His action created not only one of the first photographs intended for the purpose of propaganda but he more than likely staged the first performance for the camera. Throughout history, artists and image-makers have used the photograph (along with video, maps and text) to document their actions as a way to write (or re-write) their own histories. This course will examine the legacy of performance and the still/moving image as students are asked to perform for the camera. The class draws on diverse historic and contemporary sources including the self-portraits of Bayard, Claude Cahun, Sherman, and Erwin Wurm; the private-public performances of Yves Klein, Chris Burden, Ana Mendieta, Sophie Calle, and Tehching Hsieh; the video works and installations of Bruce Nauman, Patty Chang, and Miranda July and the collaborations of Abramovic/Ulay and Smith/Stewart. Though some process-based assignments will be given, the dynamics of the class will rely on your ability to produce work based on your own ideas. This is an Upper Level Div II course and will require periodic screening times outside of class. There is a lab fee charged for this course. Instructor Permission.

M 01:00PM-03:50PM

PFB CLASS

HACU-0288-1 **PR**

Shakespeare and Woolf

L. Brown Kennedy;

"Lovers and mad men have such shaping phantasies, that apprehend more than cool reason ever comprehends." (A Midsummer Night's Dream) In the first part of the course we will read Shakespeare (five plays) and in the latter part Virginia Woolf (four novels and selected essays). Our main focus will be on the texts, reading them from several perspectives and with some attention to their widely different literary and cultural assumptions. However, one thread tying together our work on these two authors will be their common interest in the ways human beings lose their frames of

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reference and their sense of themselves in madness, lose and find themselves in love or in sexuality, and find or make both self and world in the shaping act of the imagination. The method of the course will include directed close reading, discussion, and periodic lectures. Three to four pieces of student writing are expected. No first semester students.

TTH 02:00PM-03:20PM

EDH 4

HACU-0289-1

Architecture + Design: Systems, Sustainability, and Campus Life

Ray Mann;

This studio course is the design investigation of a particular thematic approach to architecture and the built environment. For the Fall of 2008, we will be studying issues of green architecture as it relates to questions of physical context, building infrastructure and sustainability--broadly conceived as a creative process and exploration, not solely as a set of measurements. We will use specific, hypothetical buildings on the Hampshire campus as the "canvas" for a series of inventive explorations that will evolve into individual and team based projects. Students will apply basic studio architecture skills (sketches, plans, elevations, and model-building, etc.)--as well as other inter-related artistic and cultural forms of visual and spatial analysis--to the investigation of this project. There are no prerequisites for this Five College Architectural Studies course, although one semester of design or drawing is recommended.

T 02:00PM-03:20PM

EDH 3

TH 02:00PM-05:00PM

EDH 3

HACU-0292-1

Augustine and Camus

Robert Meagher;

From his university thesis to his last writings, Camus confronted and responded to the writings of Augustine, arguably the most profound single influence on his intellectual and spiritual life. Through a close comparative study of such works as Augustine's Confessions, City of God, and On the Trinity and Camus' The Stranger, The Plague, and The Fall, this course will seek to reconstruct and enter the enduring dialogue between these two seminal North African thinkers whose minds were first ignited by the contradictions of faith and the incomprehensibility of evil.

MW 10:30AM-11:50AM

FPH 106

HACU-0293-1

PR

State of Poetry

Polina Barskova;

Where do poets belong: outside of the walls of the city-state (as Plato angrily suggested) or in its very heart in accordance to the lamentations of Ovid and odes of Horace? Should a poet work in prison, in exile, or on the barricade? Or abide in the quieter joys of library and boudoir? Is it the task of the poet to seduce power or to be seduced by it, to oppose it or ignore it? Can a woman (or even a child) be issued a visa to the "state of poetry" and what might be the conditions? We address these issues via close readings of poetic texts from three historical contexts: poets in reaction to Imperial Roman, the Romantic Europe of the Napoleonic Era, and some of the totalitarian states of the 20th century. Through this comparative analysis, we hope to arrive at a representative and convincing set of subversions and oppositions known as the "poet and state" motif. Catullus, Byron, Pushkin, Kharmis and Akhmatova are among the many names on our syllabus. Prerequisites: at least one previous course on literature, and students should be II/III division level.

TTH 12:30PM-01:50PM

EDH 1

HACU-0297-1

PR

Works on Paper

James Phillips;

In this course we will explore a broad range of drawing and collage practices. It is presumed that students will be engaged with developing independent studio projects, and have completed advanced or upper level studio courses. The once weekly class meetings will supplement on going out-of-class assignments, which will in turn depend on self-discovery and motivation. Assigned problems will include re-thinking formal demands through both observation and abstraction. There will be an emphasis on directed short term drawing problems and on critique, as well as on the research

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of historical and contemporary artists. Students should expect readings, work in archives and collections, and emulation projects as well as some writing. Materials and sources may include found elements, photographic, digital or mass produced imagery, and occasionally take the form of books or non-traditional supports. The resulting final portfolio should reflect a strengthening of material, formal and intellectual abilities. Class participation should reveal an ability and willingness to engage in both discussion and working on the problems which arise. Advanced students in various studio disciplines will learn the usefulness of drawing in developing more sophisticated ways of framing personal and formal aspects of their own work, and in developing a broader and deeper contextual understanding of how drawings function for artist and viewer alike. Prerequisite: four studio courses (including Drawing I) and min. one art history class.

W 01:00PM-04:50PM

ARB STUDIO 1

HACU-0304-1 PR

Advanced Painting

Daniel Schrade;

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

M 01:00PM-04:50PM

ARB STUDIO 1

HACU-0320-1 IP

Division III Dance Seminar

Rebecca Nordstrom;

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

W 08:30AM-10:20AM

MDB SMALL

HACU-0321-1 IP

The Bauhaus

Karen Koehler;

This course will explore the art, architecture, history and theory of the influential German art school, the Bauhaus. Beginning with the school's origins during WWI and the German Revolution and its controversial development during the Weimar Republic, this course will go on to study the demise of the Bauhaus caused by the National Socialists and the exile of many Bauhaus artists. The course will include: the work of the architects Walter Gropius, Hannes Meyer, Mies van der Rohe and Lilli Reich; the art and design (textiles, metal work, photographs, theatre, paintings, sculpture, etc.) of Paul Klee, Wassily Kandinsky, Lyonel Feininger, Gunta Stvzl, Moholy-Nagy, Herbert Bayer, Joseph Albers, and Oskar Schlemmer; as well as the writings of important Weimar writers and theorists. Students will be responsible for in-class presentations and a final paper. Using the exhibition "bauhaus modern" at the Smith College Museum of Art as our laboratory, we will have the opportunity to view a considerable collection of Bauhaus work throughout the semester. Instructor permission required.

TH 12:30PM-03:20PM

EDH 5

HACU-0329-1

Identity Beyond Identity Politics

Monique Roelofs;

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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 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, Chow, Agamben, Ahmed. Coursework will form a basis for advanced division II and III projects.

W 01:00PM-03:50PM

EDH 4

HACU-0334-1

IP

The Collector: Theory and Practice

Sura Levine; Robert Seydel

The collector has become a primary figure or type in the world of contemporary art, and much of the most advanced work of the modern and postmodern periods can be tied to a collecting mentality. The early Wunderkammern of the sixteenth century and Dutch oil painting of the century following forms the prelude to our own century of collection mania and mad taxonomies. From Marcel Duchamp's Box in a Valise and Joseph Cornell's voluminous files to Claus Oldenburg's Mouse Museum and Daniel Spoerri's An Anecdoted Topography of Chance, from Joseph Beuys's and Christian Boltanski's installations to Marcel Broodthaer's Museum of Modern Art, artists have employed the mentality of the collector in a variety of ways and to a variety of ends. In our examination of these and other works by contemporary artists we will research the mentality of the collector and attempt to understand its resonance for the modernist and postmodernist periods. The course is designed to emphasize photo-and-other-installation based work, but is simultaneously open to students from any concentration, including art history and writing. For students making use of the photography facilities, a \$50 lab fee is charged for this course. Instructor permission required.

TH 06:00PM-09:00PM

PFB CLASS

HACU-0335-1

IP

Division III Projects: Photography and Mixed Media: Sequence/Structure/Juxtaposition

Jacqueline Hayden;

This class is intended to be about, to further, your own work, what it is, what you plan with and through it, what you want it to be, both as it relates to your beginning Division Three projects, as well as to your general orientations as image-makers and-thinkers. It will be primarily up to you, therefore, to generate your visual production for the class - the work for it, that is to say, should extend from your own motivations and inspirations. A variety of exercises and assignments will, however, instigate and should develop structures for you with which to weave your work into larger statements, image-to-image and concept to concept. The course is open to advanced students beginning their Division III concentration or to late Division II students, dependent in the latter case on demand. We will investigate various strategies employed in building larger chains of meaning across multiple images and through a body of work, and examine narrative, documentary, and poetic approaches to the work of expansive photographic (and other) construction. One of our intentions is to understand representational speech as multiple, expansive, and sequential. Movement of image, the construction of knots and thematics across a body of photographs, speed, pacing, repetition, conceptual density and formal and intellectual rhyming from image to image will be a central focus of the class. Instructor permission required.

W 01:00PM-04:50PM

PFB CLASS

HACU-0356-1

CS-0356-1HACU-0356-1 NS-0356-1

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

Rachel Conrad;

This seminar is designed for students pursuing a Division III project on a topic related to childhood, youth, or learning, and is appropriate for students whose primary work is in any of the five schools. We will begin the semester by considering the assumptions, perspectives, and methodologies involved in different disciplinary approaches to work related to childhood, young people, and/or education. Students will help select reading of texts relevant to their area of focus. The remainder of the course will involve students' presentation of works in progress, peer editing, and sharing strategies for completing large independent projects. Assignments will include brief reaction papers, as well as a substantial longer piece

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of work that could be incorporated into the Division III project. This course is designed for students in the first or second semester of their Division III projects, and can be used as an advanced learning activity.

TH 12:30PM-03:20PM

FPH 106

HACU-120T-1 **Tutorial; DR**

Somatics: Thinking Body/Moving Mind

Rebecca Nordstrom;

In our increasingly fast-paced and multi-tasking culture, what happens to the body? Disembodiment, being out of sync with one's own body, can cause a host of problems including stress, injury and a decreased sense of wellbeing. And for artists and performers of all kinds these problems can dampen creativity, imagination, and resourcefulness as well as undermine technique. Different somatic disciplines offer a range of strategies for increasing body/mind integration. Some practices are deeply meditative and slow moving, others vigorous and action oriented. All share the goal of helping bring people back to themselves and back to their senses. In this course we will explore several of these somatic disciplines with the goal of experiencing what they awaken in us somatically and how they help us better cope with environmental stimuli and stressors, and creative challenges. We will also study the principles, theories and philosophies behind each of these practices. Disciplines introduced will include Bartenieff Fundamentals, the Alexander Technique, and the Pilates method among others. Students will also have the opportunity to independently research a somatic discipline of their choosing for the final project. This course may be of interest to students planning to concentrate in dance/performance arts, or who have a serious interest in the martial arts, athletics or yoga. Prior experience in any movement practice is welcomed but not required, however students must be willing to engage fully and energetically in a range of movement activities. EXP, PRJ

MW 10:30AM-11:50AM

MDB SMALL

HACU-121T-1 **Tutorial; DR**

The Walking Arts

Robert Seydel;

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

M 10:30AM-11:50AM

PFB CLASS

W 10:30AM-11:50AM

FPH 102

HACU-122T-1 **Tutorial; DR**

Introduction to Buddhist Meditation Traditions

Bong Joo;

The course will introduce the three most representative meditation practices (Vipassana, Koan, Deity Yoga) from Theravada, Zen and Tibetan Buddhist traditions. We will first explore meditation methods as they were developed and cultivated in traditional Asian monastic settings. Attention will be given to doctrinal understandings, Buddhist cosmology, and the roles of ethics and faith. The second half of the course will examine meditation practice as a social and cultural phenomenon. Lines of inquiry to be followed are: is meditation an inherently social practice? Who and what authorizes

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one's Enlightenment? What are the differences, if any, between meditation and ritual? What is the role of lineage in meditation practice? The course will make extensive use of audio-visual materials and include a series of meditation trial sessions. This is a writing intensive course, and students should be prepared to submit a weekly response paper.

MCP, PRJ, PRS, REA, WRI

TTH 09:00AM-10:20AM

FPH 105

HACU-123T-1 **Tutorial; DR**

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

Susana Loza;

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

TTH 09:00AM-10:20AM

EDH 2

HACU-124T-1 **Tutorial; DR**

Apocalypse and Utopia: German Art in the Twentieth Century

Karen Koehler;

Against a backdrop of revolution and war, spiritual questioning and utopian visions, industrialization and an emergent mass culture, nationalist tensions and the Holocaust, this class will examine German art from the turn of the twentieth century to the fall of the Berlin Wall. We will begin with Expressionism, Dadaism, the Bauhaus, and New Objectivity, in painting, photography, film, and architecture. We will consider the work of artists such as Kirchner, Kandinsky, Kollwitz, Hirsch, Grosz, Sandler, Beuys, and Kiefer, and the architecture and design of figures such as Gropius, Mies, Behrens, and Taut. The theoretical writings of Nietzsche, Kracauer, Benjamin, Adorno and others will be used as a critical lens, while we make use of exhibitions of German art and film at Amherst, Hampshire, and Smith Colleges. We will conclude with group presentations and independent papers covering German art after World War II, including performance art, memorials and social sculpture. MCP, PRJ, REA, WRI

W 09:00AM-11:50AM

EDH 1

HACU-125T-1 **Tutorial; DR**

Reading, Writing, Blogging Dance

Constance Hill;

This class will develop and sharpen the skills needed for looking at and writing about contemporary dance and performance. We will focus on the practical task of writing, using theoretical and critical writings as an aid in capturing and conveying how performance communicates and what it expresses. We will experiment with different forms of writing, from the critical and analytical to the experiential (romps, reflections, images, after-images). The class will also join together to form a dance blog website (where dance entries and commentaries are written in chronological order) to engage in temporal and interactive modes of dance writing. As a dance-writing collective, we will share a supportive space for deepening our engagement and enhancing our perceptions, receptivity, and empathy with dance performance. As we discover our own unique dialogue with the art, dance writing is redefined as a personal act of human response, with room for questioning, passion, wisdom, and humor. Hopefully, we will tool the skills needed to synthesize the reality of the performance with its poetic or cultural resonance. Attendance at live dance performances across the five colleges is mandatory. EXP, REA, WRI

MW 10:30AM-11:50AM

FPH 105

HACU-126T-1 **Tutorial; DR**

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

IP= Instructor Permission required

FALL 2008 COURSE DESCRIPTIONS
(8-28-08)

Complete and up-to-date course information is available on The Hub

Southern Writers: Sense of Place

L. Brown Kennedy;

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

TTH 09:00AM-10:20AM

EDH 4

HACU-127T-1 Tutorial; DR

Alienation

Christoph Cox;

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

MW 10:30AM-11:50AM

EDH 4

HACU-1IND-1 DR

Independent Study

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-2IND-1

Independent Study

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

Independent Study

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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FALL 2008 COURSE DESCRIPTIONS
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INTERDISCIPLINARY ARTS (IA)

IA/LS-0101-1 **DR**

Elementary Spanish

Luis Loya Garcia;

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 class focuses on speaking and using Spanish. Attendance and classroom participation counting for 50 percent of the requirement for credit. Topics of study are based on assignments from the course textbook, Aventuras, current and global events, and the students' experiences. EXP, PRS. This class is taught by faculty from the International Language Institute in Northampton (www.ili.edu). For more information regarding placement, please contact Caroline Gear, Director of Programs, caroline@ili.edu.

MW 04:00PM-06:20PM

FPH 105

IA/LS-0101-2 **DR**

Elementary Spanish

Kelsey Camire;

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 class focuses on speaking and using Spanish. Attendance and classroom participation counting for 50 percent of the requirement for credit. Topics of study are based on assignments from the course textbook, Aventuras, current and global events, and the students' experiences. EXP, PRS. This class is taught by faculty from the International Language Institute in Northampton (www.ili.edu). For more information regarding placement, please contact Caroline Gear, Director of Programs, caroline@ili.edu.

MW 04:00PM-06:20PM

FPH ELH

IA/LS-0102-1 **DR 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. Students entering this level should be able to use the present, future (ir + a + infinitive), and preterit with some fluency and accuracy. Attention is given to building accuracy with grammatical structures introduced in LS 101 and focusing on the differences between the preterit and imperfect tenses along with pronoun use. More sophisticated grammar is also introduced in this course. All four skill areas (speaking, listening, reading, and writing) are practiced through activities that are based on real-life situations, the course textbook, Aventuras, and the students' experiences. This class focuses on speaking and using Spanish. Classroom attendance and participation count for 50 percent of the requirement for credit. EXP, PRS, PRJ. This class is taught by faculty from the International Language Institute in Northampton (www.ili.edu). For more information regarding placement in this course, please contact Daniel Cuenca, dcuenca@hampshire.edu

MW 01:00PM-03:30PM

FPH 104

IA/HACU/WP-0103-1 **DR**

Introduction to Writing

William Ryan; Ellie Siegel

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

WF 01:00PM-02:20PM

GRN WRC

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FALL 2008 COURSE DESCRIPTIONS
(8-28-08)

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IA/LS-0111-1 **DR**
Elementary Chinese I
Kay Johnson;

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

MTWTHF 05:00PM-05:50PM

FPH 103

IA/LS-0123-1 **DR**
American Sign Language Level I
Ruth Moore;

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

TTH 12:30PM-01:50PM

FPH 108

IA-0125-1 **DR**
Theatre of the Eye
William Kramer;

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

TTH 02:00PM-03:30PM

EDH 1

IA-0144-1 **DR**
Slap A Little Paint On It...Paint, Props, and Set Dressing for Performance
Peter Kallok;

In this course we look at scenic painting, props, and set dressing from historical and practical perspectives. How do these design elements play an integral role in the visual realization of a performance? When does an object become a prop? How many layers of meaning will an audience member discern in a prop while engaged in a performance? How can the character and application of paint, props and dressing help articulate the director and designer's interpretation of performance? Through readings, research, discussion, demonstrations, and hands-on, studio experiences, students will be introduced to the skills and techniques of scenic painting, property design and construction, and set dressing. EXP, PRS, PRJ

MW 09:00AM-10:20AM

EDH 104

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FALL 2008 COURSE DESCRIPTIONS
(8-28-08)

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IA-0145-1 DR
The Screenwriter As Social Critic

Matthew Schmidt;

This course introduces principles of fictional screenwriting and examines how the screenplay can serve as a mode of social criticism, political satire, and cultural critique. Focusing on modern cinema since the 1960s, we'll examine how screenwriters and writer-directors tell their stories through images and sound, dramatizing social realities and cultural myths and fantasies informing contemporary life. Drawn from the cinemas of the U.S., Europe and Australia, the screenplays under study represent a rich variety of aesthetic styles, genres, and approaches to the art of visual storytelling, while also addressing a wide range of issues: wealth, poverty, gender roles, family dynamics, sexuality, political and media power, war, and social change. Class sessions will be divided between writing workshops and analytical discussions of a weekly screenplay/film. Students will write a series of weekly screenwriting exercises; several analytical essays; class presentation. Supplemental required readings in film criticism, dramatic theory, and cinema history. Learning Goals: WRI, REA, PRS, EXP.

MW 01:00PM-02:20PM	FPH 101
M 07:00PM-10:00PM	FPH ELH

IA-0147-1 DR
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 discussion/lecture/ workshop. All written work will receive ongoing review and evaluation from the instructor and the class members. EXP, MCP, REA, WRI

TTH 02:00PM-03:20PM	EDH 2
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IA-0151-1 DR
Theatre of the Ear

William Kramer;

Theatre begins with the actor and the audience. The actor's tools are voice and body. In this course we will look at the rich and effective tradition of reader's theatre, the reduction of the theatrical experience to the essential relationship of actor voice to audience. There is a long history of reader's theatre including full stagings, improvisations and choric speaking. We will look at some of these forms as a way of exploring the actor's experience. The course will include individual performance work and group presentations before an invited audience. In order to receive an evaluation for this course you will need to complete all assignments, including the final rehearsals and performance; write a self evaluation at the conclusion of the course; and miss not more than two classes. EXP, PRJ, REA

MW 02:30PM-03:50PM	FPH MLH
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IA-0160-1 DR
Drawing Foundation

Nathaniel Cohen;

This course provides initial preparation for work in the visual arts. Students develop their abilities to perceive and construct visual images incorporating light, form, color, space, and their own personal imagery. Projects 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 the human figure, found and imagined objects, collage, and spaces in the natural and built environment. Visual presentations and individual and group critiques will provide students with a context of understanding and development in their work. Fees: \$30. EXP, PRJ, PRS

MW 01:00PM-03:50PM	ARB STUDIO 2
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FALL 2008 COURSE DESCRIPTIONS
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IA-0166-1 **DR**
Introduction to Art Education
Jana Silver;

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

MW 01:00PM-02:20PM LCD 113

IA-0170-1 **DR**
Out of Character: Writing and Performing the Monologue
Djola Branner;

The focus of this class will be self-scripting and performing dramatic material. Students will edit and revise written drafts based on hearing and performing their work aloud. Particular attention will be paid to writing dramatically from different points of view. The same events and circumstances, when recounted by one individual, may be utterly altered when recounted by someone else. Likewise, one individual may have a completely different perspective on the same event when speaking from a different state of emotion (i.e. a state of anger versus a state forgiveness. We will explore ways in which gender, class, culture shift the playwright's perceptions, and use rhythm, syntax, breath, and gestural language to create dynamic characters for the stage. We will also read and deconstruct contemporary monologues and scenes of writers such as Anna Deveare Smith, John Leguizamo, Lisa Kron, Laurie Carlos and Eric Bogosian. EXP, PRJ, PRS, REA, WRI.

TH 12:30PM-03:30PM FPH 101

IA/LM-0181-1 **DR**
The Business of Change: Social Action Through Entrepreneurship
Colin Twitchell;

This course will explore how social entrepreneurship affects change in society. Using primarily case studies, participants in this course will identify key entrepreneurial methods and practices that are, or could be used to foster positive change. The course will start off with a look at the general effects entrepreneurship has on society and then move onto investigating key entrepreneurial processes and techniques that are used for creating change. The latter part of the course will be devoted to creating an intellectual toolbox of entrepreneurial procedures for effecting social change. For participants in this course to be successful, they must desire to make a difference in the world, be comfortable doing research, enjoy sharing their ideas and thoughts in discussions and be self-directed. REA, WRI, PRS, PRJ.

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

IA-0192-1 **DR**
Directing Contemporary American Drama
Djola Branner;

An introductory course which examines and applies principles of directing through the lens of twentieth and twenty-first century American drama. Primary considerations are identifying the conflict of the play, investigating the world of the play, interpreting the action of the play, developing a collaborative language (with designers, playwrights and actors), and staging the play. The principles are examined in at least four written assignments, and a showcase of selected scenes from a list of contemporary plays TBA. Required texts: Three plays TBA, and ?Thinking Like a Director? by Michael Bloom. Recommended texts: ?A Director Prepares? by Anne Bogart and ?The Director's Voice: Twenty-One Interviews? edited by Arthur Bartow. EXP, PRJ, PRS, REA, WRI.

MW 02:30PM-03:50PM EDH 19

FALL 2008 COURSE DESCRIPTIONS
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IA-0195-1 DR
Writing About Crime

Constance Kelly;

This course will introduce students to the techniques and practice of writing crime narratives, whether fictional or factual. Students will have the option to work in either or both prose forms. The format of the class will be lecture/discussion/workshop, with emphasis on the workshop element. By the end of the semester, students will have produced a portfolio of written work. EXP, WRI

MW 04:00PM-05:20PM EDH 2

IA/HACU/WP-0199-1 DR W1
High Spirits: Reading & Writing About Spiritual Experience

Deborah Gorlin;

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

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

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

Kelsey Camire;

This course is the first semester of second-year Spanish. Students enrolled in this course should have taken LS 102 or its equivalent and be able to use the present, future, preterit, imperfect tenses and pronouns with some fluency and have a working knowledge of the present subjunctive. 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. Attention is given to using command forms and the subjunctive. Classroom activities and topics are connected to the culture and literature of the Spanish-speaking world through the textbook, Enfoques, 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. EXP, MCP, PRS, PRJ, REA. This class is taught by faculty from the International Language Institute in Northampton (www.ili.edu). For more information regarding placement, please contact Caroline Gear, Director of Programs, caroline@ili.edu.

TTH 12:30PM-03:30PM FPH 102

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 and be able to use the present, future, preterit, imperfect tenses, command forms and present subjunctive with some fluency. This course will solidify grammatical structures of Spanish through activities that practice all four skill areas: speaking, listening, reading, and writing. Attention will be given to more sophisticated use of the subjunctive and compound tenses. Authentic materials that focus on the culture and literature of the Spanish-speaking world will be used as well as the textbook, Revistas. 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. EXP, MCP, PRS, PRJ, REA. This class is taught by faculty from the International Language Institute in Northampton (www.ili.edu). For more information regarding placement, please contact Daniel Cuenca, dcuenca@hampshire.edu

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

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FALL 2008 COURSE DESCRIPTIONS
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IA/HACU-0205-1

Architectural Design: Basic Approaches

Robert Goodman;

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

TTH 12:30PM-01:50PM EDH 3

IA-0213-1

A Century of British and Irish Drama

Talya Kingston;

This course will take a close look at plays written in Britain and Ireland over the last century, exploring works by playwrights such as John M. Synge, George Bernard Shaw, Shelagh Delaney, Harold Pinter, Edward Bond, Carol Churchill, Brian Friel and Martin McDonagh. Each week will be devoted to a different playwright. Students will both examine how the plays speak to the particular time and society in which they were written, and explore the creative potential of producing them on our own stages now. This course satisfies Division I distribution requirements. PRS, REA, WRI

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

IA-0220-1 **DR**

Playwriting Seminar

Talya Kingston;

A workshop which offers practical exercises and techniques in writing for the stage. Weekly writing assignments will include scene work, character development and experimentation of form. The class will also read and analyze published scripts, speak with professional playwrights and attend Hartford Stage's Brand:NEW Festival. Over the course of the semester each student will complete a short play script. This course satisfies Division I distribution requirements. EXP, REA

F 09:00AM-11:50AM EDH 4

IA-0224-1 **DR**

Setting the Stage for Social Action

Peter Kallok;

How can scenic, lighting, and sound design enhance or underscore a social or political message? How can a designer's vision influence one's experience or interpretation of a performance? In this class we look at designers and designs whose work has amplified or challenged traditional and nontraditional social and political texts. Throughout the semester students will be challenged to create scenery, lighting, and sound designs with the intention of enhancing or confronting the social or political themes of selected works. Within a studio format students will have the opportunity to further develop their skills in scenic, lighting, and sound design presentations. This course satisfies Division I distribution requirements. EXP, PRS, PRJ

TTH 12:30PM-01:50PM EDH 19

IA-0229-1 **DR**

Object and Environment

Nathaniel Cohen;

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

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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.

MW 09:30AM-11:50AM

ARB SCULPT

IA-0230-1 **DR**

West African Literature

Robert Coles;

Our main thrust will be to read West African literature, mostly of the twentieth century, which originated from former British and French colonies. In this process, we will seek to understand how West African literature evolved in relationship to the slave trade and, later, to colonialism. We will discuss the regional events, such as the Negritude movement, Pan-Africanism, and the spread of Islam. We will also examine African writers in relationship to cultural issues. For example, how has oral expression and indigenous language affected written texts? What impact has traditional society had on contemporary African writers? Whenever possible we will make comparisons between West African literature and African people throughout the world, especially Africans in America. The course will require three formal essays in addition to other informal written assignments. This course satisfies Division I distribution requirements. EXP, MCP, PRJ, PRS, REA, WRI

TTH 10:30AM-11:50AM

FPH 103

IA-0233-1 **DR**

From Art to History: Textile Connections in Material Culture, Studio and Survey

Mona Berman;

This cross-disciplinary course investigates important connections between studio arts, art history, and social sciences. Studio exercises coupled with studies of textile materials and techniques, design and applications, imagery and history provide the opportunity to personally explore mechanisms of acculturation, personal and social identity, and the dynamics of artistic influence across media styles and periods. This course satisfies Division I distribution requirements. EXP, MCP, PRS, PRJ, REA

F 11:00AM-02:00PM

ARB STUDIO 1

IA-0234-1 **DR**

In Search of Character

Thomas Haxo;

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

TTH 09:30AM-11:50AM

ARB STUDIO 2

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

Creative Electronics

Stephen Banzaert;

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

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variety of common and useful electrical components. This course satisfies Division I distribution requirements. There is a \$90 lab fee. EXP, PRJ, PRS.

W 01:00PM-04:30PM

LCD SHOP

IA-0236-1 **DR** **IP**

Practice of Literary Journalism

Michael Lesy;

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

TTH 09:00AM-10:20AM

FPH 106

IA/LM-0237-1

Appropriate Technology in the World I

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 and small-scale local 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. There is a \$60 lab fee.

TTH 10:30AM-11:50AM

LCD 113

IA/SS-0242-1 **DR**

Critical Pedagogy in Action

Kristen Luschen; Natalie Sowell

Critical pedagogy is a mode of teaching and learning in which students and teachers as co-learners endeavor through personal contextualization, critical analysis and dialogic engagement to actively identify and challenge the paradigms of oppression which affect us both in and outside the classroom. One of the fundamental tenants of critical pedagogy is that of "praxis" an ongoing reflective approach to taking action which, according to critical pedagogue Paulo Freire, involves engaging in a cycle of theory, application, evaluation, reflection and then back to theory. Social transformation is the product of praxis at the collective level. In this course we will explore theoretical work on alternative, radical, and liberatory education including the writings of Paulo Freire, Bell Hooks, Henry Giroux, and Parker Palmer. Concurrently we will plan and implement practical teaching exercises utilizing various forms of creative expression (visual art, poetry, drama, movement, etc.) thus striving to connect our theory with our practice. This course can be used for Division I Distribution. EXP, MCP, REA, WRI.

TTH 10:30AM-11:50AM

FPH 106

IA/HACU-0250-1

Dance Improvisation in History and Practice

Fritha Pengelly;

This course will combine theory and practice in exploring various improvisational dance forms such as Authentic Movement, contact improvisation, and hip hop. Course work will include regular movement sessions, video and concert viewings, and readings on specific improvisational forms and significant contributors to particular historical developments

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

IP= Instructor Permission required

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including Anna Halprin, Mary Starks Whitehouse, Nancy Stark Smith and others. Course material will focus equally on developing an understanding of the historical context of each particular form as well as gaining practical experience in movement improvisation. No previous dance training is required.

TTH 12:30PM-01:50PM

MDB MAIN

IA-0251-1

IP

Intermediate Poetry Writing

Paul Jenkins;

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

TH 12:30PM-03:20PM

LIB KIVA

IA/HACU/SS-0276-1

DR

PR

The Past Recaptured: Photographs, Facts, and Fictions

Michael Lesy;

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

MW 09:00AM-10:20AM

FPH 102

IA-0277-1

W1

IP

Style and Sensibility: Strategies for Fiction Writers

Nathalie Arnold;

What does it mean to say a writer's work is "lyrical" or "spare," "realistic," "modern" or "mythical"? In this reading and workshop course, we will explore the concepts of 'sensibility' and 'style' as they apply to language and story. We will identify the actual sentence-level underpinnings of specific tonal/narrative effects, considering: syntax, diction, word families, the color and rhythm of language, punctuation, point of view, voice, and the arrangement of imageries. Through close reading of works by a wide range of writers, we will analyze writing styles, link aesthetic effects and intellectual/political commitments to craft choices, and explore relationships between literal content and the way content is delivered. The course will function as a workshop. In addition to weekly imitation exercises and analyses of readings, members will submit one long (10-20 p) piece for peer critique, which they will significantly revise. Instructor Permission Required.

W 06:30PM-09:20PM

EDH 4

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Complete and up-to-date course information is available on The Hub

IA-0283-1

IP

Cross Training: A Poetry Workshop

Heather Madden;

In this poetry workshop, we'll read critically, write copiously, revise fervently, imitate with abandon, and experiment with language, line, and form --all in the hopes of understanding how we can effectively carry images, music, stories, observations, arguments and philosophies into poems. Workshop members will complete a number of exercises as we discuss the ways that content and form can be used to compliment one another. In addition to completing 5-6 poems based on workshop exercises, each class member will identify two or three "poet mentors," whose work they will study throughout the semester. Based on the work of the "poet mentors," workshop members will complete an additional 3-5 poems, one presentation, and two critical papers. All participants will respond, regularly, to peer work. At the end of the semester, each workshop member will develop and submit a statement of "poetic disposition and influence" along with a portfolio of revised poems and critical papers. This course is suitable for students who have taken at least one college-level poetry workshop; instructor permission is required for this course.

W 01:00PM-03:50PM

EDH 2

IA-0291-1

DR

Opening the Instrument

Djola Branner;

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

TTH 09:00AM-11:50AM

EDH 19

IA/LS-0311-1

PR

Third Year Chinese I

Chen Zhu; Kay Johnson

This course will be taught by Chen Zhu, a visiting professor of Chinese from the Hampshire College China Exchange program, and supervised by K. Johnson. Students entering this class will be expected to have completed Intermediate Chinese or the equivalent of an intensive college-level second year Chinese course. The class will cover the final half of Integrated Chinese Level 2 and then proceed to more advanced materials from Chinese magazines and other primary Chinese sources. Emphasis will be placed equally on speaking, reading, and writing. By the end of the Fall semester, students will be expected to have mastered all of the grammar patterns and characters (both recognition and writing from memory) introduced in the Integrated Chinese series, Levels 1 and 2. The second semester of Third Year Chinese will be offered during the spring semester. Required books are: Integrated Chinese Textbook Level 2; Integrated Chinese Workbook Level 2; Integrated Chinese Character Workbook, Level 2. The class will meet three times a week (Tuesday, Wednesday, Thursday from 4:00-4:50) for one hour each session; there will also be a one-hour discussion session per week to be scheduled the first week of class to suit students' schedules. Class is limited to 8 students. Pre-requisite: completion of an intensive second year Chinese college course or equivalent is required to enter this class.

TWTH 04:00PM-04:50PM

FPH 103

IA-0327-1

IP

Division III Concentrators Seminar in Visual Art

John Slepian;

This is an advanced studio/theory class open to Division III visual art concentrators working in any medium. The course will emphasize individual process: beginning with generating ideas, developing them formally and conceptually, understanding their cultural context, and experiencing the iterative nature of art making. The primary focus of the course will be on group critique, but there will also be a series of assigned readings (art criticism, cultural theory, artist interviews, etc.) and some short written assignments, including artist >statements. Visiting artists will present their own work and

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conduct individual critiques. We will also discuss art practice beyond Hampshire (grants, galleries, graduate school, etc.). Students should expect to complete the semester with a body of completed work, some clear ideas about what their Division III exhibition will look like, what it will mean, and how they plan to execute it. Instructor permission required.

T 01:00PM-03:20PM

ARB STUDIO 2

IA-0346-1

PR

Advanced Sculpture

Thomas Haxo;

This course will provide preparation for independent work in sculpture and at the upper Division II and Division III levels. Students will create an independent body of work based on their own artistic intentions and their responses to a range of assignments. Welding, clay modeling, wood fabrication, plaster working, and lightweight concrete forming techniques will be utilized based upon student needs. Although this is not a digital media course, animation software will be used to demonstrate and visualize sculptural concepts including lathe forming, extrusion, lofting, and organic modeling. A lab fee of \$75.00 will cover initial materials, but students may be required to obtain additional materials from local sources. Introductory drawing, sculpture and/or design courses are necessary prerequisites.

TTH 01:00PM-03:20PM

ARB SCULPT

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

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

Rachel Conrad;

This seminar is designed for students pursuing a Division III project on a topic related to childhood, youth, or learning, and is appropriate for students whose primary work is in any of the five schools. We will begin the semester by considering the assumptions, perspectives, and methodologies involved in different disciplinary approaches to work related to childhood, young people, and/or education. Students will help select reading of texts relevant to their area of focus. The remainder of the course will involve students' presentation of works in progress, peer editing, and sharing strategies for completing large independent projects. Assignments will include brief reaction papers, as well as a substantial longer piece of work that could be incorporated into the Division III project. This course is designed for students in the first or second semester of their Division III projects, and can be used as an advanced learning activity.

TH 12:30PM-03:20PM

FPH 106

IA-0377-1

W1

IP

Division III Seminar: Research for Writing Fiction

Nathalie Arnold;

Research and writing seminar is intended for students in their first semester of Division III whose envisioned final (Div III) project includes fiction-writing in part or in whole. The premise of the course is that while creative writing is partly a private, imaginative act, the depth and verisimilitude of any piece of fiction or poetry can be improved through active, focused 'real-world' research of one's topic. Students must have subject matter (setting, time period, theme, context) in mind when they begin the course. In addition to close reading of several contemporary novels by authors for whom research is a necessary part of the creative process, assignments will include library, internet, and ethnographic research exercises related to students' interest, and several research based pieces of fiction to be shared in class. By the end of the semester, each member will have produced a clear project timeline or 'roadmap' for their spring semester completion of Division III.

F 12:30PM-03:20PM

EDH 5

IA/LS-0395-1

IP

Advanced Chinese Language Tutorial

Kay Johnson;

This course is offered to advanced Chinese language students who have special language projects they would like to pursue with the help of a language teacher (such as translating materials or constructing research materials in Chinese) or who would like to pursue advanced Chinese language study as an individualized tutorial. Students will periodically meet as a group to share and support each others' work, but most meetings will be arranged individually with the instructor, two

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times per week. Meeting times TBA. Students interested in this course should have completed intermediate Chinese or a higher level. Students are also encouraged to consult the instructor or course supervisor (kjohnson@hampshire.edu) to discuss their goals for the course prior to the first meeting. The first meeting location and times TBA. Course limited to 8 students.

IA-119T-1 **Tutorial; DR**

Sculpture Tutorial

Gregory Kline;

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

T 09:30AM-11:50AM

ARB SCULPT

IA-132T-1 **Tutorial; DR**

Feminist Fictions

Lynne Hanley; Ellie Siegel

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

WF 10:30AM-11:50AM

GRN WRC

IA-156T-1 **Tutorial; DR**

The Play's the Thing: Dramatic Literature for Children

Natalie Sowell;

This course is designed to introduce students to the canon of dramatic literature (play scripts) for theatre for young audiences (TYA also known as Children's Theatre). As a historical perspective is a necessary foundation in the consideration of classic and contemporary scripts for TYA in the U.S., students will critically analyze plays and examine trends in writing. In addition, students will explore approaches to adapting narrative form into dramatic form, research TYA companies around the world, and create dramaturgical play guides for educators. Experiential learning will take place in the form of outings to see TYA performances (including the "Paper Bag Players") and a community based learning project with an area school. Emphasis will be placed on multicultural perspectives, social issues addressed within TYA, and challenges/issues faced in the professional realm of TYA. MCP, PRS, REA, WRI.

WF 10:30AM-11:50AM

EDH 2

IA/LM-180T-1 **Tutorial; DR**

Design Fundamentals I

Donna Cohn;

This is an introductory level design class that will begin with a series of guided activities and culminate in a final independent project. Students will become familiar with a range of basic design tools and skills, such as drawing, model

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making and prototyping in materials such as cardboard, metal and plastic. We will also consider aesthetics, manufacturability and usability of the objects we create. Throughout the course students will work towards improving visual communication skills and the ability to convey ideas. There is a \$60 lab fee. EXP,PRS,PRJ.

MW 10:30AM-11:50AM

LCD 113

IA-1IND-1 **DR**

Independent Study

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

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IA-2IND-1

Independent Study

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

IA-3IND-1

Independent Study

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

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LEMELSON PROGRAM (LM)

LM-0143-1

Women's Fabrication Skills

Patricia Bennett;

Women's Fabrication Skills: This co-curricular course provides a hands-on introduction to the basic tools, equipment, machinery and resources available through the Lemelson Center. Students will work on a variety of projects, gaining experience with as many different skills as time allows. In addition, we will cover basic elements of design and project planning, and allow time for students to get feedback on their own ideas for personal projects. Upon completion of the course, participants will have start-to-finish experience with several projects, a working knowledge of what's available in the shop, and the skills needed to go forward with your own ideas. There is a \$60 lab fee.

M 07:00PM-09:30PM

LCD SHOP

LM/IA-0181-1 **DR**

The Business of Change: Social Action Through Entrepreneurship

Colin Twitchell;

This course will explore how social entrepreneurship affects change in society. Using primarily case studies, participants in this course will identify key entrepreneurial methods and practices that are, or could be used to foster positive change. The course will start off with a look at the general effects entrepreneurship has on society and then move onto investigating key entrepreneurial processes and techniques that are used for creating change. The latter part of the course will be devoted to creating an intellectual toolbox of entrepreneurial procedures for effecting social change. For participants in this course to be successful, they must desire to make a difference in the world, be comfortable doing research, enjoy sharing their ideas and thoughts in discussions and be self-directed. REA, WRI, PRS, PRJ.

TTH 02:00PM-03:20PM

LCD 113

LM-0186-1 **CCR**

Bicycle Frame Design and Fabrication

Glenn Armitage;

Bicycle Frame Design and Fabrication: This co-curricular course will engage students in the process of designing and fabricating a custom bicycle frame. Students will be introduced to the array of anatomical and performance factors that designers must consider; create full scale working drawings; and learn all the required fabrication methods for building welded steel frames. Those students wishing to build their own frame should expect to spend substantial out of class time in the shop. There is a \$60 lab fee.

F 09:30AM-12:00PM

LCD SHOP

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

Creative Electronics

Stephen Banzaert;

This course will familiarize the student with some of the basic creative applications of electronics. A central element in this process will be examining and modifying common electronic devices. This approach focuses on the physical and functional aspects of electronics and encourages an understanding of application through hands on experience rather than a study of theory. This also encourages the student to look to pre existing devices for artistic materials rather than building everything from scratch. This will be a project based course and most in class time will be spent experimenting and building. Prior experience with electronics is not necessary, but the student should be comfortable using simple hand tools. Each student will be supplied with a course kit. This will include all the necessary tools as well as a variety of common and useful electrical components. This course satisfies Division I distribution requirements. There is a \$90 lab fee. EXP, PRJ, PRS.

W 01:00PM-04:30PM

LCD SHOP

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IP= Instructor Permission required

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LM/IA-0237-1

Appropriate Technology in the World I

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 and small-scale local 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. There is a \$60 lab fee.

TTH 10:30AM-11:50AM

LCD 113

LM/IA-180T-1 **Tutorial; DR**

Design Fundamentals I

Donna Cohn;

This is an introductory level design class that will begin with a series of guided activities and culminate in a final independent project. Students will become familiar with a range of basic design tools and skills, such as drawing, model making and prototyping in materials such as cardboard, metal and plastic. We will also consider aesthetics, manufacturability and usability of the objects we create. Throughout the course students will work towards improving visual communication skills and the ability to convey ideas. There is a \$60 lab fee. EXP,PRS,PRJ.

MW 10:30AM-11:50AM

LCD 113

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LANGUAGE STUDIES (LS)

LS/IA-0101-1 **DR**

Elementary Spanish

Luis Loya Garcia;

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 class focuses on speaking and using Spanish. Attendance and classroom participation counting for 50 percent of the requirement for credit. Topics of study are based on assignments from the course textbook, Aventuras, current and global events, and the students' experiences. EXP, PRS. This class is taught by faculty from the International Language Institute in Northampton (www.ili.edu). For more information regarding placement, please contact Caroline Gear, Director of Programs, caroline@ili.edu.

MW 04:00PM-06:20PM

FPH 105

LS/IA-0101-2 **DR**

Elementary Spanish

Kelsey Camire;

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 class focuses on speaking and using Spanish. Attendance and classroom participation counting for 50 percent of the requirement for credit. Topics of study are based on assignments from the course textbook, Aventuras, current and global events, and the students' experiences. EXP, PRS. This class is taught by faculty from the International Language Institute in Northampton (www.ili.edu). For more information regarding placement, please contact Caroline Gear, Director of Programs, caroline@ili.edu.

MW 04:00PM-06:20PM

FPH ELH

LS/IA-0102-1 **DR 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. Students entering this level should be able to use the present, future (ir + a + infinitive), and preterit with some fluency and accuracy. Attention is given to building accuracy with grammatical structures introduced in LS 101 and focusing on the differences between the preterit and imperfect tenses along with pronoun use. More sophisticated grammar is also introduced in this course. All four skill areas (speaking, listening, reading, and writing) are practiced through activities that are based on real-life situations, the course textbook, Aventuras, and the students' experiences. This class focuses on speaking and using Spanish. Classroom attendance and participation count for 50 percent of the requirement for credit. EXP, PRS, PRJ. This class is taught by faculty from the International Language Institute in Northampton (www.ili.edu). For more information regarding placement in this course, please contact Daniel Cuenca, dcuenca@hampshire.edu

MW 01:00PM-03:30PM

FPH 104

LS/IA-0111-1 **DR PR**

Elementary Chinese I

Chen Zhu; Kay Johnson

This course will be taught by a visiting professor of Chinese from the Hampshire College China Exchange program and supervised by Professor Kay Johnson. It will cover the first semester of beginning Chinese. The second semester of beginning Chinese will be offered during the spring semester. The course will follow the Integrated Chinese textbook series. The class will cover speaking, reading, and writing Chinese characters. Required books are: Integrated Chinese Textbook Level 1, Part 1; Integrated Chinese Workbook Level 1, Part 1; Integrated Chinese Character Workbook, Level 1, Part 1. The class will meet three times a week (Monday, Wednesday, Friday from 5:00-5:50) for one hour each

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session; there are also two one-hour drill sessions per week (Tuesday and Thursday 5:00-5:50) for a total of five class periods per week. Additional drill session times will be scheduled if necessary. Students who complete this class will be able to continue studying Chinese at the next level at any of the other Five Colleges. PRJ, MCP, PRS. If you have questions about the course contact Kay Johnson via email (kjohnson@hampshire.edu).

MTWTHF 05:00PM-05:50PM

FPH 103

LS/IA-0123-1 **DR**

American Sign Language Level I

Ruth Moore;

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

TTH 12:30PM-01:50PM

FPH 108

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

Intermediate Spanish I

Kelsey Camire;

This course is the first semester of second-year Spanish. Students enrolled in this course should have taken LS 102 or its equivalent and be able to use the present, future, preterit, imperfect tenses and pronouns with some fluency and have a working knowledge of the present subjunctive. 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. Attention is given to using command forms and the subjunctive. Classroom activities and topics are connected to the culture and literature of the Spanish-speaking world through the textbook, Enfoques, 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. EXP, MCP, PRS, PRJ, REA. This class is taught by faculty from the International Language Institute in Northampton (www.ili.edu). For more information regarding placement, please contact Caroline Gear, Director of Programs, caroline@ili.edu.

TTH 12:30PM-03:30PM

FPH 102

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 and be able to use the present, future, preterit, imperfect tenses, command forms and present subjunctive with some fluency. This course will solidify grammatical structures of Spanish through activities that practice all four skill areas: speaking, listening, reading, and writing. Attention will be given to more sophisticated use of the subjunctive and compound tenses. Authentic materials that focus on the culture and literature of the Spanish-speaking world will be used as well as the textbook, Revistas. 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. EXP, MCP, PRS, PRJ, REA. This class is taught by faculty from the International Language Institute in Northampton (www.ili.edu). For more information regarding placement, please contact Daniel Cuenca, dcuenca@hampshire.edu

TTH 12:30PM-03:20PM

FPH WLH

LS/IA-0311-1 **PR**

Third Year Chinese I

This course will be taught by Chen Zhu, a visiting professor of Chinese from the Hampshire College China Exchange program, and supervised by K. Johnson. Students entering this class will be expected to have completed Intermediate Chinese or the equivalent of an intensive college-level second year Chinese course. The class will cover the

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(8-28-08)

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final half of Integrated Chinese Level 2 and then proceed to more advanced materials from Chinese magazines and other primary Chinese sources. Emphasis will be placed equally on speaking, reading, and writing. By the end of the Fall semester, students will be expected to have mastered all of the grammar patterns and characters (both recognition and writing from memory) introduced in the Integrated Chinese series, Levels 1 and 2. The second semester of Third Year Chinese will be offered during the spring semester. Required books are: Integrated Chinese Textbook Level 2; Integrated Chinese Workbook Level 2; Integrated Chinese Character Workbook, Level 2. The class will meet three times a week (Tuesday, Wednesday, Thursday from 4:00-4:50) for one hour each session; there will also be a one-hour discussion session per week to be scheduled the first week of class to suit students' schedules. Class is limited to 8 students. Pre-requisite: completion of an intensive second year Chinese college course or equivalent is required to enter this class.

TWTH 04:00PM-04:50PM

FPH 103

LS/IA-0395-1

IP

Advanced Chinese Language Tutorial

Kay Johnson;

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

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FALL 2008 COURSE DESCRIPTIONS

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Complete and up-to-date course information is available on The Hub

NATURAL SCIENCE (NS)

NS-0107-1 **DR**

Sustainable Living

Lawrence Winship;

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

MW 02:30PM-03:50PM

CSC 333

NS-0119-1 **DR**

Culturing the Unculturable

Jason Tor;

It is estimated that greater than 99% of the approximately one billion different species of microorganisms on Earth remain uncultivated in the laboratory and therefore mostly unknown. This vast bacterial diversity poses a major challenge for microbiologists to understand their ecological significance and role in the biosphere. Although these organisms are sometimes referred to as "unculturable" recent advances in biotechnology and creative thinking about culturing techniques has begun to shed light on this mysterious majority. We will explore these "uncultured" microorganisms through intensive, laboratory-based research projects and readings from the primary research literature. In the laboratory students will have the opportunity to use their knowledge and creativity in pursuit of bringing previously unknown microorganisms into culture.

F 10:30AM-11:50AM

CSC 2-OPEN

F 12:30PM-05:00PM

CSC 2-MOLC

NS-0121-1 **DR**

Human Biology

Merle Bruno; Fatemeh Giah

Students in this course will learn about the biological function of selected human organs and systems through the study of actual medical cases. Not all human systems will be covered, but students will gain a good understanding of how diseases affect the body and how they are diagnosed. Working in small teams, students will develop diagnoses for medical cases through reviewing descriptions of patient histories, physical exams, and laboratory findings. A human biology text, medical texts on reserve, and Internet resources will help students track down information they need to solve these medical mysteries. Students will also learn to find and read scientific research articles on topics of their choosing and will learn to write analytical reviews of these articles. These reviews will form the basis of final papers in which students choose particular diseases or treatments to investigate in detail and present their findings to the class. PRJ, PRS, QUA, REA, WRI

MWF 09:00AM-10:20AM

CSC 333

NS-0137-1 **DR**

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

Alan Goodman;

In this project-focused course we will research how teeth provide insights into health, nutrition, diet, and origins. Teeth develop in utero and during early life, and then are nearly inert. Because teeth grow somewhat like trees (teeth also have growth rings), one can use teeth as windows onto past lifetimes and geological times. We will learn how to read the record of nutrition and health from tooth size, shape and chemistry. Examples of hands-on projects include gender differences in prenatal nutrition among the Maya, lead pollution in contemporary Egypt and Mexico, and the geographic origin of enslaved Africans. This course is particularly recommended for students with interests in anthropology, archaeology, public health, and nutrition. MCP, PRJ, PRS, QUA, WRI

TTH 10:30AM-11:50AM

CSC 1-ECOL

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

IP= Instructor Permission required

FALL 2008 COURSE DESCRIPTIONS
(8-28-08)

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NS-0143-1 **DR**
Biotechnology for Beginners

Charles Ross; Lynn Miller

Organisms on Earth have found solutions for a number of our problems. Need to breakdown some toxic waste? Pseudomonas can do that. Need large quantities of some chemical compound such as insulin? Convince yeast to produce it. Heart cells damaged? Let stem cells grow to replace them. Need alcohol to run a car? Sugar cane makes great raw material for fermentation. Increasingly, we are using living organisms and their capabilities to achieve our technological goals. Biotechnology is the science that joins biology with technological and commercial development. This course will present a broad survey into how biotechnology can and will be applied across many aspects of our lives. We will look at major aspects of this field: food production and modification, genetic engineering, medicine, environmental remediation, cellular factories, transgenic animals, and the human genome. Additionally, we will evaluate how biotechnology is making our lives better (and worse). All students are expected to write three essays from the original literature and to lead one class. Students are encouraged to work in small groups on their research projects. During the seminar we will spend time thinking and working on the skills needed for successful college-level work: reading, study habits, seminar skills, and writing. PRJ PRS QUA, REA, WRI

MW 09:00AM-10:20AM

CSC 2-OPEN

NS-0148/0348-1 **DR**
Human Gene Therapy

Lynn Miller;

This seminar should be useful and provocative to all students thinking about careers in health related fields. In the past twenty years, an explosion of techniques in molecular biology has led to the promise of curing human genetic disease by gene transplantation. We will examine this promise and the risks in this technology, first by reading The Baby Business by Debra Spar and The Misunderstood Gene by Michel Morange and second by learning to read the original literature in this field. All students are expected to write three essays from the original literature and to lead one class. During the seminar we will spend time thinking and working on the skills needed for successful college-level work: reading, study habits, seminar skills, and writing. PRJ PRS QUA, REA, WRI

TTH 10:30AM-11:50AM

CSC 2-OPEN

NS-0150-1 **DR**
Agriculture, Ecology, and Society

Brian Schultz;

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

TTH 02:00PM-03:20PM

CSC 1-ECOL

NS-0166-1 **DR**
Natural History of the Connecticut River Valley

Kenneth Hoffman;

Glaciers, continental collisions, and 10,000 years of human occupation have left their marks on the Hampshire environment. In this course students will learn how to decode the records these transformations have left in the landscape and learn to visualize and predict the changes currently taking place. While students will read and discuss a variety of articles, the focus of the course will be our own observations and questions growing out of a weekly field trip. Students will be expected to learn the common trees and shrubs of the area, the major ecosystems, and the geological and human

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history of the landscape. Students will be expected to keep a nature journal and to write up a careful report on each week's field trip. In addition, each student will do a lengthier project of his/her choosing.

TTH 12:30PM-01:50PM

CSC 2-OPEN

TH 02:00PM-04:00PM

CSC 202

NS-0181-1 **DR**

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. PRJ, PRS, REA, QUA

MW 02:30PM-03:50PM

CSC 3-OPEN

NS-0194-1 **DR**

Geological Controversies

Steven Roof;

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

MW 02:30PM-03:50PM

CSC 2-OPEN

NS-0195-1 **DR**

Pollution and our Environment

Dulasiri Amarasiriwardena;

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

WF 01:00PM-02:20PM

CSC 121

F 02:30PM-05:00PM

CSC 2-CHEM

NS-0202-1

Chemistry I

Dulasiri Amarasiriwardena;

In this course students will learn the fundamental chemical concepts of composition and stoichiometry, properties of matter, the gas laws, atomic structure, bonding and molecular structure, and chemical reactions, and energy changes in chemical reactions. A considerable time will be devoted to learn the use of periodic table as a way of predicting the chemical properties of elements. Students will also emphasize on application of those chemical principles to environmental,

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biological, industrial and day-to-day life situations. No previous background in chemistry is necessary but a working knowledge of algebra is essential both because students will be expected to develop skill in solving a variety of numerical problems and because it is essential for understanding some of the subject matter. In the laboratory, basic skills, and techniques of qualitative and quantitative analysis, use of modern chemical instrumentation will be emphasized. Students will also do two project-based labs, learn to understand the scientific methodology and learn how to write scientific research reports.

MWF 09:00AM-10:20AM
M 01:30PM-04:30PM

CSC 121
CSC 2-CHEM

NS-0204-1

Physics I

Frederick Wirth;

The beginning of a three-semester sequence in Physics, this course will concentrate mainly on mechanics with applications to astronomy. Topics will include, kinematics and dynamics in one and two dimensions, planetary motion, conservation of energy and momentum, rigid bodies and rotation, and relativity. The course is calculus based and makes heavy use of computer modeling to develop realistic examples. It is highly recommended that students take calculus in the same semester that they begin this course. Weekly laboratory/field work is required. The labs are grouped into three major projects. Evaluations will be based on class participation, problem sets, and laboratory project reports.

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

CSC 3-OPEN
CSC 3-OPEN

NS-0219-1

Plant Ecology

Lawrence Winship;

Plants adapt to their biological and physical environments in myriad remarkable ways. In this introduction to plants and the environment we will use readings from the research literature, weekly field trips and projects to explore the plant communities around us. Class will meet twice for seminar discussion and once for field trips and lab work.

WF 10:30AM-11:50AM
F 01:00PM-05:00PM

CSC 1-AGRI
CSC 1-AGRI

NS-0225-1

DR

Peering into the Future

Rayane Moreira;

In this course we will examine the newest and most promising alternative energy technologies. Semester-long projects using a medium of the student's choice--whether through music, art, fiction writing, drama, journalism, design or invention--will aim to divine or design the future of a cutting-edge technology. We will also explore a number of topics as a class, analyzing and discussing readings on all levels--from magazine articles to research papers?on new developments in biofuels, solar power, hydrogen fuel cells, and energy storage. About half the classes will be devoted to common readings, the other half to developing projects. Students will be evaluated on analysis of readings, class participation and presentations, and their project, which will include a detailed paper on the science behind their topic. This course satisfies Division I distribution requirements. QUA, REA, WRI, EXP, PRJ, PRS

TTH 02:00PM-03:20PM

CSC 2-OPEN

NS-0231-1

Science Teaching in Urban Schools

Merle Bruno;

This course is intended for concentrators in education, urban studies, science, or math. The National Science Education Standards are premised on a conviction that all students deserve and must have the opportunity to become scientifically literate (Clausner and Alberts, 1996), but the opportunities for students in many urban schools to become scientifically literate are severely limited. These schools may have high teacher turnover, limited or non-existent laboratory facilities and equipment, dated textbooks, and few teachers who themselves have studied science or math. To provide

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students with the skills and concepts they need to become active participants in their own education, they need hands-on experiences, time to write and reflect, and chances to build academic skills they may lack. Students in this class will work with innovative ways to teach subjects like biology, earth science, or physics with inexpensive or easy to obtain materials. They will work in teams to develop interesting projects designed to engage students in active learning, teach workshops at Hampshire College's Day in the Lab for Middle School Students, and teach public school students in some after school programs.

TTH 02:00PM-03:20PM

CSC 333

NS-0241-1

Evolutionary Biology

Charles Ross;

The concept of biological evolution pre-dates Darwin. However, when Darwin presented a provocative mechanism by which evolution works (i.e., natural selection), he catapulted an idea to the forefront of biology that has precipitated nearly 150 years of research into the nature and origin of organic diversity. This course will serve as an introduction to the science of evolutionary biology. We will take a historical look at the development of evolution as a concept and how it has led to the Modern Synthesis in biology and modern research in Evolutionary Biology. We will also investigate how Darwin's "dangerous idea" has infiltrated into different areas of biology as well as public forums such as social Darwinism, evolutionary medicine, and intelligent design.

MW 10:30AM-11:50AM

CSC 3-OPEN

W 01:30PM-03:30PM

CSC 3-OSTE

NS-0247-1

Cell Biology

Caleb Rounds;

If each of us begins as a single cell, how do we end up as such a complex multicellular organism, and how do our cellular communities talk to one another? The study of a single cell will bring us many insights, although equally as many mysteries will arise. Twenty years ago we thought the understanding of the genetic material would reveal many of the answers to life. We now realize that even a single cell is more ingenious and complex than the most powerful computers. We will explore the mystery of replication and natural selection, as well as the importance of cellular communication. The breakdown of the controlled state which results in cancer will also be considered.

TTH 10:30AM-11:50AM

CSC 333

TH 02:00PM-04:00PM

CSC 2-MOLC

NS-0254-1

Culture and Biology

Alan Goodman;

Anything one might think of as biological - blood, bones, brains and much more -- develops and has vitality in interaction with other body parts and processes, external physical and biotic environments, and cultural worlds of social interactions, economies, technologies, and ideologies. How do we think about and explain these interconnections? There are varied theories connecting biology and culture. In sociobiology and related fields, genetic adaptations to a past environment are considered primary determinant of culture and behavior. Conversely, more dialectical and complex biocultural perspectives aims to better understand how the quadruple helix of genes, biological milieus, environments and culture are interpenetrated through developmental and evolutionary processes. We will critically evaluate biocultural theories and approaches in arenas such as the evolution of sex, love and reproductive behavior, the etiology of disease and malnutrition, and "race," gender, personhood and life stage. What is highlighted and what is at stake in each theory?

TTH 02:00PM-03:20PM

CSC 316

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NS-0256-1

Soil Science

Jason Tor;

Aside from being an intriguing topic of study, knowledge of soil science is fundamental to meeting many of the environmental challenges currently facing humanity. This course will include a broad introduction to traditional study of soil formation, including chemical, physical, and biological properties, as well as an exploration of modern issues and problems related to soil functioning, health and sustainability.

TH 10:30AM-01:50PM CSC 316

NS-0260-1

Calculus in Context

David Kelly;

Calculus provides the language and some powerful tools for the study of change. As such, it is an essential subject for those interested in growth and decay processes, motion, and the determination of functional relationships in general. We will investigate dynamical systems from economics, ecology, epidemiology and physics. Computers are essential tools in the exploration of such processes and will be integral to the course. No previous programming experience is required. Topics will include: 1) dynamical systems, 2) basic concepts of calculus-- rate of change, differentiation, limits, 3) differential equations, 4) computer programming, simulation, and approximation, 5) exponential and circular functions. While the course is self-contained, students are strongly urged to follow it up by taking NS 316 Linear Algebra or Calculus II to further develop their facility with the concepts. Optional evening problem sessions will be available. Regular substantial problem sets will be assigned and will constitute the heart of each student's course work.

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

NS-0265-1

Statistics

Kenneth Hoffman;

This course will be an introduction to descriptive and inferential statistics, with examples drawn from the fields of ecology, agriculture, public health, and clinical medicine. The approach will mainly be applied and hands-on; students will complete a workbook of statistical problems, collect and analyze data as a class, design and carry out small individual projects, do weekly problem sets plus revisions, and read and interpret data from the literature. We will learn to use common computer packages for statistical analysis: Excel and Minitab. Topics will include description, estimation, and basic techniques for hypothesis testing: z-scores, t- tests, chi-square, correlation, regression, one- way and two-way analysis of variance, and odds ratios. More advanced techniques such as multi-way ANOVAs and multiple regression will also be briefly noted. We will also discuss the role of statistics in the scientific method and the philosophy of science, although the emphasis of the course will be on practical applications in design and analysis.

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

NS-0316-1

PR

Linear Algebra

David Kelly;

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

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

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NS-0321-1

Women's Health

Pamela Stone;

Open to upper division II and division III students only. A woman's lifecycle is interwoven with cultural dynamics and physiological experiences. From menstruation, fertility, pregnancy, birth, and menopause, to cancer, depression, osteoporosis, and heart-disease women are faced with constant images of their biology and wellness, that until recently, was managed through information learned from medical studies on men applied directly to women. We now know that the incidence and expression of certain conditions and the responses to the same medical treatments may differ. But how do these biological components of women's lives shape their identity as women, and the way in which they negotiate their careers and lives. Through texts on female biology, and writings by women on women's health and wellness this class will explore, discuss, and write about the complex nature of women's health in the public, and medical arena as well as in the formation of female identity in cultures today.

M 01:30PM-04:30PM

CSC 3-OSTE

NS-0338-1

Emergency Preparedness and Public Health

Benjamin Wood;

Although public health is grounded in scientific inquiry and methods (epidemiology, sociology, psychology, etc.) the actual practice of it is inevitably intertwined with political agendas. The investment in public health emergency preparedness since 9/11 and the subsequent anthrax attacks is illustrative of this relationship. Students will critically investigate the policies driving these investments, the strategies being used to prepare for public health emergencies and whether or not these strategies match current and potential health threats (i.e. through case studies examining the natural and social history of diseases such as influenza). Students will also gain an understanding of several of the core competencies for public health emergency practice and a general familiarity with the profession. The class will be a mix of lecture, discussion, guest presentations and individual and group work. The course is appropriate for upper-level students considering a career in public health or medicine. You may contact the instructor at bwood@schoolph.umass.edu for more information.

W 02:30PM-05:30PM

CSC 121

NS-0348/0148-1

Human Gene Therapy

Lynn Miller;

This seminar should be useful and provocative to all students thinking about careers in health related fields. In the past twenty years, an explosion of techniques in molecular biology has led to the promise of curing human genetic disease by gene transplantation. We will examine this promise and the risks in this technology, first by reading *The Clone Age* by Lori Andrews and *The Misunderstood Gene* by Michel Morange and second by learning to read the original literature in this field. All students are expected to write three essays from the original literature and to lead one class. Students enrolling at the 300 level are expected to complete all the usual requirements and to "mentor" at least one other first year student. You are expected to help them find and read the primary sources; help them edit their drafts, and share general advice on writing, conducting research, and time management in college. Students enrolling at the 300 level are expected to complete all the usual requirements and to "mentor" at least one other first year student. You are expected to help them find and read the primary sources; help them edit their drafts, and share general advice on writing, conducting research, and time management in college.

TTH 10:30AM-11:50AM

CSC 2-OPEN

NS-0353/153T-1

IP

Natural History of Infectious Disease

Lynn Miller;

Did you ever wonder why Jewish grandmothers who make gefilte fish from Norwegian sturgeon so frequently are parasitized by tapeworms? Maybe not, but who gets parasitized, when, and by what is highly significant to understanding

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IP= Instructor Permission required

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the history of humankind. In this seminar we will read and think about the failure of modern (Western) medicine to eliminate most of the tropical diseases of Homo sapiens. We will also introduce the workings of Hampshire College. We will read R. S. Desowitz's *Federal Bodysnatchers* and *The New Guinea Virus* and *Who Gave Pinta to the Santa Maria?* and other articles from the medical and scientific literature. Each student, for an evaluation, must write three essays and give one seminar on the public health, medical, social aspects of one of these parasitic diseases (malaria, schistosomiasis, trypanosomiasis, kala-azar, Guinea worm, etc.) focusing on the disease in one particular tropical or subtropical country. You are encouraged to work in small groups on one parasite. 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. Students enrolled at the 300 level are expected to help the 100 level students with their work. Collaborative work is expected throughout.

MW 10:30AM-11:50AM

CSC 2-OPEN

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

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

Rachel Conrad;

This seminar is designed for students pursuing a Division III project on a topic related to childhood, youth, or learning, and is appropriate for students whose primary work is in any of the five schools. We will begin the semester by considering the assumptions, perspectives, and methodologies involved in different disciplinary approaches to work related to childhood, young people, and/or education. Students will help select reading of texts relevant to their area of focus. The remainder of the course will involve students' presentation of works in progress, peer editing, and sharing strategies for completing large independent projects. Assignments will include brief reaction papers, as well as a substantial longer piece of work that could be incorporated into the Division III project. This course is designed for students in the first or second semester of their Division III projects, and can be used as an advanced learning activity.

TH 12:30PM-03:20PM

FPH 106

NS/CS/SS-105T-1

Tutorial; DR

Culture, Brain, and Development: Developmental Psychopathology

Jane Couperus;

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

MW 10:30AM-11:50AM

ASH 222

NS-115T-1

Tutorial; DR

Molecules of Farm and Forest

Rayane Moreira;

This course will explore the natural product chemistry of plants through a combination of classroom, field and lab experiences. We'll take advantage of both the Farm Center and the richly forested areas on and around Hampshire's campus to learn about the roles of molecules plants make?from carbohydrates to antioxidants to pigments to toxins?in both the human world and the lives of plants themselves. In lab, we'll learn to detect, isolate, and characterize natural products and examine some of their properties. In class we will learn to analyze primary literature as well as critically examining articles from the popular press. Students will regularly present readings and lead discussions, as well as completing a full-semester project on a topic of their choice. QUA, REA, WRI, PRJ, PRS

MW 10:30AM-11:50AM

CSC 121

W 01:00PM-05:00PM

CSC 2-CHEM

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IP= Instructor Permission required

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(8-28-08)

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NS-138T-1 Tutorial; DR
Environmental Science in the Movies
Charlene D'Avanzo;

Films and documentaries like "Ice Age" and "Inconvenient Truth" can potentially teach us about environmental issues such as the role of prehistoric Native Americans in megafaunal extinctions 10,000 years ago and future climate change scenarios. But how can we know if these story lines are based on solid science? This question is the basis for this class which will use movies and documentaries as the starting point for discussions and study of a range of environmental science issues. Ecological and environmental topics will include introduced species, climate change ecology, fire and other disturbances, marine overfishing, and effects on 18th century agriculture on the New England landscape. It is important to emphasize that this is a science class and not a course in film criticism. Students will read and analyze primary science articles, work with data, debate different sides of controversial issues, and write numerous short papers. The culmination of the class will be an all-college environmental "movie night" run by the students. PRS, QUA, REA, WRI

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

NS-149T-1 Tutorial; DR
Terrestrial Ecology and Natural History
Brian Schultz;

This course will examine terrestrial ecology and natural history with an emphasis on our area, and studies of the Hampshire fields and forests as well as visits to other local points of interest (e.g., Mount Tom, the Conn. River flood plain, the Quabbin reservoir,?); focusing on birds, arthropods, and plants, but with attention to mammals, herps, geology, etc. We will spend a lot of time outside, as much as possible weather permitting, and combine walking and seeing and learning the local flora and fauna, such as the birds migrating through in the Fall or local trees, with scientific sampling studies of such features as life under logs (e.g., millipedes and red-backed salamanders) or in the canopy (using the Hampshire canopy walkway), or the biodiversity of the Hampshire campus (including quantitative inventories and museumtype collections for display in Cole Science).

MW 10:30AM-11:50AM CSC 1-ECOL
W 12:30PM-03:30PM CSC 1-ECOL

NS-153T/0353-1 Tutorial; DR
Natural History of Infectious Disease
Lynn Miller;

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

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

NS-168T-1 Tutorial; DR
What is a Species?
Charles Ross;

Theodosius Dobzhansky, a prominent evolutionary biologist, wrote "biological classification is simultaneously a man-made system of pigeonholes devised for the pragmatic purpose of recording observations in a convenient manner and

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an acknowledgment of the fact of organic discontinuity." What does it mean to be a species? How do we define a species and are they even real? How does speciation work? This course will consist of two parts: We will survey definitions of "species" (there are over 20), we will produce our own definition, and we will discuss how speciation works ? when it starts, when it ends, what is required. Additionally, we will explore first-hand the variation of a particularly difficult natural system ? fritillary butterflies ? to evaluate and determine the taxonomic status of this group. Students will read and discuss primary literature, synthesize ideas and data in writing, and develop research projects addressing the species-status of butterflies. PRJ, PRS, QUA, REA, WRI

TTH 09:00AM-10:20AM

CSC 2-OPEN

TH 03:30PM-05:30PM

CSC 2-OPEN

NS-1IND-1 **DR**

Independent Study

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

NS-2IND-1

Independent Study

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

Independent Study

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OUTDOOR PROGRAMS and RECREATIONAL ACTIVITIES (OPRA)

OPRA-0101-1 **CCR**

Beginning Shotokan Karate

Marion Taylor;

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

MW 08:30PM-10:00PM

RCC 21

OPRA-0102-1 **CCR PR**

Intermediate Shotokan Karate

Marion Taylor;

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

TTH 07:00PM-08:30PM

RCC 21

OPRA-0104-1 **CCR PR**

Advanced Shotokan Karate

Marion Taylor;

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

TTH 07:00PM-08:30PM

RCC 21

OPRA-0105-1 **CCR**

Yoga Basics

This course explores the basic postures and breathing techniques of yoga. Each session will delve deeper into the practice of yoga with meditation, postures, flow sequences and breathwork. Learn the health benefits of forward folds, backbends, standing postures, restorative yoga and gentle inversions. Students will receive greater body awareness, improved flexibility and mobility, and a quiet start to their day. Open to beginners and all other levels of practitioners who need to brush up on alignment or want to slow down their practice.

W 08:30AM-10:00AM

RCC 21

OPRA-0106-1 **CCR**

Hatha Yoga

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

M 08:30AM-10:00AM

RCC 21

OPRA-0107-1 **CCR**

Hatha Yoga

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

F 08:30AM-10:00AM

RCC 21

OPRA-0109-1 **CCR PR**

Intermediate Hatha Yoga

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

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

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

Continuing Hatha Yoga-Open Level Class

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

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

OPRA-0112-1 **CCR**

Advanced Yoga

This course is designed for serious yoga practitioners interested in an expansive and engaging yoga practice. Return to basic postures and learn subtle ways to move deeper into a stretch through longer periods of holding. This course explores the physical and mental boundaries that keep us from progressing and invites each student to play with the boundaries in a safe, methodical way while protecting the body and energizing the mind. Come explore advanced backbends, complicated arm balances and inversions.

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

OPRA-0113-1 **CCR**

Aikido

Mathew Snow;

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

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

OPRA-0115-1 **CCR**

Beginning Kyudo: Japanese Archery

Marion Taylor;

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

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

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

Intermediate Kyudo

Margaret Taylor;

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

TTH 05:15PM-06:45PM RCC 21

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OPRA-0118-1 **CCR**

RAD(Rape Aggression Defense)- Physical Self Defense

Amanda Surgen; Marion Taylor

The Rape Aggression Defense system is a program of realistic self-defense tactics and techniques. The system is a comprehensive course for women that begins with awareness, prevention, risk reduction, and avoidance, while progressing on to the basics of hands-on defense training. It is dedicated to teaching women defensive concepts and techniques against various types of assault, by utilizing easy, effective and proven self-defense/martial arts tactics. The RAD system of realistic defense provides women with the knowledge to make an educated decision about resistance. Safety and survival in today's world require a definite course in action. Women will learn effective options for taking an active role in their own self-defense and psychological well being. All physical abilities are welcome and no previous experience is necessary but consistent attendance or making up classes is necessary. Class will meet on Friday, September 5,12,19,& 26 from 1pm-4pm.

F 01:00PM-04:00PM

RCC 21

OPRA-0120-1 **CCR**

T'ai Chi

Rob Zilin;

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

M 06:15PM-08:15PM

RCC 21

OPRA-0123-1 **CCR PR**

Beginning Whitewater Kayaking

Michael Alderson;

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

F 12:30PM-06:00PM

RCC RIVER

W 01:30PM-02:45PM

RCC POOL

OPRA-0124-1 **CCR PR**

Beginning Whitewater Kayaking

Glenna Alderson;

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

F 12:30PM-06:00PM

RCC RIVER

W 02:45PM-04:00PM

RCC POOL

OPRA-0126-1 **CCR PR**

Beyond Beginning Whitewater Kayaking

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Glenna Alderson;

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

T 12:30PM-06:00PM

RCC RIVER

OPRA-0131-1 **CCR**

Outdoor Adventure Sampler

Karen Warren;

This course is an opportunity to experience the many activities that make up outdoor adventure. The class will also expose students to natural areas in the local region. Students will engage in the activities on a variety of levels from a beginning introduction to a refinement of skills. Activities will include canoeing, sea kayaking, mountain biking, climbing, hiking, ropes course, and group initiatives. Class meets on Fridays from September 5 - November 14.

F 12:30PM-05:00PM

RCC FOYER

OPRA-0141-1 **CCR**

Beginning Swimming

Glenna Alderson;

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

TH 02:00PM-03:00PM

RCC POOL

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

T 12:30PM-06:00PM

RCC GYM

OPRA-0152-1 **CCR**

Top Rope Climbing

Guy deBrun;

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

F 12:30PM-06:00PM

RCC GYM

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OPRA-0155-1 **CCR** **PR**

Intro to Sport Climbing

Michael Alderson;

Intro to Sport Climbing: Sport Climbing is the term used to describe the style of climbing where a person uses fixed portection to lead climb. This class will focus on teaching the technical skills and training techniques for better climbing. IT IS IMPORTANT THAT A PERSON HAVE STRONG TOP ROPE CLIMBING SKILLS BEFORE THEY ADVANCE INTO SPORT CLIMBING. This course is perfect for experienced rock climbers wanting to learn to lead climb, and is a prerequisite for the spring Tradional Lead Climbing class.

TH 12:30PM-06:00PM

RCC GYM

OPRA-0157-1 **CCR**

Mountain Biking

Amanda Surgen; Robert Garmirian

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

T 02:00PM-04:00PM

RCC FOYER

OPRA-0161-1 **CCR**

Fundamentals of Soccer

Amanda Surgen;

This class covers basic technique and strategies. Students will also spend time focusing on the rules of the game and playing. This course is for beginning and experienced players. Class will meet outside on the soccer field until October 30.

TTH 04:00PM-05:00PM

RCC UPPER

OPRA-0174-1 **CCR**

Basic Fitness and Training

Troy Hill;

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

TTH 09:00AM-10:00AM

OPRA-0175-1 **CCR**

Speed and Agility Training

Troy Hill;

The class will focus on improving foot, speed, agility, and explosiveness through drills and plyometrics. The class will meet Tuesday and Thursday from 2pm-3pm for 4 weeks. September 9 - October 2.

TTH 02:00PM-03:00PM

RCC GYM

OPRA-0176-1 **CCR**

Strength Training

Amanda Surgen;

This course will give you first-hand experience in weight lifting, stretching, and aerobic activity. Students will learn how to use the machines, barbells, and dumbbells in the Multisport Weight-Room. Course will also include

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conditioning on the track using various workouts. People, including staff and faculty, who have never been involved in a fitness program are especially welcome.

WF 09:00AM-10:00AM

MSC WGHT RM

OPRA-0181-1 **CCR**

Fundamentals of Basketball

Troy Hill;

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

TTH 03:00PM-04:00PM

RCC GYM

OPRA-0183-1 **CCR**

SOLO Wilderness First Responder Course

Guy deBrun;

SOLO Wilderness First Responder Course: Wilderness medicine differs significantly from Standard Red Cross courses and other programs that are oriented toward the urban environment. The WFR is a comprehensive and in-depth look at the standards and skills of dealing with: Response and Assessment, Musculoskeletal Injuries, Environmental Emergencies and Survival Skills, Soft Tissue Injuries, and Medical Emergencies. In this course you will learn to deal with medical emergencies when help is miles away and dialing 911 is not an option. Although these appear to be the same basic topics covered in our two-day WFA course, they are covered far more extensively, and there is much more hands-on practice. This is the standard accepted for outdoor professionals in the first aid field. Students wishing to obtain SOLO certification will be subject to an additional fee, details at the first class.

T 01:00PM-06:00PM

RCC 21

OPRA-0184-1 **CCR**

Wilderness First Aid

Glenna Alderson;

Class will meet on Saturday and Sunday, October 18,19. 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 \$55 due at or before first class.

SSU 09:00AM-05:00PM

RCC 21

OPRA-0185-1 **CCR**

Fundamentals of Tennis

Guy deBrun;

This class covers basic tennis techniques. Our focus will be on developing smooth confident strokes. Students will also spend time learning the rules of the game and playing.

TH 01:00PM-02:00PM

RCC OTENNIS

OPRA-0205-1 **CCR**

Social Justice in Outdoor Education

Karen Warren;

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

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W 01:00PM-05:00PM

EDH 5

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

Experiential Education: From Theory to Practice

Karen Warren;

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

TH 01:00PM-05:00PM

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SOCIAL SCIENCE (SS)

SS-0106-1 **DR**

Life Stories From Latin America

Michelle Bigenho;

Life Stories from Latin America: This course explores life stories and what have been called "testimonials" that have emerged from Latin American contexts. The testimonial often surfaces through a politically urgent partnership of the person who tells her story and another person who records and edits the story. In relation to specific Latin American contexts, this course examines the social implications of these textual productions, draws parallels with the production of ethnographic and anthropological texts, and examines issues of power within these endeavors. We may focus on cases from Guatemala, Mexico, Peru, Bolivia, Argentina, and El Salvador. Students may take up other cases in their final papers. MCP, PRJ, REA, WRI

WF 09:00AM-10:20AM

FPH 104

SS-0108-1 **DR**

Life Stories from Latin America

Michelle Bigenho;

This course explores life stories and what have been called "testimonials" that have emerged from Latin American contexts. The testimonial often surfaces through a politically urgent partnership of the person who tells her story and another person who records and edits the story. In relation to specific Latin American contexts, this course examines the social implications of these textual productions, draws parallels with the production of ethnographic and anthropological texts, and examines issues of power within these endeavors. We may focus on cases from Guatemala, Mexico, Peru, Bolivia, Argentina, and El Salvador. Students may take up other cases in their final papers. Depending on the Spanish language capabilities of the students who take this course, part of the course may be conducted in Spanish. Some of the texts will be available in Spanish and students may choose to write their work in the Spanish language. MCP, PRJ, REA, WRI

TTH 10:30AM-11:50AM

FPH 101

SS-0118-1 **DR**

Real Kids

Rachel Conrad;

Real Kids is the title of a recent book by psychologist Susan Engel, who challenges us to learn not only from psychology's focused (and in some ways limited) research on children's minds, but also from children's own perspectives on themselves and their everyday lives. This course is an introduction to the study of children in the social sciences through close analysis of a few key works in developmental psychology, the sociology of childhood, and anthropology. Students will read and analyze primary texts, complete frequent writing assignments, and serve occasionally as facilitator for class discussions. Assignments will include observation of real kids outside of class time. PRJ, PRS, REA, WRI

TTH 10:30AM-11:50AM

FPH 104

SS-0119-1 **DR**

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

Laurie Nisonoff;

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

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happening to women in the current worldwide economic crisis. We will use journal articles, short fiction, videos, and The Women Gender & Development Reader to explore these issues. MCP, PRJ, REA, WRI
TTH 10:30AM-11:50AM FPH 107

SS-0127-1 **DR**

Interpreting the "Movement": Civil Rights and Black

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. During the semester, students will have an opportunity to examine primary documents and engage in the kind of thinking processes that scholars who chronicle social movements do. 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? MCP, PRS, REA, WRI

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

SS-0129-1 **DR**

Saving the Planet: Environmental Policy and International Law

Stephanie Levin;

What are the legal and political tools that can protect the global environment? This course will investigate that question, focusing on the ways in which nations try to use international law to address environmental issues that transcend their boundaries, such as global warming, species extinction, and deforestation. We'll explore, among other topics, controversies about the proper balance between environmental protection and economic development, differing environmental approaches of western, non-western, and indigenous nations, and the impact on environmental regulation of international free trade regimes, such as the World Trade Organization (WTO). Students will be introduced to the basic structure of international law and its relationship to national law, and will read primary source legal material as well as explanatory scholarship. There will be several short papers during the semester and a final research project with oral presentation for which students, with instructor involvement, can choose their own topics. REA, WRI, PRS, MCP

MW 02:30PM-03:50PM FPH 105

SS-0147-1 **DR**

Land Stories, Land Rights

Susan Darlington;

Humans have long identified with the land on which they live. Yet different people tell different stories of themselves, their histories, their relations with the land and the land itself. Whose stories are heard while others are silenced? How do told and untold stories affect access and rights to land or decisions about land use? This course will explore cases from around the world, examining debates surrounding U.S. national parks, conflicts involving religion, gender and land rights, and questions of indigenous rights versus economic development. Theories from anthropology, history, human rights and agrarian studies will inform our explorations of these controversies. REA, WRI, PRS, PRJ, MCP

MW 01:00PM-02:20PM FPH 102

SS-0148-1 **DR**

Blacks and Asians: Re-mapping US racial formations

Sujani Reddy;

This course considers case studies from the long history of interactions among Blacks and Asians. We will focus specifically, though not exclusively, on US-based encounters. Possible topics include (but are not limited to): the Indian Ocean world; the Non-Aligned Movement; 1960s radicalism; competition/cooperation between black and immigrant labor; the Rodney King verdict and aftermath; the UN World Conference Against Racism in Durban, 2001; immigrant detention

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and the prison industrial complex; and the candidacy of Barack Hussein Obama. Our case studies will serve as lenses onto questions of imperialism, capitalism, diaspora and racialized minorities/majorities. We will ask ourselves how a "Blacks and Asians" framework expands our analysis of U.S. racial formation, as well as consider its limitations and potential pitfalls. MCP, PRS, REA, WRI

MW 01:00PM-02:20PM

FPH ELH

SS-0150-1 **DR**

Democrats and Democratization: Iran and Turkey in Comparison

Berna Turam;

This course introduces competing approaches to democratization in the Middle East. Compatibility between Islam and democracy has provided an inefficient and misleading focus for the field. On one hand, it has been argued that Islamic culture propels civic and egalitarian values, which makes Islamic tradition democratic. On the other hand, it has been argued that Islam is secularization-resistant, intolerable to individual liberties and thereby incompatible with democracy. Critically assessing the essentializing tendencies of both of these arguments, we will abandon the focus on compatibility. Instead of treating Islamic religion and culture as factors shaping the prospects of democratization, we will study social and political processes. How do the states and societies in the Middle East transform and/or fail to do so? How do ordinary people perceive, experience and contest over political reforms and the terms of democratization? The specific comparative interest in Turkey and Iran will provide rich material for both comparison and contrast. MCP, PRS, WRI

TTH 10:30AM-11:50AM

FPH ELH

SS/CS-0163-1 **DR**

Consumption and Happiness

Omar Dahi; Melissa Burch

This course will explore the increase in human consumption from a multi-disciplinary perspective. Specifically, it will focus on the consequences of this increased consumption (as well as exclusion from this consumption) on the happiness of human beings, including the role of consumption on relative well-being of individuals across cultures. It will also make connections between economics and other disciplines including sociology, political science, and psychology. The course topics and questions will include how economic theory describes (or prescribes) the relation between consumption and happiness. How the quest to satisfy (or create) consumption needs influences production, labor, employment, and the environment both domestically and internationally. Throughout the course, we will consider methodologies from psychology and economics for assessing well being and examining its relation to consumption. The course will also require students to reflect on their own experiences and those of their peers. MCP, PRS, REA, QUA, WRI,

MW 01:00PM-02:20PM

ASH 112

SS-0178-1 **DR**

Creative Memoir and the Invention of Self

Annie Rogers;

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

TTH 10:30AM-11:50AM

FPH 108

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

FALL 2008 COURSE DESCRIPTIONS
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Complete and up-to-date course information is available on The Hub

SS-0186-1 **DR**

Critical Psychology

Peter Gilford;

Students often approach the field of psychology with a desire to both understand themselves and help alleviate the suffering of others in order to make the world a better place. Yet psychology, along with its myriad forms of inquiry and intervention, is inextricably bound up with social and political arrangements. Critical psychology inquires about psychological knowledge and its production by examining the social, historical and political contexts in which it is embedded. This course will survey the field of psychology from this critical perspective, asking questions about psychological methods, practices, and philosophical assumptions with the intent of understanding psychology as a potent and invisible sociopolitical force. By asking questions about how psychological knowledge impacts how we come to understand our 147selves, 148 our relationships, and what it means to be human, we will examine how these understandings support or challenge the political status quo. MCP, QUA, REA, WRI

TTH 02:00PM-03:20PM FPH 105

SS-0187-1 **DR**

China Rising: Reorienting the 21st Century

Kay Johnson;

After a brief look at the Maoist era, this course will look at the rapid socioeconomic transformations of the last three decades and then consider the impact of these changes on contemporary international politics, focusing particularly on US-China relations. We will examine major problems in China's astonishingly rapid transformation from an agrarian to an industrial society (e.g.escalating inequalities, the emergence of a migrant underclass, the crisis of rural education and health care, the spread of the AIDS epidemic, looming environmental crises, increasingly skewed sex ratios) alongside rapidly increasing standards of living and overall reduction of poverty, increasing freedoms and incremental political reforms. The treatment of ethnic minorities and the possibilities for a democratic transition will be considered and debated. The last part of the course will consider the impact of China's rapid growth on conflicts in US-China relations as China's rise challenges US dominance in Asia and elsewhere. MCP, PRJ, PRS, REA, WRI

TTH 10:30AM-11:50AM FPH 102
M 07:00PM-09:00PM FPH 102

SS-0194-1 **DR**

Introduction to Colonial South Asian History

Vishnupad;

In this introductory course on South Asia, we will look at historically significant processes such as colonialism, modernity and anti-colonial movement that played a powerful role in the constitution of region as a geo-political entity. Beginning early intrusions of colonialism to the partition and independence of India and Pakistan, we will also pay attention to the various ways in which this history has been interpreted, written and contested by different schools of thought at least since the late 19th century. EXP, MCP, PRJ, PRS, REA, WRI

MW 04:00PM-05:20PM FPH 104

SS-0204-1

Ways of Knowing in the Social Sciences

Kimberly Chang;

This course will introduce students to research methodologies employed in the social sciences, while critically considering the implications of methodology for the production of knowledge. Questions the course will explore include: What assumptions about knowing and knowledge underlie the methods we use? How does choice of method enable or limit what we can know, or even preclude certain forms of knowledge? Are some methods more viable for studying particular subjects or questions? Why are some methodologies privileged as more valid or legitimate ways of knowing than others? When do methodological conventions work for or against other goals, such as community building and social change? How can we make more intentional methodological choices that enable us to set more realistic and ethical research goals? Each week, a faculty guest speaker will share with the class a recent research project, focusing on the 147behind the scenes 148 stories of the methodological dilemmas and decisions that drove the research and the kinds of knowledge produced through it. The following class will be a discussion of this research in relation to the larger questions and themes of the course.

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FALL 2008 COURSE DESCRIPTIONS

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TTH 02:00PM-03:20PM

FPH 107

SS/WP-0213-1

The Theory and Practice of Therapeutic Writing

Marian MacCurdy;

The events of September 11, 2001 galvanized a public discussion about the utility of language to counteract the effects of trauma. Writers as diverse as astrophysicist Neil DeGrasse Tyson and poet Adrienne Rich have spoken and written about the salutary effects of writing on recovery from traumatic experiences. Recent research has demonstrated that writing does more than provide access to the emotional realm; it can actually change the way we feel about past experiences that have deep emotional valence. Writing can have a beneficial effect on the emotional and cognitive lives of survivors of difficult experiences. This seminar investigates the relationship between writing and recovery by bringing together information on trauma theory, brain biology, and the composition process. It investigates a methodology for transforming iconic memories into aesthetically effective writing and studies selected narratives to determine their possible effects on both writer, reader, and our larger culture.

TTH 12:30PM-01:50PM

FPH 104

SS-0220-1

Buddhism and Ecology

Susan Darlington;

Scholars, practitioners and activists worldwide debate the relationship between Buddhism and ecology, some arguing that ecological sensitivities are inherent in the teachings of the religion, while others see these as modern aberrations. We will examine Buddhist perspectives on nature and Buddhist responses to environmental issues. Looking at Buddhist activities in specific settings, we will consider how the religion both informed and was influenced by culture, politics, economics and concerns of local people facing environmental issues. Cases studies will be drawn from Southeast and East Asia and the United States. This Course can be used for Division I Distribution. MCP, PRJ, REA, WRI

TTH 09:00AM-10:20AM

FPH 101

SS-0224-1

The Battle Between Science and Religion in Sexuality and Reproduction

Marlene Fried;

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

TTH 02:00PM-03:20PM

FPH 108

SS-0225-1

Psychoanalytic Psychotherapy with Children

Annie Rogers;

How does psychoanalysis understand the treatment of children and adolescents? How have ideas and practices of child psychotherapy within psychoanalysis changed over time? What does a therapist actually do in play therapy sessions and with what results? These are the major questions we'll address in this course. Among approaches to treating children and adolescents the field of psychoanalysis is unique. This course will involve intensive reading of primary sources and two major papers, in addition to in-class essays and role-plays. We will read Freud's Little Hans case as well as key conceptual books *The Interpretation of Dreams* and *Beyond the Pleasure Principle*. Similarly Melanie Klein's work on the psychoanalysis of children is a crucial part of the history of child treatment as is her *Narrative of a Child Analysis*. We will read Donald Winnicott's classic treatment of a young girl *The Piggie* as well as excerpts from *Playing and Reality*. We will also look at more contemporary accounts of child psychotherapy in a psychoanalytic tradition including my book *The*

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Unsayable and Catherine Mathelin's Lacanian Psychotherapy with Children: The Broken Piano. Students will be expected to prepare for discussions (the reading is not easy), and to participate fully in class.

TTH 02:00PM-03:20PM

ASH 112

SS-0227-1

Bioexchange: Property, Gifts, Value

Jennifer Hamilton;

This course traces the multiple ways in which value in biological materials (e.g., blood and other fluids, ova, organs, tissue, etc) is generated through various networks of exchange. What are the scientific, legal, economic and political processes through which such biological materials-"biologicals"-become objects that can circulate beyond the traditionally imagined spatial and temporal confines of the human body? What are the technological and social conditions that differently produce biologicals as commodities, as gifts, or as property or quasi-property? How do law and policy intersect with and shape these processes? Topics include investigation of the following: historical and contemporary circulation of biologicals in scientific networks; licit and illicit trade in human organs and tissue; generation of biovalue in market settings.

MW 01:00PM-02:20PM

FPH 106

SS-0238-1

Economic Development

Omar Dahi;

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

MW 04:00PM-05:20PM

FPH 106

SS-0241-1

Constructing the Appropriate City: Competing Urban Visions

Myrna Breitbart;

This course introduces students to the field of urban studies and planning. In it, we explore how markedly different urban visions and planning and design concepts arise in response to the impacts of political economic and social change on cities. Utilizing a developing body of critical urban 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 approaches to planning designed to address mounting issues. 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, immigration, 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 innovative and participatory approaches to grassroots neighborhood organizing.

TTH 02:00PM-03:20PM

FPH ELH

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SS/IA-0242-1 **DR**

Critical Pedagogy in Action

Kristen Luschen; Natalie Sowell

Critical pedagogy is a mode of teaching and learning in which students and teachers as co-learners endeavor through personal contextualization, critical analysis and dialogic engagement to actively identify and challenge the paradigms of oppression which affect us both in and outside the classroom. One of the fundamental tenants of critical pedagogy is that of "praxis" an ongoing reflective approach to taking action which, according to critical pedagogue Paulo Freire, involves engaging in a cycle of theory, application, evaluation, reflection and then back to theory. Social transformation is the product of praxis at the collective level. In this course we will explore theoretical work on alternative, radical, and liberatory education including the writings of Paulo Freire, Bell Hooks, Henry Giroux, and Parker Palmer. Concurrently we will plan and implement practical teaching exercises utilizing various forms of creative expression (visual art, poetry, drama, movement, etc.) thus striving to connect our theory with our practice. This course satisfies Division I distribution requirements. EXP, MCP, REA, WRI.

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

SS/HACU-0247-1

Contemporary Germany: History, Society, Culture (1918-present)

Jutta Sperling; Jeffrey Wallen

Dramatic changes have taken place in Germany during the last 90 years. The first democracy was established after WWI; Hitler and the Nazis rose to power; Germany was defeated and largely destroyed during WWII; the country was divided during the Cold War; and recently it was reunited and is now at the center of the emerging New Europe. German culture has been equally tumultuous, dynamic, and diverse in this period, with many writers, filmmakers, and artists making a broad international impact. This course will focus on German cultural, social, political, and economic history of the last 90 years. We will explore some of the literature, film, and also the art and architecture of this period, and examine such topics as modernization and the Weimar Republic, the effects of the Nazis' rise to power, the territorial changes and population movements after WWII, the failures of denazification and the legacies of the Holocaust, the Economic Miracle, the youth rebellion in the Sixties, the two cultures of East and West Germany, the fall of the Wall and the problems of reunification, responses to the pressures of globalization and the future of Europe. This course is recommended to all students who plan to participate in the Berlin program in the spring of 2009. There are weekly film screenings M, 6-8 pm.

TTH 12:30PM-01:50PM FPH 107
M 06:00PM-08:00PM EDH 4

SS-0248-1

Reading, Writing and Citizenship: Black Educational Histories

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 by exploring specific visions for educational institutions during the late nineteenth century; such as struggles to build colleges for African Americans, and educational efforts in South Africa. By exploring a range of critical perspectives on black educational history, students will begin to identify specific research questions. This course will require students to become familiar with a range of resource materials found in the library research databases and in the W.E. B. Dubois Special Collection located at UMASS. For example, the archival materials in the Horace Mann Bond Papers will direct some of our exploration of school building efforts in Louisiana. Reading materials will cover a wide range of areas of education, such as desegregation, vocational training, normal schools, higher education, and early childhood education efforts. You will notice many gaps in the existing literature. Much of the second half of the course will be devoted to exploring new areas of research for a final paper.

WF 02:30PM-03:50PM FPH 106

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SS-0249-1

20th Century Political Philosophy: Nationalism, Exclusion, Diaspora

Falguni Sheth;

Political Philosophy in the twentieth century features a reaction to the dominant liberalism of the 16th to the 19th centuries. At its heart, lie challenges to notions of subjectivity, borders, sovereignty, and membership. These challenges range are core to the issues that we face today internationally as well as in the U.S. What is the cost of colonialism to folks within a nation and those who become part of the "diaspora"? What does it mean to "conserve" a race? What is the relationship between racial apartheid at "home" and international colonial politics? Should we accept that "freedom at home and abroad" will cost us millions of human lives, or don't the ends justify the means? Is cosmopolitanism an acceptable alternative to liberalism, or does it privilege those who already have? In this course, we will examine these questions, among others which are so relevant to contemporary politics. We will read a range of 20th century philosophers from a range of geographic regions.

TTH 10:30AM-11:50AM

FPH WLH

SS-0254-1

Making Landmarks, Doing History

James Wald;

In 2009, Amherst marks its 250th anniversary. Our town has been home to such famous poets as Emily Dickinson and Robert Frost, and to Noah Webster (of dictionary fame), but also to lesser-known writers such as Lilian Garis, who wrote *The Bobbsey Twins* and fought for women's right to vote; Helen Hunt Jackson, who highlighted the plight of Native Americans; and Mabel Loomis Todd, who edited Dickinson's poetry and wrote on subjects from witchcraft to Japan. In collaboration with the Amherst Historical Commission and Massachusetts Center for the Book, students will research this rich literary heritage in local libraries, archives, and museums, and help to design a series of commemorative plaques for placement at historic sites. In the process, they will gain an understanding both of New England history and culture, and of the theoretical and practical aspects of public history and historic preservation.

M 02:30PM-05:20PM

FPH 107

SS-0261-1

Anthropology of Faith

Vishnupad;

Invocation of the category of faith immediately recalls for us the figure of "religion"; in this regard, the entanglement of faith and religion, in popular understanding is inextricable. In this course by engaging anthropological theories of religion we will strive to understand the nature of this relationship. A crucial argument nonetheless will be that the issue of faith and belief is not limited to religious cosmologies, but is also invested in social systems or cultural cosmologies such as capitalism, democracy and so on. In investigating these questions apart from relying on anthropological writings we will resort to several psychoanalytic and poststructuralist texts.

MW 10:30AM-11:50AM

FPH ELH

SS-0272-1

PR

U.S Imperialism and Hawai'i

Lili Kim;

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

T 12:30PM-03:20PM

FPH 106

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SS-0274-1

Cuba Transnational

Carol Bengelsdorf; Margaret Cerullo

How do we study a reality as complex and contested as that of contemporary Cuba? What intellectual, political and affective frameworks do we have available? What images of Cuba circulating in US popular and official culture do we have to recognize and perhaps displace to even begin? What are and have been the competing lenses for examining Cuban history, the Cuban Revolution, the current period? These are the kinds of questions that we will raise in this interdisciplinary course. Moving away from the Cold War frameworks that have dominated US academic (and US political) approaches to the island, we will seek to locate Cuba analytically in a number of frames, as a former slave society, a Latin American nation, a socialist state and as a transnational community. Cuba's relation to worldwide neoliberal restructuring of economies, cultures, and politics will be examined. The course will challenge the view of Cuban "exceptionalism," the view of Cuba as unique, isolated, frozen in time and unrelated politically, culturally, economically, or historically to the forces and imaginaries that have shaped other parts of Latin America and the world. We will ask how race, gender, and sexuality have figured in defining the Cuban nation.. ask how is tourism reshaping contemporary Cuba, and analyze the development of exilic and diasporic culture and ideology in Miami as "Cuba's second largest city."

WF 01:00PM-02:20PM

FPH 108

SS/HACU/IA-0276-1

DR PR

The Past Recaptured: Photographs, Facts, and Fictions

Michael Lesy;

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

MW 09:00AM-10:20AM

FPH 102

SS/HACU-0280-1

PR

Immigration Nation: Ethnic Stereotypes, U.S. Politics, and the Media

Susana Loza;

This seminar will examine US immigration history from the great waves of European, Asian, and Mexican immigration during the nineteenth and early twentieth centuries, to the more recent flows from Southeast Asia, Latin America, and Africa. In addition to investigating how these groups were defined and treated in relation to each other, we will consider the following questions: Who is an "American"? Has the definition shifted over time? How do contemporary political debates about immigration compare with those from the late nineteenth and early twentieth centuries? Is public opinion about immigration shaped by the media? How are arguments over citizenship bound up with ideas of race, class, ethnicity, gender, and nation? Special attention will be paid to the role of immigration in the 2008 Presidential Election; Hollywood's fabrication and circulation of ethnic stereotypes; and the virulent xenophobia routinely exhibited on television. This course is reading-, writing-, and theory-intensive. Prerequisite: Division II or III students only.

TTH 12:30PM-01:50PM

EDH 2

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SS-0288-1

Practicing Everyday Politics: Islamists and Secularists

Berna Turam;

This course will explore the meeting points of the secular and Islamic culture, identities and politics in the Middle East and Muslim Africa. It will be based on ethnographies, documentaries and a wide-range of case studies that analyze secular and Islamic ways of lives, and how they intersect in everyday life. The interactions will range from sheer confrontation and contestation to negotiation and cooperation. The meeting points under investigation will include both public and private settings, such as associations, street protests, conferences, classrooms, museums, cafes, market place, family gatherings and people's homes. In our analysis of the shifting dynamics between the secular and the Islamic, we will try to answer three major questions: First, how has the dynamics of interaction shifted between Islamists and their secularists over the last couple of decades? Second, how has the increasing popularity of Islamic politics affected the secular leadership and secularist elite? Finally, we will explore the shifting linkages between Islamic and secularist actors and the nation-states? Engaging with the course material, the students will develop their own research projects, which will focus on one of these countries.

T 12:30PM-03:20PM

FPH 101

SS-0299-1

China Project Workshop

Kay Johnson;

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

T 06:30PM-09:00PM

FPH 102

SS-0304-1

IP

Mentored Independent Study

Michelle Bigenho;

First-semester Division III students are paired with third-semester Division I students, based on similar academic interests. Over the course of the semester, the Div III students mentor the Div I students in independent projects. Within partner work, they identify a specific topic of study and hone the student's interests into a feasible project. With their mentoring partners, the Div I students design, implement, execute and revise that project. In addition to meeting weekly with their partners, the Div IIIs attend a weekly meeting with the Professor of the course to report on their Div I's progress and to get help, advice and support from the group. In this course, Div III mentors will be expected to engage with reading and writing assignments as related to mentoring activities. (Only for enrollment of first semester Division III students)

W 04:30PM-06:00PM

FPH 101

SS-0311-1

PR

Women and Work

Laurie Nisonoff;

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

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designed for advanced Division II and Division III students. Prerequisite: Some background in feminist studies, political economy, history, or politics is expected.

W 01:00PM-03:50PM

FPH 103

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

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

Rachel Conrad;

This seminar is designed for students pursuing a Division III project on a topic related to childhood, youth, or learning, and is appropriate for students whose primary work is in any of the five schools. We will begin the semester by considering the assumptions, perspectives, and methodologies involved in different disciplinary approaches to work related to childhood, young people, and/or education. Students will help select reading of texts relevant to their area of focus. The remainder of the course will involve students' presentation of works in progress, peer editing, and sharing strategies for completing large independent projects. Assignments will include brief reaction papers, as well as a substantial longer piece of work that could be incorporated into the Division III project. This course is designed for students in the first or second semester of their Division III projects, and can be used as an advanced learning activity.

TH 12:30PM-03:20PM

FPH 106

SS/CS/NS-105T-1

Tutorial; DR

Culture, Brain, and Development: Developmental Psychopathology

Jane Couperus;

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

MW 10:30AM-11:50AM

ASH 222

SS-115T-1

Tutorial; DR

Books, Technology, and History from Manuscript to Cybercunabula

James Wald;

Is the media revolution that we are experiencing one of degree or kind? Will the shift to electronic media mean not just the end of the book, but also the end or radical transformation of authorship and publishing, indeed, of the very ways that we read, research, and think? In order to situate ourselves in the present, we will study the transition from manuscript to print, in the era of the Renaissance and Reformation, when Europeans rediscovered ancient texts, translated the Bible into the vernacular, and employed print in new political and scientific endeavors. The comparison of past and present will enable students to relativize their own situation by introducing them to historical reasoning and research. Whenever possible, the course will include hands-on activity, from examining ancient books and traditional book-production techniques to web-site design and blogging.

MW 10:30AM-11:50AM

FPH 101

SS-146T-1

Tutorial; DR

Justice, Gender and the State: Feminist Political Theory

Falguni Sheth;

Does conventional political theory accurately and reasonably reflect the ways in which human beings are expected to uphold certain responsibilities in society? Or does it, as feminist political philosophers argue, eclipse, mold, and selectively manipulate the picture of the citizen and the set of responsibilities that individuals must have, by assuming a masculine model? What are the assumptions and implications behind conventional and feminist political theory? Is political obligation really based on "consent"? Is the notion of "contract" helpful or harmful for protecting women's concerns about their bodies, reproduction, child-care, and property? Feminists have argued both sides of these concerns.

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Some suggest that contractual models of politics allow women greater freedom to live their lives in fulfilling ways, while others suggest that the conventional rubric of property, contracts, and rights, etc. merely coerce women into commodifying themselves and falling under the sway of oppressive masculinist political structures. In this course, we will examine these concerns, among others. Readings will include selections from some of the following authors, among others: Nancy Fraser, Seyla Benhabib, Patricia Williams, Mari Matsuda, Angela P. Harris, Dorothy Roberts, Catharine MacKinnon, Katherine Francke, Vicki Schultz, Margaret Radin, Jean Elshtain, Iris Young, Zillah Eisenstein, Uma Narayan, Elizabeth Kiss, Nancy Hartsock, Joan Williams, Wendy Brown, and Judith Butler. MCP, REA, WRI

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

SS-149T-1 Tutorial; DR
The History of Love and Dating in the U.S.

Lili Kim;

How have people fallen in love and with whom? What can we learn about our society and culture through examinations of our dating practices and trends? This is an introductory social and cultural history course that explores the changes and continuities of dating and courtship beginning in the 19th century to the present. Through an examination of the seemingly private sphere of love and romance, this course analyzes the public discourse of social and cultural norms that guided, monitored, regulated, and reinforced the boundaries of not only sexuality but also gender, race, and class. We will pay particular attentions to major political events and cultural movements such as the introduction of an Equal Rights Amendment and the "New Woman" in the 20's, the Great Depression, World War II, Cold War politics, and the counterculture movement and the women's liberation movement during the 60's that helped to change the way people thought about and practiced love and sex. PRJ, PRS, REA, WRI

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

SS-152T-1 Tutorial; DR
Pa'lante: Raising Voices/Fostering Change

Margaret Cerullo; Wilson Valentin

Antonio Gramsci, one of the leading activists and theorists of social movements, offered a theory of how power and resistance operate simultaneously. Similarly, Stuart Hall, one of the leading sociologists of the 20th century, also reminds us that power cultivates resistance. And in the context of the Americas, Latin Americans and U.S. Latin@s -- along with other communities of color -- have served as a vanguard for social change, articulating numerous forms of resisting Empire, sexism, racism, and class inequality. Employing a perspective that accounts for the primacy of gender, sexuality, class, and race, this tutorial will discuss and analyze community-based and transnational efforts to foster social transformation, including Zapatismo and other indigenous-based movements, the autonomous movements of Argentina, Chavismo in Venezuela, Caribbean Independence movements, as well as the U.S. Latin@ efforts around cultural and legal citizenship, labor, and educational rights. Multi-media presentations, guest speakers, and field trips will complement in-class discussions. MCP, PRJ, PRS, REA, WRI

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

SS-155T-1 Tutorial; DR
Framing Climate Change: Who will take the heat for globalwarming?

Elizabeth Hartmann;

Climate change is one of the most important environmental, social, economic and political challenges of our time. While there is now widespread scientific agreement about its causes, considerable controversy exists over its potential effects and actual and proposed adaptation and mitigation measures. This course will look at the competing ways climate change is being framed by powerful actors, including governments, international agencies, energy companies, militaries, environmental movements, celebrities, politicians, and social justice activists. What rhetorical and political strategies do different actors employ? How is popular culture implicated? On what basis can we make informed judgments about what path/paths to follow to respond effectively to climate change? MCP, PRJ, PRS, REA, WRI

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TTH 09:00AM-10:20AM

FPH 102

SS-170T-1

Tutorial; DR

Minding Culture: The Case of Mental Illness

Lourdes Mattei;

This tutorial will introduce the students to the major controversies and discourses debated in the study of mental illness. The course will be part of a series of seminars designed to explore the epistemological, theoretical, and practice implications of concepts of mental illness and culture. Questions to be debated include: what is mental illness? Who defines it? How have the categories changed over time (historically) and place (culturally)? How is mental illness related to ideas of the "person," the "mind"? How is mental illness "embodied"? In our views of the "Other," what can we know about our-selves? This course is less about finding out about other cultures, and more about discovering "something" about our ideals and our prejudices. Particular emphasis will be placed on the experience of mental illness; depictions and narratives of mental illness such as those portrayed and/ or imagined in film, memoir, fiction, and other first-person accounts will be highlighted throughout the course. This course is part of the Culture, Brain, and Development Program.

MCP, PRJ, PRS, REA, WRI

TTH 09:00AM-10:20AM

FPH 103

SS/WP-176T-1

Tutorial; DR

Writing World War II

Aaron Berman; William Ryan

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

WF 10:30AM-11:50AM

FPH 107

SS-184T-1

Tutorial; DR

American Capitalism

Stanley Warner;

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

MW 10:30AM-11:50AM

FPH 103

SS-193T-1

Tutorial; DR

Law and Society

Jennifer Hamilton;

This course is an introductory exploration of the ways law shapes our lives and how society and culture affect how we interpret and experience law. Using case studies and a range of theoretical and methodological tools, we will examine key cultural and technological challenges to contemporary political and legal structures, asking how law functions in a broader social context. EXP, MCP, PRJ, PRS, REA, WRI

MW 10:30AM-11:50AM

FPH 104

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SS-1IND-1 **DR**

Independent Study

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

Independent Study

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SS-3IND-1

Independent Study

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SPECIAL TOPICS (ST)

ST-0201-1

Music in Apartheid and Post-Apartheid South Africa

Jayendran Pillay;

This course is premised on the notion that the arts often express a unique history of resisting unpopular political dogma. South Africa is no exception where resistance against apartheid within the country and abroad has been profound and pervasive. Musicians in exile such as Abdullah Ibrahim, Hugh Masekela, Miriam Makeba, and Dudu Pukwana played pivotal roles in keeping the struggle alive abroad, while indigenous groups like Abafana, Mahotella Queens, Ladysmith Black Mambazo, and others addressed oppression at a local level. International stars such as Stevie Wonder, Paul Simon, Sweet Honey in the Rock, and Alpha Blondy also played their roles, though not without controversy. The visual arts in the form of graffiti, scrawled on walls to museum pieces, protested against apartheid on a daily basis. Yet in the post-apartheid era the protests against the slow changes in people's lives continue. The course examines the phenomenon of apartheid, the key roles of Mandela and Gandhi in visualizing a new humanity, how and why protests in pop music and the pop visual arts took the form they did, and finally, what these expressions mean in the changing face of South Africa.

MW 02:30PM-03:50PM

FPH WLH

WRITING PROGRAM (WP)

WP/HACU/IA-0103-1 **DR**

Introduction to Writing

William Ryan; Ellie Siegel

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

WF 01:00PM-02:20PM

GRN WRC

WP/HACU/IA-0199-1 **DR**

High Spirits: Reading & Writing About Spiritual Experience

Deborah Gorlin;

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

TTH 10:30AM-11:50AM

EDH 4

WP/SS-0213-1

The Theory and Practice of Therapeutic Writing

Marian MacCurdy;

The events of September 11, 2001 galvanized a public discussion about the utility of language to counteract the effects of trauma. Writers as diverse as astrophysicist Neil DeGrasse Tyson and poet Adrienne Rich have spoken and written about the salutary effects of writing on recovery from traumatic experiences. Recent research has demonstrated that writing does more than provide access to the emotional realm; it can actually change the way we feel about past experiences that have deep emotional valence. Writing can have a beneficial effect on the emotional and cognitive lives of survivors of difficult experiences. This seminar investigates the relationship between writing and recovery by bringing together information on trauma theory, brain biology, and the composition process. It investigates a methodology for

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transforming iconic memories into aesthetically effective writing and studies selected narratives to determine their possible effects on both writer, reader, and our larger culture.

TTH 12:30PM-01:50PM

FPH 104

WP/SS-176T-1 **Tutorial; DR**

Writing World War II

William Ryan; Aaron Berman

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

WF 10:30AM-11:50AM

FPH 107

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