

FALL 2010 COURSE DESCRIPTIONS

(9-4-10)

Complete and up-to-date course information is available on TheHub

COGNITIVE SCIENCE (CS)

CS-104T-1 **DR; FY**

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

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

M 07:00PM-09:00PM ASH 112

CS-117T-1 **DR; FY**

Philosophy of Education

Ernest Alleva

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

MW 10:30AM-11:50AM ASH 221

CS-120T-1 **DR; FY**

Women in Animation

Christopher Perry

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

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

CS-126T-1 **DR; FY**

Apprenticeship in Animal Communication Research

Sarah Partan

In this first-year tutorial we will discover how animal behavior researchers study animal communication. Students will be introduced to the research process and to research tools available at Hampshire. We will spend time learning how to interpret primary journal articles that present empirical research on animal communication. Students will learn what research is currently being conducted by the animal behavior professors at Hampshire, and will have the opportunity to become apprentices on these projects. Expectations include a willingness to try out different tasks associated with research projects, including working both indoors at the computer or video monitor and outdoors conducting fieldwork.

Evaluations will be based on participation as well as written work and oral presentations. PRJ, PRS, QUA, REA

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

CS-0105-1 **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

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examine developmental psychopathologies such as ADHD, Conduct Disorder, Tourettes, and others from multiple perspectives. We will examine the role of culture, experience, and the brain in the development of these disorders 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

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

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 10:30AM-11:50AM ASH 126

CS-0106-2 **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.

MW 04:00PM-05:20PM ASH 126

CS-0114-1 **DR**

Introduction to Philosophy

Jonathan Westphal

Bertrand Russell described philosophy as "intellectual troublemaking". It takes existing concepts from all disciplines and subjects them criticism. "Belief is a frozen sea. Philosophy is an axe." Philosophy also has the capacity to create new and revisionary concepts in areas where empirical research may be more, or less, irrelevant, for example in connection with freewill, or to confirm the appropriateness of old concepts. Topics to be considered in this introduction to philosophy will include some of the following: freewill and determinism; the mind-body problem and the nature of the mind; the problem of evil; personal identity; the nature of time; the existence of God; big-bang cosmology and the first event; the basis of the "laws" of logic; and metaethics. The emphasis will be on understanding the basic outlines and the main arguments and structures of existing philosophical problems, and on oral in-class argument and writing short philosophy papers, all with some attention to the history of philosophy. The aim of the course is to enable students to do philosophy, rather than just to learn about it. PRS, QUA, REA, WRI

MW 04:00PM-05:20PM ASH 221

CS-0115-1 **DR**

Children and the Media

Lindsay Demers

This seminar will focus on children's use of media and its effects on their social, cognitive, and physical development. We will cover the history of children's media, the effects of media on children, how children watch, understand, and react to media, and how to design television that is beneficial for children. Although much of what we discuss will focus on television specifically, we will spend some time discussing video game and Internet use. Course requirements will include two short papers and a final project. PRJ, REA, WRI

MW 01:00PM-02:20PM ASH 112

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CS-0122-1 **DR**
Music, Mind, and Brain

Mara Breen

Every culture in the world has some form of music, but why did music evolve, and what function does it serve? In this course, we'll explore the cognitive and neural processes that underlie music perception and production to ask the following questions: Does music have universal features that cross cultures? How does music convey emotion? What do infants know about music? Is music specifically human? And finally, what are the parallels between music and language? Through these questions, we hope to discover something about the origin of music and what makes it such an integral part of our daily lives. Formal musical training is not a prerequisite with this course. PRS, QUA, REA, WRI

MW 09:00AM-10:20AM ASH 221

CS-0128-1 **DR**
Discovering the Rules of Language

Daniel Altshuler

Human language is a system of rules. However, a speaker of a language does not have conscious access to the rules. In this class, we will address the following questions: How do we know what the rules of language are like? What is a possible human language and what is an impossible human language? To answer these questions we will look at two genetically unrelated languages: (i) Osage: a recently extinct Native American language and (ii) Russian: a widely spoken Slavic language. By learning the basics of linguistic theory, students will be able to discover rules in these languages that have to do with sound and meaning. PRS, QUA, REA, WRI

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

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 complete frequent small assignments and a multi-stage literature research paper. Content will be from a primary textbook supplemented by academic journal articles. WRI REA

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

CS-0137-1 **DR**
The Problem of Freewill and Determinism

Jonathan Westphal

The freewill problem. Are human beings free? Are animals free? If not, why not? What happens if God, or anyone else, someone in the NSA, for example, knows the future? Does that make us unfree? If time travel is possible, does that tend to make us free, or unfree? Is there any way of squaring freewill and what we know from science, especially neuroscience and psychology, and is so called "hard determinism" true? What are the implications of all this, if any, for ethical responsibility and criminal responsibility? REA, WRI

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

CS-0138-1 **DR**
Endangered Languages

Mark Feinstein

Half of the world's 6,000 or so languages are likely to disappear forever in the next few decades. This would constitute a reduction of human diversity on a scale equaling the most dramatic of biological extinctions. Can it be stopped? Should it? In this course students will learn enough linguistics to understand why many linguists regard the impending death of so many languages as a scientific catastrophe. In so doing we will look at issues in linguistic, cultural and biological evolution. A central feature of the course will be the introductory study of Irish (Gaeilge), spoken by millions in Ireland just a few centuries ago -- now, with no more than 50,000 native speakers, this Celtic language faces its possible demise. We will also explore contemporary political, cultural and educational efforts to maintain Irish and save it from extinction. MCP, REA, WRI

TTH 12:30PM-01:50PM ASH 221

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CS-0148-1 **DR**

Other Minds

Laura Sizer

You have direct and immediate knowledge of your own mind: your own private thoughts and feelings. But how do you know what is going on in other minds? Understanding other minds presents theoretical and methodological challenges shared by many branches of the cognitive sciences. Other minds include not only other adult human minds, but also the minds of children, non-human animals, computers, and even aliens from outer space. This course features weekly lectures by different faculty in CS along with student-directed small research/discussion groups. Through the lectures you will be introduced to different faculty in CS along with ideas in philosophy, developmental psychology, neuroscience, computer science, and cognitive ethology. The small weekly research groups provide an opportunity for intensive student-directed discussions and research led by and for students. Students will need to attend both the bi-weekly lectures as well as one of the weekly small research groups. PRJ, REA, QUA, WRI.

MW 04:00PM-05:20PM FPH ELH
F 01:00PM-02:20PM FPH ELH

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. Readings will consist of a comprehensive text and selected journal articles. Students will be expected to complete weekly assignments as well as a substantial research paper at the end of the semester. QUA, REA, WRI

WF 01:00PM-02:20PM ASH 221

CS-0171-1 **DR**

Computer Programming Projects for Beginners

Jaime Davila

This course is designed to give students an introduction to the field of computer programming. Although we will assume no previous experience in computer programming, and close to no experience with computers, by the end of the semester students will have a rich understanding of how to design and implement computer programs, as well as some general details about the internal workings of computer hardware. The course will be taught using the Python programming language. Students should expect to work 10 hours a week outside of class time for this course. PRJ, QUA, PRS

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

CS-1IND-1 **DR**

Independent Study - 100 Level

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CS-0208-1 **DR**

How People Learn

Laura Wenk

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 work to understand the findings by reading and discussing a selection of theoretical works from cognitive psychology and examine their practical applications to education through discussion and time observing classrooms or working directly with students. We will also learn how to evaluate educational claims. Students will be evaluated on 2-3 shorter papers and a longer final paper. There is a practicum associated with this class that requires 2-4 hours per week outside of class hours. This course can be used to satisfy the Educational Psychology requirement for licensure students. This course satisfies Division I distribution requirements. REA, PRJ

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CS-0216-1 **DR**

Basic Animal Behavior Theory

Mark Feinstein, Sarah Partan

This course will survey the main theoretical ideas in animal behavior. We will cover physiological, developmental, functional, and evolutionary explanations of behavior. The reading will be John Alcock's "Animal Behavior: an Evolutionary Approach" text. This class will serve as a prerequisite for subsequent upper level animal behavior classes. This course satisfies Division I distribution requirements. REA, WRI

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

CS-0226-1 **DR**

Psychology of Language

Joanna Morris

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

TTH 10:30AM-11:50AM ASH 221

CS-0236-1 **DR**

Creative Programming Workshop

Lee Spector

In this course students will work on collaborative programming projects, using programming tools and methodologies presented in class. The course will include topics from software engineering, graphics, and functional programming, but will be focused on student-directed, faculty-mentored programming projects. Students will program continuously and read, run, and criticize one another's programs. These programs may be written for any application area and may include utilities, games, artworks, cognitive models, and environmental or social simulations. We will develop the ability to critique programs from a variety of perspectives ranging from complexity theory to aesthetics. Prerequisite: one programming course (in any language). This course satisfies Division I distribution requirements. PRJ, PRS, QUA

W 01:00PM-03:50PM ASH 126

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 emphasize research methodology and approaches to studying children's abilities, including naturalistic observations, and controlled laboratory studies. We will review 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.

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

CS-0241-1

Statistics for the Behavior Sciences

Jane Couperus

This course is an introductory statistics course using the program "R." Over the course of the semester students will learn the fundamentals of statistics use from means to simple ANOVA's in the context of problems in psychology and the behavioral sciences. In addition to learning statistics, students will learn to use the open source statistical program "R." As this is not a "plug and play" program students must be open to low level use of programming. Students will be expected to complete weekly problem sets to learn how to work through statistical problems and will develop quantitative skills through this course.

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

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CS-0260/0360-1 **DR PR**

Video Game Design: Building Video Games from Scratch

Paul Dickson

This programming-based course will teach students to design and build video games on the iPhone/iPod Touch. Students will learn to conceive, design, and build game frameworks. They will also learn the basics of creating the art necessary for the game environment and how to define game play. By the end of the semester each student will have built and demonstrated at least one video game for the iPod Touch. Prerequisite: Students are required to have at least one semester of college-level programming in a high-level programming language. This course satisfies Division I distribution requirements. PRJ

TTH 02:00PM-03:20PM

ASH 126

CS-0266-1 **DR PR**

Computer Animation II

Christopher Perry

This course will cover intermediate topics that pertain to the production of visual imagery with the tools of three-dimensional computer graphics (CG). Lectures, readings, and homework assignments will explore subjects including organic shape modeling, character articulation, character animation, extensions to the basic shading and lighting models, and procedural animation. Students will be expected to complete individual projects and participate in group exercises that explore CG as both a standalone medium and as an integral part of modern film/video production. Prerequisite: CS 174 or its equivalent. This course satisfies Division I distribution requirements. PRJ, EXP

TTH 12:30PM-01:50PM

ASH 126

CS-0293-1 **PR**

Trauma & Resilience: Working with Youth with Histories of Trauma

Robert Davis

This course is intended for students planning on working in educational and/or caregiving settings with children and adolescents who have been exposed to traumatic events. Students will learn about multiple sources of trauma and their differential manifestations, including its neurobiological, psychological, behavioral, and social sequelae. Contemporary approaches to assessment and treatment of traumatized youth as well as an understanding of factors contributing to resilience in youth exposed to traumatic events will also be discussed. This course meets once a week for 3 hours. Prerequisites: Students must have taken at least one prior psychology course. Experience working with youth is recommended.

M 02:30PM-05:20PM

ASH 222

CS/SS-0298-1 **PR**

Development Seminar

Rachel Conrad

What do we mean by human "development?" In this advanced seminar we will critically examine ideas of human development in recent work in developmental psychology, critical developmental psychology, cultural psychology, and interdisciplinary Childhood Studies. An important component of students' work in this course will be to critically evaluate how the concept of "development" informs their own academic studies, including areas not listed above such as education, educational psychology, and developmental neuroscience. This course is limited to Division II and Division III students, and is recommended for students whose work intersects with the Childhood, Youth, and Learning (CYL) program and/or the Culture, Brain, and Development (CBD) program. Prerequisite: At least one previous course in Psychology. Limited to 18 students.

TH 12:30PM-03:20PM

FPH 106

CS-2IND-1

Independent Study - 200 Level

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CS/NS-0316-1 **PR IP**

Linear Algebra

Kenneth Hoffman

This course develops the basic geometric, algebraic, and computational foundations of vector spaces and matrices and applies them to a wide range of problems and models. The material will be accessible to students who have taken at least one semester of calculus and is useful to most consumers of mathematics. The course focuses on real finite 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. Prerequisite: a semester of Calculus. Instructor permission required.

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

CS-0335-1

Seminar in Mind, Brain and Behavior

Neil Stillings

This course is intended for concentrators and advanced students whose work involves mind, brain, behavior, or intelligent machines and who are studying disciplines such as cognitive science, psychology, neuroscience, philosophy, linguistics, computer science, animal behavior, education, and so on. The students in the course will select a number of current issues in this broad area, choosing recent journal articles, essays, or books in each area for discussion. Each week students will be expected to write a discussion paper or contribute to a web forum and to engage in intensive discussion during the single class meeting. An extended paper on one of the course issues is also required. Prerequisite: Two or more courses in relevant fields.

W 02:30PM-05:20PM ASH 222

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

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

Kristen Luschen

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 readings by selecting 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.

W 09:00AM-11:50AM FPH 104

CS-0360/0260-1 **PR**

Video Game Design 2: Continuing Building Video Games from Scratch

Paul Dickson

This course is the continuation of CS260 Video Game Design. It focuses on video game theory and active development of games whereas CS260 focused on the introduction of tools. Students will use their knowledge to lead groups of current CS260 students while actively participating in the development process. This course will also focus on development of games for the iPhone/iTouch platform. Prerequisite: Students are required to have taken CS260 Video Game Design.

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

CS-3IND-1

Independent Study - 300 Level

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HUMANITIES, ARTS and CULTURAL STUDIES (HACU)

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

The Bodies of Leo Tolstoy

Polina Barskova

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

MW 10:30AM-11:50AM

EDH 1

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

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 as it has been portrayed over the past two centuries. The course begins with readings on anatomy and the shift from Jacques-Louis David's virile masculinity in the 1780s 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 working women, often were favored over the domestic sphere. After examining art from the period of World War I where various assaults on traditional mimesis took place among avant-garde artists, this course will explore contemporary investigations of bodily representation, from the body sculpting projects of Orlan to identity politics and the ways that bodily representation have been developed. Learning goals: MCP, PRJ, PRS, REA, WRI

TTH 09:00AM-10:20AM

ASH 111

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

The Making of Americans

Rachel Rubinstein

This course concentrates on a perennial anxiety in American life: how to define American identity. Who gets to be "American" and how does that happen? We will examine literary texts that explore and question the possibility of "becoming American," with a particular focus on the genre of the life story. Are there certain conventions that mark the "typical" American life story? How do our texts play with or critique these conventions? This is a writing-intensive course that focuses on the drafting and revision process: students will have ample opportunity to explore these questions through analytical and creative writing in addition to class discussion. Learning goals: EXP, MCP, REA, WRI

MW 10:30AM-11:50AM

EDH 5

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

Contemporary Feminist Philosophies

Monique Roelofs

Contemporary feminist philosophers, postcolonial theorists, and critical race theorists have formulated influential views of subjectivity and sociality. This course explores fundamental concepts and ideas that help you think critically and analytically about race, class, gender, sexuality, ethnicity, nation, and the transnational. We will investigate philosophical questions surrounding the following themes: race, gender, and sexuality as social constructions; intersectionality; embodiment; relationality and coalition; neoliberalism, multiculturalism and the commodification of difference; global feminisms; theories of transformation and critique. MCP, PRJ, PRS, REA, WRI.

TTH 09:00AM-10:20AM

EDH 5

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

Feminist Performance and Film

Baba Hillman

Through readings, screenings and discussion we will question the visual and performative approaches of a range of filmmakers and performers. We will consider the works of Yamina Benguigui, Ximena Cuevas, Marina Abramovic,

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Martha Rosler, Fanta Regina Nacro, and Mona Hatoum among others, and will examine the diverse performative strategies these artists use to confront questions of feminism, gender, race, sexuality and transnationality. We will discuss how these films cut across performative codes in moves that question the act and meaning of performance in relation to media; how they reflect the artists' drive to create visual and physical languages that embody the questions and ideas that inspire them. Students will complete two projects in film or video. EXP, MCP, PRJ, PRS, REA

TTH 09:00AM-10:20AM JLC 120

HACU-125T-1 DR; FY

Making Media for Democracy

Joan Braderman

Corporate consolidation and ties to the White House have intensified the usual myopia of the "mass" media in the US. But a range of new and independent news and culture jamming strategies are emerging rapid-fire to crack open the media landscape. In addition to video and text websites, there are a skyrocketing number of streaming sites, experiments with low power radio, progressive entrepreneurs buying up satellite space, bandwidth space, independents crashing the gates of box offices and dreaming up ways to grow a huge underground of information and culture that the current regime does not want you to see. Though CNN, Fox, et al, are still where most Americans learn what they know, independent media-makers act on the belief that there can be no democracy without a wide range of sources of culture and news to educate and inspire real citizenship. In this workshop, we will look at historical and current strategies for democratizing the media and creating and effectively distributing sounds, images and words that are inaccessible in the dominant media. These range from the Situationists in Paris in the 60's to indymedia.com and the Hip Hop Convention today. As we examine experiments with media monopoly busting, students will work individually and in groups to plan, design and produce their own strategic media interventions, which will include video, TV, film, digital media, writing, photography, drawing, poster, installation, theater, music, radio and whatever else students invent. EXP, MCP, REA

MW 05:00PM-06:20PM JLC 131

HACU-126T-1 DR; FY

Souther Writers: A Sense of Place

L. Brown Kennedy

This seminar on the fiction of the Southern U.S. will include texts (stories and short novels) by writers from the 30s through the 60s (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, Dorothy Allison. 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? 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. MCP, PRJ, PRS, REA, WRI

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

HACU-127T-1 DR; FY

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 and social theory), 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 an oral presentation and a significant piece of written work. MCP, PRJ, PRS, REA, WRI

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

HACU/SS-128T-1 DR; FY

Protest Traditions in American Dance: African American social and performance history

Amy Jordan

African American dance and music traditions have played a critical role in the African-American struggle to sustain its humanity--- to express joy and pain corporeally and through a particular relationship to rhythm. This class will explore the forms, contents and contexts of black traditions that played a crucial role in shaping American dance; looking

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FALL 2010 COURSE DESCRIPTIONS

(9-4-10)

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to how expressive cultural forms from the African diaspora have been transferred from the social space to the concert stage. Viewing American cultural history through the lens of movement and performance, we will begin with an exploration of social dance during slavery and the late nineteenth century when vibrant social dances insisted that black bodies, generally relegated to long hours of strenuous labor, devote themselves to pleasure as well. The bulk of the course will focus on black protest traditions in discerning how the cakewalking of Ada Overton and George Walker; proto-feminist singing of Bessie Smith; stair-tapping dances of Bill Robinson, protest and resistive choreographies of Katherine Dunham, Pearl Primus, and Urban Bush Women, and hip-hop performances of Rennie Harris can be viewed as corporeal embodiments of the centuries-long freedom struggle-- whether non-violent, confrontational or contestational-- and how these modes of performance reflect an increasing independent free black voice demanding equal inclusion in the body politic. This course will provide a strong foundation for students who want to pursue Black Studies and will acquaint students with methodologies utilized in performance and historical studies. Learning Goals: EXP, PRS, REA, WRI

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

T 07:00PM-09:00PM FPH 107

HACU-129T-1 **DR; FY**

Myth as Motivation: Reflections on World Literature

McKinley Melton

We will consider the fundamental role and consequence of myth in the construction and implementation of cultural ideals and practices, entering our discussion through a focused consideration of literature representing various cultures throughout the world. Recognizing that myths are constructed and advanced to explain not only "how we got here" but also "what we do here and why," we will look at the pervasiveness of mythology and its effect on lived reality. Though we will remain focused in literary narratives, an interdisciplinary approach will enable us to consider the impact of cultural myths on world societies, influencing everything from race, class, and gender, to religious practices, family dynamics, and public policy. With the literature as our guide, we will examine the influence of mythologies on beliefs, behaviors, identities, and interpersonal as well as intercultural relationships, ultimately seeking to better understand other cultures as well as our own. REA, WRI, PRS, and MCP

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

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 Family and Friends Weekend in October. While this course is open to all and the ability to read music is not required, students are expected to have reasonable proficiency in aural learning (e.g. able to sing on pitch). Auditions will be held during the first class meeting. EXP

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

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

Introduction to Writing

William Ryan

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 t

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

HACU-0109-1 **DR**

Intro to Media Production: Art and Agriculture

Kara Lynch

How can we create a sustainable environment in which to pursue artistic and agricultural development? As a class we will come up with a mission statement and plan of action to answer this question. This hands-on, project based course will look at relationships built between artists, activists, and agriculturalists to build a sustainable past, present, and future.

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We will collaborate with Hampshire's own Farm Center as well as forge lasting relationships with local artists, farmers, community organizers, and environmentalists, and research national and international initiatives that meet and inspire our mission and action plan. This course will introduce students to a variety of visual art media and time-based art production. We will also participate in the fall harvest at the Farm Center. This course is ideal for students interested in art, agriculture, collaboration and community engagement and willing to put in a few hours of farm work each week. This class includes one scheduled lab period for screenings and workshops; as well as a 2hr a week floating lab/labor shift at the farm. Total contact hours for the class is 7 hours weekly. You must be interested in the outdoors and be willing to travel for classes and field trips off campus. This course can satisfy the prerequisite for photo I, video I or film I courses. EXP, MCP PRS, PRJ, REA, WRI

TTH 12:30PM-03:20PM

LIB KIVA

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 aural 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 composition projects; in addition, students are required to attend an evening ear-training workshop (either Monday or Thursday) once a week from 7:30-9pm. EXP, PRJ, WRI

TTH 10:30AM-11:50AM

MDB RECITAL

M 07:30PM-09:00PM

MDB RECITAL

HACU-0132-1 DR

Dancing Modern: What we do, What we see

Daphne Lowell

This beginning level modern dance technique course will introduce students to "modern" (and other) dance technique practices. By practicing in-class exercises and phrase-studies, students will refine bodily awareness and articulation, hone spatial and rhythmic clarity, develop facility in perceiving and interpreting movement, and practice moving with our dance musicians' scores. We'll also consider what movement principles and priorities underlie the techniques we employ, and compare them to those of other dance styles and cultures. How do these influence the dances that result? Going a step further, we'll examine the final products of dance practice, the dances themselves; students will learn to read and analyze choreography in performances from a range of dance styles and cultures. Students will be expected to grapple with the studio work with commitment and rigor, view performances live in concert, and think in movement, style, and written word. No previous dance experience is necessary. Concert Ticket expense \$75-\$100 EXP, MCP REA, WRI,

TTH 10:30AM-11:50AM

MDB MAIN

HACU-0138-1 DR

American Religious Experience: Literary and Historical Perspectives

Alan Hodder

This course provides an historical overview of the changing religious landscape of the United States from the Puritan Age to the contemporary period through an examination of selected literary and historical representations. We will consider contributions of writers representing a wide range of religious and ethnic communities, as well as the historical and literary impact of religious values and outlook, biblical texts and interpretations, denominational change and conflict, changing conceptions of nature, Native American life-ways, and encounters with traditions of the East. The syllabus for the course is designed with three primary objectives in mind: first, to acquaint students with selected writings, representing various genres, of a range of American writers for whom religious experience, values, and identity have been of crucial concern; second, to chart some of the principal movements of American religious history as they are reflected in these writings; and finally, to provide a sustained opportunity for each student to arrive at his or her own working understanding of the complex and multi-faceted relationship between religious experience and literary expression in the United States at pivotal moments in its history. MCP, PRJ, PRS, REA, WRI

MW 01:00PM-02:20PM

EDH 4

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HACU-0139-1 **DR**

Movements: Reading and Writing about History's Hinges

Bruce Watson

Never doubt that a small group of thoughtful, committed citizens can change the world; indeed, it's the only thing that ever has.-- Margaret Mead Inertia and the status quo dominate even the most modern societies. Tradition trumps progress almost every time. So what makes change happen? What makes an idea become a cause and a cause become a movement? Why do some movements fizzle out and others topple the status quo? In this class, we will examine major social movements in 20th Century America. The Labor Movement. The Women's Suffrage Movement. The Civil Rights Movement. The Vietnam Anti-War Movement. The Women's Movement. The Gay Rights Movement. What did they have in common? What made each distinct? What was the role of song in each movement? Of media coverage? What strategic moves and mistakes did their leaders make? And how does history frame these movements in retrospect? This writing-intensive class will include several short (1-2 pp.) essays, some written in class. A 3-5 pp. midterm paper will focus on a movement of each student's choice and a 10-12 pp. final paper will offer a more thorough critique of another movement. We will also learn to search out sources, both primary and secondary. Readings will include Industrial Worker, SNCC Student Voice, Ms., Do it NOW, Ramparts, The Social Movements Reader; and excerpts from memoirs and letters by movement participants. PRS, REA, WRI

TTH 02:00PM-03:20PM FPH 104

HACU-0140-1 **DR**

Writing from the Diaspora: Contemporary Women's Literature

Alicia Ellis

This course is designed to provide a familiarity with some defining texts by contemporary women writers. You will be asked to think and write about meanings, which have become naturalized in practice and ideology and how our texts think through/beyond those taxonomies of power, coercion and abridgement in order to neutralize them. Topics to be discussed include: gender and sexuality, race and class, immigration and colonialism, the politics of identity and embodiment and the creative female voice. This course requires mandatory weekly discussion board posts, frequent short writing assignments and active class participation. Authors will include but are not limited to Michelle Cliff, Maryse Conde, Ana Castillo, Kiran Desai, Andrea Levy and Jhumpa Lahiri. REA, WRI, PRS, MCP.

TTH 10:30AM-11:50AM FPH 104

HACU-0144-1 **DR**

Comics Underground: Unconventional Comics in the U.S.

Michele Hardesty

In this introductory-level course we will explore the genealogies of radical, underground, and "alternative" comics in the United States, focusing on reading critically and understanding conceptually how unconventional comics relate to ideas about popular culture, underground cultures, and radical politics of race, gender, and class. For the most part, we will look at comics and graphic novels published in the U.S., but we will often contextualize our studies by referencing comics histories of Japan, Western Europe, and Latin America. Course readings will include comics, critical and theoretical readings, and histories. Our core text will be Ivan Brunetti's two-volume Anthology of Graphic Fiction, Cartoons, and True Stories. Hopefully, we will also make a trip to the Small Press Expo in Boston at the end of September. Students will give an oral/visual presentation, complete a series of short writing assignments, and write a short (8-10 page) researched essay (which, in order to receive credit for the EXP learning goal, can take the form of a graphic essay). There is a \$35 charge for field trip expenses. EXP, PRS, REA

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

HACU-0146-1 **DR**

Encapsulating Sounds/Making Instruments

Junko Oba

Every culture bears unique sensibilities to sounds. People cultivate distinctive ways of hearing, understanding, and relating to them. Such sensibilities are also reflected in their sound- and music-making processes and devices. This course examines a wide selection of sound making instruments and the musical cultures surrounding those instruments. Specific cultures are illuminated by the examination of acoustic and visual aesthetics valued by each tradition, the role of musical instruments in society, craftsmanship, and myths and symbolism attributed to each instrument. Students are introduced to fundamentals of acoustics, research in organology and musical iconography, and the basic music instrument building. MCP, PRJ, PRS, REA, WRI.

F 09:00AM-11:50AM MDB RECITAL

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HACU-0149-1 **DR**

On the Subject(s) of Art: Writings by Photographers and Others

Robert Seydel

This introductory course will focus centrally on the writings of contemporary artists, photographers, and theorists. Through the category of what has come to be called "artists writings" we will examine key aesthetic strategies and moments, and compare verbal statements (intention) with their visual enactments. The imagination, the index, memory and psychology, time and light will be some of the subjects covered in our studies. Texts will include writings by David Batchelor, Roland Barthes, Louise Bourgeois, Hollis Frampton, Annette Messager, Roni Horn, Gerhard Richter, Salmon Rushdie, and Rebecca Solnit, among others. Based on these textual models, students will be asked to write a variety of texts and compose related works of art. Satisfies Distribution Requirements and can be used as a prerequisite to further studies in film, photography and video courses. REA. WRI. EXP.

T 12:30PM-03:20PM

JLC 131

HACU/SS-0152-1

DR

Protest Traditions in American Dance: African American Social and Performance History

Constance Hill

African American dance and music traditions have played a critical role in the African-American struggle to sustain its humanity--- to express joy and pain corporeally and through a particular relationship to rhythm. This class will explore the forms, contents and contexts of black traditions that played a crucial role in shaping American dance; looking to how expressive cultural forms from the African diaspora have been transferred from the social space to the concert stage. Viewing American cultural history through the lens of movement and performance, we will begin with an exploration of social dance during slavery and the late nineteenth century when vibrant social dances insisted that black bodies, generally relegated to long hours of strenuous labor, devote themselves to pleasure as well. The bulk of the course will focus on black protest traditions in discerning how the cakewalking of Ada Overton and George Walker; proto-feminist singing of Bessie Smith; stair-tapping dances of Bill Robinson, protest and resistive choreographies of Katherine Dunham, Pearl Primus, and Urban Bush Women, and hip-hop performances of Rennie Harris can be viewed as corporeal embodiments of the centuries-long freedom struggle-- whether non-violent, confrontational or contestational-- and how these modes of performance reflect an increasing independent free black voice demanding equal inclusion in the body politic. This course will provide a strong foundation for students who want to pursue Black Studies and will acquaint students with methodologies utilized in performance and historical studies. Learning goals: EXP, MCP, PRS, WRI

MW 10:30AM-11:50AM

FPH 107

T 07:00PM-09:00PM

FPH 107

HACU-0153-1 **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. MCP, PRJ, REA, WRI

MW 01:00PM-02:20PM

FPH 101

HACU-0154-1 **DR**

Recollected in Tranquility: Reading Romantic and Victorian Poetry

Lise Sanders

In his Preface to the second edition of the Lyrical Ballads (1800), William Wordsworth commented, "all good poetry is the spontaneous overflow of powerful feelings"; yet vital to Wordsworth's conception is the sense that poetic composition depends on "emotion recollected in tranquillity." In 1833, John Stuart Mill responded, "the truth of poetry is to paint the human soul truly," in contrast to fiction, which strives to create "a true picture of life." What do we make of these characterizations of poetry's nature and function? This course will span the Romantic and Victorian eras of British literature (1789-1901) in an effort to answer this question. Readings will consist largely of poems by major figures: Wordsworth, Coleridge, Byron, Keats and Shelley, Tennyson, Arnold, the Rossetis and the Brownings, to name a few, and will be complemented by nineteenth-century prose writings on poetic theory and practice. Learning Goals: REA, WRI, PRS, PRJ

TTH 10:30AM-11:50AM

EDH 2

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HACU-0157-1 **DR**

Convergent Histories (Art Since 1950)

Lorne Falk

This course is a survey of contemporary art since 1950 that examines the dissolution of high art as a concept, and how media, from ceramics and textiles to photography and video, came to contest that notion even as they aspired to it. In light of the convergence of discipline-specific and other cultural histories with modernism, this course considers the deconstruction and revision of Western art history. You will also be introduced to the global contemporary art world and begin to explore how art operates aesthetically, politically, emotionally, and intellectually. Through the work of selected artists, critics, curators, historians, and theorists, you will investigate a range of processes, concepts and issues that are important in world art today. MCP, PRJ, PRS, REA, WRI

M 02:30PM-05:20PM FPH 106

HACU-0158-1 **DR**

Renaissance, Resistance, and Revolution: 20th Century African American Literature

McKinley Melton

This course will examine major works, themes, and concerns of the African American literary tradition, focusing primarily on writings produced from the Harlem Renaissance to the Black Arts Movement. Centering our discussions around the social, political, and cultural movements of the 20th Century, we will consider the manner by which literature has been utilized to give voice to the reality of African Americans, thereby re-writing narratives that previously sought to exclude and negate them. This course will engage novels, short stories, poetry, and drama as a means of not only exploring African American culture, but ultimately considering the African American presence as central to understanding American culture as a whole. Texts: Black Voices: An Anthology of African American Literature, Chapman, ed.; The Blacker the Berry, Wallace Thurman; Their Eyes Were Watching God, Zora Neale Hurston; Go Tell it on the Mountain, James Baldwin. (Learning Goals: REA, WRI, PRS, MCP)

MW 01:00PM-02:20PM EDH 2

HACU/IA-0174-1 **DR**

The Indian Epics: Considering the Ramayana and the Mahabharata in the 21st Century

Arshia Sattar

The course is based on as close a reading as possible (through abridged translations and re-tellings) of the Sanskrit Ramayana and the Mahabharata. We will read the epics as literary texts but be fully and richly aware of the religious and ethical universe to which they not only belong but which they help to create and sustain. Reading the epics themselves will be supplemented by classical and recent theatre and film recensions of these stories in order to examine what gets carried forward how it is re-conceived for a new time and place. In doing so, we will consider what makes a classic, what (if it all) makes these 'Indian?' texts, what transfers with grace and what falls by the way. Additionally, we will also briefly explore the constraints and freedoms of the genres and media through which the epics are explored? in this case, literature, drama and film. Apart from abridged translations of the epics, readings will include classical plays by Bhasa and Andha Yug. Screenings will include Peter Brook's Mahabharata, Sita Sings the Blues and Raajneeti. No prerequisites. This course satisfies Division I distribution requirements. MCP, REA, WRI.

M 06:30PM-09:30PM EDH 5

HACU-0177-1 **DR**

Philosophy and Literature: Beyond the "Ancient Quarrel"

Joshua Milstein

Philosophers, beginning with Plato and Aristotle, have debated whether literature has the potential to express fundamental truths about the human condition. This class is devoted to exploring a range of different answers that have been offered within the complex history of philosophical commentaries on literature. The majority of our reading will consist of literary texts and philosophical analyses of these texts by key twentieth century thinkers. One objective will be to appreciate the philosophical essay as a unique form of intellectual engagement; another objective will be to practice this form ourselves?both in our class discussions and in our essays. In the process, we will learn how to write about literature from within a philosophical framework. Possible pairings include: Sophocles and Judith Butler, Franz Kafka and Walter Benjamin, Samuel Beckett and Stanley Cavell, Virginia Woolf and Martha Nussbaum. REA, WRI

MW 01:00PM-02:20PM EDH 1

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(9-4-10)

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HACU-0178-1 **DR**
New Women in America

Wendy Bergoffen

This course will examine the emergence of the "New Woman" as a category of social theory, political action, and literary representation at the turning of the twentieth century. Early readings will trace the origins of the New Woman as a response to nineteenth-century notions of "True Womanhood." Discussions will situate literary representations of women in larger cultural events taking place during the Progressive Era—debates over suffrage as well as their relationship to issues of citizenship, immigration, Jim Crow segregation, urbanization, and nativism. The course will focus on texts written by a diverse group of women that present multiple and, at times, conflicting images of the New Woman. Close attention will be paid to the manner in which these women writers constructed their fictions, particularly to issues of language, style, and form. Readings will include texts by Charlotte Perkins Gilman, Kate Chopin, Edith Wharton, Pauline Hopkins, Anzia Yezierska, and Sui Sin Far. MCP, PRS, REA, WRI

MW 02:30PM-03:50PM EDH 2

HACU-0180-1 **DR**
Introduction to Cultural Studies

Viveca Greene

This course will introduce students to the theory and practice of cultural studies, an interdisciplinary field of inquiry that analyzes the complex interactions between culture, media, discourse, art, politics and ideology. We will use American comedy as a lens through which to focus our study, as well as to develop an understanding of the relationship between media institutions, texts and audiences. In this discussion-based and writing-intensive course, students will read and write analyses of both cultural theory and specific texts, and ultimately produce a final paper on a topic of their own choosing. (A course reading packet will be used in lieu of textbooks?cost will not exceed \$50). MCP, PRJ, REA, WRI

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

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." Learning Goals: REA, MCP, EXP, PRJ

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

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

M 06:30PM-09:20PM MDB RECITAL

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

High Spirits: Reading and Writing About Spiritual Experience

Deborah Gorlin

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

TTH 10:30AM-11:50AM GRN WRC

HACU-1IND-1 **DR**

Independent Study - 100 Level

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

HACU-0203-1

Architectural Design Fundamentals

Robert Goodman

This beginning architectural studio is aimed at helping students to develop basic architectural design skills. It will focus on the design of simple buildings and will include architectural drawing and model study techniques. Architectural design will be explored in the context of improving environmental sustainability and it will include aesthetic and functional analysis, the appropriate uses of construction materials, structural design basics, and site design techniques. It will also involve readings and analyses of several landmark architectural design concepts. The course methods will focus on developing design, graphic, and oral presentation skills through critiques of student work in group settings. Although design ideas will be developed using drawings and models, the course is appropriate for those with little or no prior design experience, technical knowledge, or drawing and model-building skills. It is suitable for students who want to develop basic architectural skills and who are willing to devote a considerable amount of out-of-class time for analysis and design development.

TTH 02:00PM-03:20PM EDH 3

HACU-0207-1 **DR**

Non-Fiction Film

Abraham Ravett

Certain people start with a documentary and arrive at fiction...others start with fiction and arrive at the documentary.-Jean Luc Godard The objective of this course is to introduce non-fiction film and video practice to students from a variety of disciplines. Through a combination of screenings, lectures, readings and technical workshops, we will explore a critical/historical overview of this genre and incorporate our knowledge and experience into several cinematic profiles chosen by members of the class. There will be evening screenings.This course satisfies the Division I Distribution requirement. There is a \$50 lab fee for this course. EXP, PRJ, PRS, REA, WRI

W 09:00AM-11:50AM JLC 131

W 07:00PM-09:00PM JLC 131

HACU-0208-1 **PR**

Introduction to Painting

J. Matthew Phillips

This course will introduce students to the fundamentals of painting, such as composition, value, and color. Students will learn about the material 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 the 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. This is a demanding course and requires a minimum of six hours of outside work a week. There is a lab fee of \$25 and we will take at least one field trip to a local museum or gallery.

Prerequisite: Intro. Drawing.

MW 01:00PM-03:50PM ARB STUDIO 2

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HACU-0209-1

Video I

Julien Rosskam

Video I: 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 to allow them to create narratives and non-fiction films. 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. In-class critiques and discussion will focus on media analysis and image/sound relationships, to prepare students to think and look critically at moving images. Final production projects will range from narratives to non-fiction, non-exclusive to any established media genres. A \$50 lab fee provides access to equipment and editing facilities. Students are responsible for providing their own film, tape, processing and supplies. There are weekly evening screenings or workshops, which students must attend. Prerequisite courses include a 100-level course in media arts (Introduction to Media Arts, Introduction to Media).

M 02:30PM-05:20PM JLC 120

T 07:00PM-09:00PM JLC 120

HACU-0209-2 **PR IP**

Video I

Julien Rosskam

Video I: 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 to allow them to create narratives and non-fiction films. 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. In-class critiques and discussion will focus on media analysis and image/sound relationships, to prepare students to think and look critically at moving images. Final production projects will range from narratives to non-fiction, non-exclusive to any established media genres. A \$50 lab fee provides access to equipment and editing facilities. Students are responsible for providing their own film, tape, processing and supplies. There are weekly evening screenings or workshops, which students must attend. Prerequisite courses include a 100-level course in media arts (Introduction to Media Arts, Introduction to Media).

M 02:30PM-05:20PM JLC 120

T 07:00PM-09:00PM JLC 120

HACU-0210-1 **PR**

Film I

Abraham Ravett

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.

F 09:00AM-11:50AM JLC 120

F 01:00PM-03:00PM JLC 120

HACU-0210-2 **PR IP**

Film I

Abraham Ravett

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

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FALL 2010 COURSE DESCRIPTIONS

(9-4-10)

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F 09:00AM-11:50AM JLC 120
F 01:00PM-03:00PM JLC 120

HACU-0211-1 **PR**

Still Photography I: Digital Photography

Michele Turre

Rather than just showing you how to "take good photos," this course will challenge you to investigate, through practice, how photographic images "make" meaning. Project-based assignments allow for developing personal content while advancing technical skills. Lab sessions will introduce current digital workflow practices including image capture, color management, digital darkroom software techniques, asset management and archival inkjet printing. Photography will be practiced and discussed within the context of contemporary art and digital culture, with an emphasis on developing vocabularies for the interpretation and critical analysis of image content. Readings and lectures on historical practices and about such critical issues as representation, mechanization, ethics, and authenticity will provide context for assignments and regular in-class critiques of student work. 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: 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 JLC 131

HACU-0211-2 **PR IP**

Still Photography I: Digital Photography

Michele Turre

Rather than just showing you how to "take good photos," this course will challenge you to investigate, through practice, how photographic images "make" meaning. Project-based assignments allow for developing personal content while advancing technical skills. Lab sessions will introduce current digital workflow practices including image capture, color management, digital darkroom software techniques, asset management and archival inkjet printing. Photography will be practiced and discussed within the context of contemporary art and digital culture, with an emphasis on developing vocabularies for the interpretation and critical analysis of image content. Readings and lectures on historical practices and about such critical issues as representation, mechanization, ethics, and authenticity will provide context for assignments and regular in-class critiques of student work. 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: 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 JLC 131

HACU-0216-1

Contemporary Dance III

Cynthia McLaughlin

This course will be a laboratory exploring the movement capacities of the human body as selected for aesthetic and expressive purposes. We will investigate expression in movement through awareness of sensation, space, time, focus and attention to detail. This course will also focus on deepening our knowledge of anatomy and biomechanics to increase movement efficiency and safety. Warm-up exercises are influenced by several movement techniques including Pilates, Yoga, the Feldenkrais Method, and Authentic Movement. Class work will include improvisation and the movement style and vocabulary will draw upon both hip-hop and martial arts. Students will be required to participate in dance outside of class (by attending dance concerts and working as crew for a production) and submit written evidence of that participation. Absence from more than 2 or 3 classes is considered unsatisfactory. This course is geared to the low intermediate level. Cost of performance tickets will be between \$50-75.

TTH 12:30PM-01:50PM MDB MAIN

FALL 2010 COURSE DESCRIPTIONS

(9-4-10)

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HACU/SS-0220-1 **DR**

Dangerous Books: Introduction to Textuality and Culture

Mary Russo, James Wald

The power of knowledge has caused reading to be both venerated and feared, carefully guarded and eagerly promoted. Censorship and book-burning are the counterparts to printing and schooling. Reading is an act at once social and intensely personal. How and what we read can determine who we are and how we live. We will examine the book as an apparatus of culture in civil society, as a material object, and as an embodied machine that produces and is produced by its readers. Then we will turn to selected fictional narratives of dangerous books--missing books, erotic books, criminalized books--in literature and film. Texts may include works by Umberto Eco, Jorge Luis Borges, Vladimir Nabokov, and Arturo Perez-Reverte. A Center for the Book course. This course satisfies the Division I Distribution requirement: PRJ, PRS, REA, WRI

TTH 02:00PM-03:20PM

FPH ELH

HACU/SS-0222-1 **DR**

The Modern Middle East: Imperial Dreams /Developmental Visions

Michele Hardesty, Omar Dahi

It is often argued that the U.S. invaded Iraq because of oil. How long has oil been central to the American (and Western European) imagination of the Middle East? How have Middle Easterners viewed foreign economic involvement and intervention? In contrast, how have political and social movements across that region conceptualized the proper path of economic and political development? This cross-disciplinary course will investigate the modern Middle East both in terms of Euroamerican imperial imaginations and of the developmental visions arising from the region itself. We will find these imaginations/visions in travel writing (T.E. Lawrence's *Seven Pillars of Wisdom*), novels (Abdul Rahman Munif's *Cities of Salt*), films (Stephen Gaghan's *Syriana* and David O. Russell's *Three Kings*), as well as C.I.A. documents and development initiatives. We will contextualize these perceptions with readings in cultural theory, politics, economics, and foreign policy by Edward W. Said, Salim Yaqub, Robert Vitalis, Patrick Seale, and others. This course will require students to keep up with a heavy reading load that incorporates everything from literary theory to developmental economics. Students will complete frequent reading responses, two short essays responding to course materials, and a final research essay. This course is suitable for first year distribution requirements. MCP, REA, WRI,

W 02:30PM-05:20PM

FPH 107

HACU-0225-1

Narratives of Southern History and Literature

L. Brown Kennedy

Constructed as almost a mythic fiction by its own major novelists and historians and stereotyped in the popular media, the US "South" is also a set of multiple stories told by former slaves and slave holders, by women and men working in factories and mines, fields and homes. Through analysis of fiction, autobiography and some films, together with discussion of major debates in the current historical scholarship, this course introduces you to the South(s) of starkly contrasting geographies (from the Appalachians to the Bayous) and economies. We will trace themes that span the period from the 1880's to the 1990's: the aftermath of slavery and Reconstruction; the roles of family, religion, memory and myth-making; the growing split between rural and urban life; relations among the classes and races; the impact of Civil Rights, anti-war and liberation movements, and immigration. Readings will include texts of: Chestnut, Glasgow, Faulkner, Wright, Welty, O'Connor, Kenan, Mason, Allison, among others. Advanced students will have the opportunity to work on a substantial piece of independent research or in some cases to mentor students enrolled in the related tutorial.

MW 01:00PM-02:20PM

FPH 107

HACU-0231-1 **DR**

Writing/Speaking Art and Architectural History

Sura Levine

This writing-intensive course is designed for third semester students who would like to explore the methods of art history and who want an opportunity to do independent written projects in art, architectural history, and/or visual culture. In consultation with the faculty, students will be asked to develop and write increasingly advanced papers, based on objects on display in the Five Colleges, a visual or historical issue of their choosing, or to create an in-depth proposal and catalogue for a virtual exhibition in consultation with the professor. Students will be required to "workshop" their writing and they will present their projects to the class at the end of term. This course satisfies the Division I Distribution requirement. MCP, PRJ, PRS, REA, WRI

TTH 02:00PM-03:20PM

ASH 111

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HACU/SS-0234-1 **DR**

Buddhism in South and Southeast Asia: A Cultural Perspective

Steven Heim

The observation that all things, including Buddhist teachings, change is central to Buddhist thought and practice. This course provides an introduction to how changing cultural contexts shape the development of Buddhism in Southern Asia, from the time of Gotama Buddha to the present. Exploring how Buddhism fashions Hindu, Jain, and folk traditions, and vice-versa, the course focuses on key questions, and changing answers, historically central to religious life in Southern Asia: what is enlightenment, and how does one achieve it?; what are the roles of gods in human life?; how does karma work?; is an egalitarian or hierarchical social system best?; does gender matter?; and why do certain places and objects have sacred powers? Readings include scriptures, historical studies, and ethnographies. This course satisfies Division I distribution. MCP, REA, WRI,

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

HACU-0237-1

Abandoned Hopes: The Russian 20th Century in Literature and Film

Polina Barskova

This course will survey the dramatic history of Russia in the 20th century through the prism of its cultural achievement. How did aesthetic forms -- namely literature and film -- reflect on the age of war, revolution, and terror, characterized by absolute power and stalwart resistance? What means of cultural expression emerged in response to the bloody and often dehumanizing diction of the Soviet period? The task of this course is both to assess the historical panorama of a decisive and difficult period and to zoom in on its especially characteristic works, including literature by Maiakovsky, Babel, Platonov, Nabokov, Kharmis and Brodsky, and films by Eisenstein, Vertov, Dovzhenko, Tarkovsky, Shepit'ko, Paradzhanov.

W 02:30PM-05:20PM FPH 106

HACU-0241-1 **DR**

Introduction to Ethnomusicology and Music Ethnography

Rebecca Miller

As a discipline, ethnomusicology focuses on music as culture (e. g. punk as community) as well as the role of music in culture (e.g. calypso as a tool for political critique). Ethnomusicology is inherently interdisciplinary and draws variously on anthropology, history, performance studies, political science, and other fields. Central to ethnomusicology, though, is field research and its final product, the music ethnography -- a written study of a musical community. In this course, students will be introduced to ethnomusicology through an exploration of musical traditions as they relate to race, gender, power relations, identity formation, ritual, etc. In addition to weekly reading and listening assignments, students will learn basic fieldwork methodology (interviewing skills, audio documentation, etc.) and, over the semester in groups of two, will research and compile a music ethnography on a specific local musical community. In addition to individual fieldwork assignments, regular reading and short paper assignments, students will prepare a final 10-12 page written music ethnography. This course satisfies the Division I distribution requirement. MCP, PRJ, REA, WRI

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

HACU-0242-1

Myth and Myth Theory

Alan Hodder

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

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

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HACU-0248-1 **DR**

Photography and Remembrance

Sandra Matthews

Roland Barthes called a photograph "this image which produces Death while trying to preserve life". Photography and memory are inextricably intertwined. Photographs give form to our own personal histories as well as to national and world events. We will explore the complex ways in which photographs structure our private and collective memories: grounding our work first in family photographs, we will then investigate the relationship of photography to local histories, and the ways in which photographs have been used to memorialize people, places and events more widely. Students will read closely, write critically and personally, do original archival research and complete visual projects. (This course does not provide access to photography facilities.) This course satisfies the Division I distribution requirement.

PRJ,PRS,REA,WRI

TTH 10:30AM-11:50AM

EDH 1

HACU-0251-1 **PR**

The Improvisor'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 notated elements play in an 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.

T 06:30PM-09:30PM

MDB RECITAL

HACU-0254-1 **IP**

Still Photography Workshop II

Kane Stewart

This class is a forum in which students can develop their creative vision in photography through the acquisition of skills with larger format cameras, color and digital technologies. Knowledge of the aesthetic and social context of photographic practice will be emphasized. Students can expect bi-weekly to monthly assignments, reading relevant texts in the history and theory of photography and complete short writing assignments. Additionally, this course will be enhanced through attending visiting artist lectures and exhibitions as well as film and video screenings. The lab fee of \$50 entitles the student to darkroom facilities, lab supplies, and chemicals. Students must supply their own film and paper. An additional lab workshop will meet once a week for two hours. Instructor Permission. A college-level Photography I class is a prerequisite. NOTE: Enrolled or top 5 waitlist students who DO NOT attend the first class session risk losing their place on the class roster.

F 10:30AM-11:50AM

JLC 131

F 01:00PM-02:20PM

JLC 131

HACU-0256-1 **IP**

Fil/Video Workshop II: Experimental Narrative for Film and Video

Julien Roskam

This is a production class for students interested in using narrative and fiction in experimental modes of film, video, sound, and performance. We will consider issues of scripting, acting, directing, shooting, and editing of experimental narrative work. The primary objective of this class is to get students to consider using fiction and non-fiction elements in their work in ways that are not currently supported in pop culture, and to experiment with form in a way that can transform our ideas about the world and ourselves. Although technical expertise will be covered in class, students are expected to be familiar with the equipment they will be using. Students will do several small assignments, in class workshops, and one major project, which will be a 10 to 15 minute piece or section of a longer piece. Students must purchase their own film and tape and must pay their own processing fees. Required screenings and workshops sometimes occur in the evening. There will be a \$50 lab fee. Instructor permission required.

W 09:00AM-11:50AM

JLC 120

T 07:00PM-09:00PM

JLC 120

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HACU-0260-1 **IP**

Multi Media Crossings: Intersections in Painting, Performance and Installation

Daniel Schrade

Yves Klein, Joseph Beuys, Martin Kippenberger, Yinka Shonibare. Since the 1960s, the variety of an increasing choice of media has created more diverse working fields for artists. While this may make it easier for more artists to find areas of expression, it may also be more difficult for students to map their own artistic language. This course is designed for students who are starting to develop their own personality as artists. Experimenting with materials, techniques, and styles, on the basis of collective readings and written personal statements, will be central to this class. Students will be expected to complete assigned projects as well as independent projects outside of class time and to write one paper on an artist. Group critiques, art-related discussions and slide presentations will be the format of this class. Prerequisite: Introduction to Visual Arts, plus one other studio course. Fieldtrip \$25. Instructor's permission required.

MW 06:30PM-09:30PM

ARB STUDIO 1

HACU-0263-1

The Theory and Practice of Therapeutic Writing

Marian MacCurdy

The events of September 11, 2001 and following galvanized a public discussion about the utility of language to counteract the impact 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: writing about difficult experiences can attenuate the negative impact of those experiences. Therefore, writing can have a beneficial effect on the emotional and cognitive lives of trauma survivors. This class investigates the relationship between writing and recovery by bringing together information on trauma, brain biology, and the composition process. It offers a methodology for transforming iconic memories into aesthetically effective prose and studies selected narratives to investigate their possible effects on writer, reader, and the larger culture.

TTH 12:30PM-01:50PM

ASH 111

HACU-0264-1 **IP**

Media Production II: Making Media for Democracy

Joan Braderman

Corporate consolidation and ties to the White House have intensified the usual myopia of the "mass" media in the US. But a range of new and independent news and culture jamming strategies are emerging rapid-fire to crack open the media landscape. In addition to video and text websites, there are a skyrocketing number of streaming sites, experiments with low power radio, progressive entrepreneurs buying up satellite space, bandwidth space, independents crashing the gates of box offices and dreaming up ways to grow a huge underground of information and culture that the current regime does not want you to see. Though CNN, Fox, et al, are still where most Americans learn what they know, independent media-makers act on the belief that there can be no democracy without a wide range of sources of culture and news to educate and inspire real citizenship. In this workshop, we will look at historical and current strategies for democratizing the media and creating and effectively distributing sounds, images and words that are inaccessible in the dominant media. These range from the Situationists in Paris in the 60's to indymedia.com and the Hip Hop Convention today. As we examine experiments with media monopoly busting, students will work individually and in groups to plan, design and produce their own strategic media interventions, which will include video, TV, film, digital media, writing, photography, drawing, poster, installation, theater, music, radio and whatever else students invent. Substantive experience in at least two of these areas and completed coursework in at least one, are pre-requisites for this course. Instructor's permission required.

T 12:30PM-03:20PM

JLC 120

HACU-0265-1 **PR**

Tonal Theory II

Martin Ehrlich

This class will continue the work done in Tonal Theory I. We will be studying part writing and voice leading, as well as continuing the process of understanding and using basic chromatic harmony. Within this study, we will begin to look at large scale forms and structures. Some composition assignments will be included along the way as we assimilate new theoretical knowledge. Topics and repertoire for study are drawn from European classical traditions as well as jazz, popular, and non-western musics. We will continue to use "Theory for Today's Musician" by Ralph Turek as a basic text.

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Two concert reports will be required. Multiple versions of an original 4-part chorale will be the final project. Prerequisite: Tonal Theory I or Five College equivalent.

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

HACU-0269-1

Berlin and Los Angeles

Jeffrey Wallen

Berlin and Los Angeles are both quite new cities--modern Berlin dates from the late 18th C., and LA from the late 19th C.--but they present very different forms of the modern metropolis. Berlin, in the center of Europe, was also at the center of two world wars, and a mecca of cosmopolitanism and modern life between the wars. Los Angeles, in contrast, is often imagined as an anti-city: with no urban center, beaches and highways, yet the capital of dreams. In this course we will study the cultural, political, architectural, and urban history of these two global cities, which have each served as models for conceiving space and memory. Readings will include literature, history, and urban theory, and we will also see several films. Students will be encouraged to do their own research project. This course will be an excellent introduction for students wanting to study in Berlin Spring 2011. Film screenings will be held periodically on Monday evenings from 6-8pm throughout the semester.

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

M 06:00PM-08:00PM EDH 4

HACU-0272-1 **DR**

Dance & Culture

Daphne Lowell

This course will examine dance through the lens of culture and culture through dance. We'll study diverse examples -- Western, non-western, contemporary, historical -- to consider the many roles dance plays, and the ways dance embodies, creates, transmits, changes and is bound by culture. Students will investigate dance's role in religion, rites of passage, politics, war, identity formation, medicine and social relations, and will discuss such issues as ownership and appropriation, tradition and change, influence and fusion. Students will hone skills of dance description and analysis informed by awareness of cultural biases and preferences, and will practice a variety of methodologies for dance research. Although some dances will be discussed in depth, the course is designed as a survey, hoping to serve as a foundation for future research or creative projects. While not a studio course, it will include bodily approaches to the material, but requires no experience in dance. This course meets the Division I Distribution requirement. MCP, PRJ, PRS, REA, WRI

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

HACU-0277-1 **PR**

Film Theory Seminar: Gender and Genre

Lise Sanders

In her seminal 1991 essay "Film Bodies: Gender, Genre, Excess," Linda Williams observed that "The repetitive formulas and spectacles of film genres are often defined by their differences from the classical realist style of narrative cinema." In this course, we will use the relationship between gender and genre as a lens through which to view these differences as we trace the evolution of film theory since the 1970s. Readings will draw on foundational texts in psychoanalysis, feminist and queer theory, postcolonial theory, and other trends in film criticism, accompanied by weekly screenings. This course is designed to meet the needs of students pursuing Division II concentrations in film studies and related fields, and will meet the film theory requirement for the Five College Major in Film Studies. Prerequisite: Introduction to Film Studies or an equivalent course.

T 12:30PM-03:20PM EDH 1

M 07:00PM-09:00PM EDH 1

HACU-0279-1

War, Reconciliation and Forgiveness: Ancient and Modern

Robert Meagher

From Kurukshetra to the Swat Valley and from Troy to Baghdad, the experience of war shaped and shattered lives as much in the ancient world as it does in our own and in much the same ways. This course will examine and compare the accounts of war and its wounds, visible and invisible, as well as the forms of healing, reconciliation, and forgiveness that are to be found in epic and dramatic literature, as well as philosophical and religious writings, ancient and modern.

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

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HACU-0283-1 **IP**

Seminar in Music Composition

Daniel Warner

This course will comprise weekly group lessons in music composition, with occasional private tutorials. Emphasis will be on the refinement of technical skills such as notation, orchestration, and formal construction. Students will also be encouraged to broaden their conceptual framework for writing music from the study of contemporary music literature. Student composers will have at least two works read and recorded during the semester. Pre-requisite is Tonal Theory 2.

M 02:30PM-05:20PM

MDB 102

HACU-0284-1 **IP**

From the Figurative to the Abstract (Intermediate Drawing)

J. Matthew Phillips

This course will seek to dissolve the tenuous dichotomy that exists between objective and non-objective art. Throughout the semester, we will be generating a body of perceptual drawings from various subjects especially the figure and landscape. These initial works will consider multiple approaches to the formal and perceptual demands of our subjects. These drawings will then serve as a reservoir of visual concepts that we will further explore through producing additional drawings, prints, paintings, and works on paper. These secondary works will allow us to root our non-objective drawings in the observed. Working between successive series of drawings will allow students to continuously reconsider the territory that exists between imaging and abstraction. An emphasis will be placed on historical and contemporary sources that we will explore through readings, class discussions, slide lectures, and trips to galleries and artist studios. We will consider the work of numerous artists including the Cubists, the Futurists, Matisse, Diebenkorn, and Agnes Martin. This is an intensive studio course intended for intermediate and advanced arts concentrators. Prerequisite: Intro. Drawing and Intro. Painting; additional studio courses are strongly encouraged. Instructor Permission. Lab/field trip fee \$75.

W 09:00AM-12:30PM

ARB STUDIO 1

HACU-0290-1 **PR**

Computer Music 1

Daniel Warner

This is a composition course that will also survey the history, theory, and practice of electro-acoustic music. The course will introduce the musical, technical, and theoretical issues of electro-acoustic music, broadly construed to include the Classical avant-garde, Electronica, DJ culture, Re-mixes, Ambient, etc. Digital recording, editing, and mixing will be covered using the Audacity and ProTools programs. Students will also work with MIDI-controlled digital synthesizers and sampling using Ableton Live and ProTools. Other topics to be covered include basic acoustics and synthesis techniques. Students will be expected to complete three composition projects during the course of the semester. Formal knowledge of music is helpful, but not required. Prerequisite: Course is open to Division II and III students only.

TH 12:30PM-03:20PM

LIB B3

HACU-0291-1 **PR IP**

Reading Generically: Weird Fictions

Alicia Ellis

This course is intended as an advanced seminar, which looks at the construction of the genre of science fiction (broadly defined). We will read texts that range from the 19th century to the present - short prose and novels. Our intellectual concerns: what constitutes science fiction; how do we classify those works of science fiction that have no science; what are the perimeters of the form and its style; what kinds of historical, ethical, cultural and philosophical questions and themes emerge from close readings of weird fictions and how are they different from, or similar to, those arising in competing fictional modes; and how does mainstream literary scholarship make sense of science fiction? In addition, we will read texts that function as hybrid and complementary permutations of science fiction such as fantasy, magical realism, speculative fiction, utopian/dystopian fictions, the detective story and the uncanny. Authors may include but are not limited to Hoffmann, Wells, Abbott, Bulgakov, Kafka, Calvino, Atwood, Butler, Okri and Delany. Weekly discussion board posts, frequent writing assignments and class presentations. This is a reading, writing and theory intensive seminar. This is not a course in film or television. Pre-requisites: Limited to Advanced Div II/III students with substantial seminars in literature and writing. Instructor's permission required.

W 01:00PM-03:50PM

EDH 5

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FALL 2010 COURSE DESCRIPTIONS

(9-4-10)

Complete and up-to-date course information is available on TheHub

HACU-0292-1 **IP**

Design Research

Gretchen Schneider

What is design research? What works? What doesn't? Where to begin? This course will examine a variety of architectural projects and texts as it explores different possibilities of architectural research. Students will work in both written (essay) and graphic (analytical diagram) methods. As the semester advances, students will be expected to bring ideas for their own projects to the seminar; developing those proposals will be a primary component of the course. This Five College Architectural Studies seminar is intended for upper level students in architectural studies or related design disciplines who are finishing Division II or entering Division III or a Five College junior or senior who wants to develop a thesis or a similar independent project, and is meant to help prepare students for that independent work. Instructor permission required. Lab Fee of \$50.

T 09:00AM-11:50AM

EDH 3

HACU-0293-1

Itineraries of Desire: Narrative, Theory, Place

Mary Russo

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

MW 10:30AM-11:50AM

EDH 4

HACU-0295-1 **PR**

Religion, Magic, and the Shakespearean Stage

Jane Degenhardt

Religious rituals, black magic, and theatrical entertainment were linked by controversy in Shakespeare's England: were they potent acts or empty performances? How did they seduce and endanger unwitting audiences? Foregrounding the plays of Shakespeare and his contemporaries, we will explore the intersecting cultural histories of religious persecution, witchcraft trials, and movements to close down the theaters. We will consider how England's religious culture was destabilized not only by the Protestant Reformation but also by global trade and travel, which increasingly exposed the English to Islam, Judaism and other religions of the world. To what extent did audiences believe in the power of Othello's witchcraft, Prospero's conjuring, or Paulina's miraculous resurrection? Why was theatrical enactment considered so dangerous? Our focus will extend beyond the interpretation of simple representational allusions to grapple with the particular semiotics of theatrical performance. Plays may include *The Winter's Tale*, *Hamlet*, *The Comedy of Errors*, *Love's Labor's Lost*, *Othello*, *Macbeth*, *The Tempest*, *Pericles*, *The Witch of Edmonton*, and *Faustus*. Prerequisite: Limited to Division II and III students.

MW 01:00PM-02:20PM

FPH 106

HACU-0298-1 **PR**

Deterritorialized Spaces

Lorne Falk

This course explores the deterritorialization of social and cultural spaces--the way that a nation, region, community, or person can no longer be conceived as reflecting a coherent and distinct identity. We will research art that represents the transformation of these identities and their very different relations to place and space, observing the "deterritorialized" nature of images and ideas when removed from their context or place of origin. With attention to the processes of globalization, we will look at artists living between two cultures or outside their homelands throughout the world. Division II and III students will have the opportunity to develop an independent paper, website, or portion of their thesis in this course.

W 07:00PM-09:50PM

FPH 105

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FALL 2010 COURSE DESCRIPTIONS

(9-4-10)

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HACU-2IND-1

Independent Study - 200 Level

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

HACU-0310-1 **IP**

Advanced Topics in Time Based Media

Kara Lynch

This course is open to concentrators in their first or final semester of the Division III working with time-based media: film, video, sound, electronic + digital moving images, installation and performance. The course offers a forum for meaningful criticism, exchange, and exposure to each other in the process of conceiving, developing and completing a Division III project. Instructor's permission required.

W 01:00PM-05:00PM JLC 120

HACU-0317-1 **PR**

Reading Literary Theory and Criticism

Jeffrey Wallen

In this course we will examine some of the major attempts to provide a theoretical understanding of literature. We will begin with German Romantic efforts to move from a criticism of literary works to a theory of criticism, and will then move on to more contemporary writers. We will closely analyze key texts of recent literary theory and criticism, and read also some of the literary or philosophical texts on which they are based. The point of the course will be to understand the theoretical, philosophical, ideological, and rhetorical stakes of each critical argument, and to see exactly how each critic constructs an argument, so each week we will concentrate mainly on one or two critical essays. The course is designed for Division III and advanced Div. II students.

M 02:30PM-05:20PM EDH 4

HACU-0320-1 **IP**

Division III Dance Seminar

Constance Hill

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

T 09:00AM-10:30AM MDB SMALL

HACU-0323-1 **IP**

Division III Concentrators Seminar in Visual Arts

Daniel Schrade

This critique and discussion-centered seminar, is open to Division III students in their first or final semester of Division III, concentrating in the visual arts. The course will provide a platform for exposure, discussion and meaningful criticism of student work in process. Students will be encouraged to contextualize their work in art history, articulate the ideas behind their work, write an artist statement and review off-campus excursions. Finally, students will be expected to strengthen their familiarity with contemporary, transnational visual art productions. Students working in either two or three-dimensional media are encouraged to enroll. There will be required readings. Registration is by instructor permission. Field Trip \$25.

W 01:00PM-03:50PM ARB STUDIO 1

HACU-0326-1 **PR**

Aesthetic Desire and Distaste: The Political Economy of Art

Monique Roelofs

Contemporary art, theory, and culture invite reflection on the status of aesthetic desire. Returning to the aesthetic and departing from autonomy theory, writers on material culture situate aesthetic desire and abjection in practices of

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FALL 2010 COURSE DESCRIPTIONS

(9-4-10)

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commodity consumption and production and their dynamics of novelty and obsolescence. Accounts of the politics of art and culture by feminist, postcolonial, queer, and critical race theorists point not only to the pleasures, ambivalences, and oppressive dimensions of aesthetic dispositions, but also to the uncanny conversions they wreak. Artists and media producers reveal the participation of aesthetic desire in a neoliberal, racial and gendered division of labor and in transnational flows of images that reconfigure space and time, memory and futuricity. Through texts by, among others, Freud, Adorno, Barthes, Anzaldua, hooks, DuCille, Bhabha, Ranciere, Richard, and Groys, a novel by Eltit, and other cultural productions, this course examines contemporary figurations of aesthetic desire and distaste. Prerequisites: Div II and Div III students only; two previous theory courses.

T 12:30PM-03:20PM

FPH 106

HACU-0351-1 **IP**

Still Photography Workshop 4: Division III Projects in Photography and Mixed Media, Sequence/Structure/Juxtaposition

Robert Seydel

This Division III Projects 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 III 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. There will be a \$50 lab fee.

W 01:00PM-05:00PM

JLC 131

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

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

Kristen Luschen

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 readings by selecting 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.

W 09:00AM-11:50AM

FPH 104

HACU-3IND-1

independent Study - 300 Level

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FALL 2010 COURSE DESCRIPTIONS

(9-4-10)

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INTERDISCIPLINARY ARTS (IA)

IA-138T-1 **DR; FY**

Staging America Tutorial

Talya Kingston

This class will take a close look at plays written in and about contemporary America, exploring new works by playwrights such as Gina Gionfriddo, Yussef El Guindi, Suzan-Lori Parks and Naomi Iizuka. Students will practice creative ways of analyzing play texts, be introduced to 'emerging voices' and read scripts 'hot off the press.' Through participation in Hartford Stage's Brand: NEW Festival of New American Plays, the class will have an opportunity to talk to playwrights about their recent work. The plays selected will offer us a lens with which to view our country and its diverse voices at a particularly dramatic time in history. This course satisfies Division I distribution requirements. PRS, REA, WRI

TTH 09:00AM-10:20AM

EDH 1

IA-160T-1 **DR; FY**

Drawing Tutorial

William Brayton

This tutorial provides initial preparation for work in drawing and other areas of the visual arts. Students will develop their ability to perceive and construct visual images and forms across a range of subject matter. Projects address both the two-dimensional picture plane and three-dimensional space from a broad array of observed and imagined sources. A wide variety of media will be used to explore the body, found and imagined objects, collage, and structures in the natural and built environment. Visual presentations and group critiques will provide students with historical and conceptual contexts for the development their own work. Individually purchased drawing materials will cost in the range of \$100. This course satisfies Division I distribution requirements. EXP, PRJ

TTH 09:30AM-11:50AM

ARB STUDIO 1

IA-168T-1 **DR; FY**

Arts Integration Across Cultures

Jana Silver

In the U.S. mainstream culture, the arts are largely interpreted as an extra and as such not an integral part of the general education curriculum. The arts are often marginalized in our educational system, and almost always in jeopardy when budgets are cut. This is not the case in many other countries. In some cultures, the arts are valued like math, science and other academic subjects and they are a indispensable part of every general education curriculum. In tutorial course we will learn how "arts integration" is used and valued in the U.S and abroad and we will explore how education systems throughout the world teach with the arts, through the arts and about the arts. All students will have the opportunity to learn through in-depth research and investigations. This is a project-based course which will result in a final research paper. This course satisfies Division I distribution requirements. EXP,PRJ, PRS,REA, WRI.

MW 10:30AM-11:50AM

EDH 2

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

Elementary Spanish I

Luis Loya

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 fifty 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-06:30PM

FPH 104

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

Elementary Spanish II

Daniel Cuenca

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This course is the second semester of first-year Spanish and students enrolled in this course should have taken IA/LS 101 or an equivalent. This class and all subsequent IA/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 IA/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 fifty 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-03:20PM

FPH 104

IA/HACU-0103-1

DR

Introduction to Writing

William Ryan

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

TTH 12:30PM-01:50PM

GRN WRC

IA/LS-0111-1

DR

Elementary Chinese I

Kay Johnson, Yunyun Fang

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

MTWTHF 05:00PM-05:50PM

FPH 103

IA/LM-0116-1

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. There is a \$90 lab fee. EXP, PRJ, PRS.

TH 12:30PM-03:50PM

LCD 113

IA-0120-1

DR

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FALL 2010 COURSE DESCRIPTIONS

(9-4-10)

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Sculpture Foundation

William Brayton

In this course fundamental sculptural ideas will be introduced in relation to the development of fabrication skills in a range of media including clay, wood, plastic, steel, and concrete. Student generated imagery in sculpture will foster discussions around representation, abstraction, the body, technology, public art, and installation art. Readings, slide lectures, visiting artists and group critiques will further establish a creative and critical environment for the development of independent work in three dimensions. A lab fee of \$80 will cover most materials. EXP, PRJ

TTH 01:00PM-03:20PM

ARB SCULPT

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

American Sign Language

Ruth Moore

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

TTH 12:30PM-01:50PM

FPH 108

IA-0129-1 **DR**

Intro to Creative Writing: Fiction

John Clayton

This course is designed as an introduction to writing stories, but will be useful for anyone writing personal essays, memoir or drama. We will begin with short scenes, first based on life in your family, and then on any material you wish. No "genre" fiction (science fiction, fantasy, horror, etc.). I want you to write what's close to you--what you "know" but in ways you don't know you know it. You'll be writing exercises, scenes, and complete stories. You'll also be reading wonderful stories or passages in novels. The exercises and reading will acquaint you with specific techniques for building a scene dramatically, making a scene come alive through details and language, experiencing through a character's consciousness, finding voice, etc. In class, we'll workshop some of your writing, and I'll meet with you individually. EXP, PRJ, PRS, REA.

MW 01:00PM-02:20PM

GRN WRC

IA-0131-1 **DR**

Playwriting

Ellen Donkin

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

MW 09:00AM-10:20AM

EDH 5

IA-0146-1 **DR**

Imaging the Past: Memory, History & Biography in Contemporary Cinema

Matthew Schmidt

Designed for students interested in creative, nonfiction writing or film criticism, this course explores how contemporary screenwriters and directors from the U.S. and the U.K. translate historical events and biography into cinematic forms. Frequent workshop sessions will offer students opportunities to share their own writing in a genre related to the course: screenwriting, nonfiction essay, analytical criticism. Encompassing historically-based drama, biographical film, docudrama and other genres from the 1990s to the present, the course examines the ways in which different cinematic styles and story traditions allow writers to portray how history ? living or remembered ? affects societies and individuals. Weekly discussions will emphasize close readings of films and examine broader questions about the cinema's ability to mythologize, memorialize and critically reflect on the past as a space of socio-historical change, addressing class and gender roles, family dynamics, war, and politics. Readings will include film and literary criticism, selected screenplays, historical and biographical nonfiction. WRI, REA, EXP.

MW 01:00PM-02:20PM

FPH ELH

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FALL 2010 COURSE DESCRIPTIONS

(9-4-10)

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M 07:00PM-10:00PM

FPH ELH

IA/LM-0148-1 **DR**

Women's Design and Fabrication

Patricia Bennett

This course will introduce students through experiential means to the basic fabrication process available in the Lemelson Center. Students will work on a variety of hands on projects, gaining experience with as many different fabrication skills as time allows. In addition, we will cover basic elements of design and project planning, how built objects relate to the artificial and natural environment and consider the broader impact design has on society. Upon completion of the course, participants will have start-to-finish experience with several projects, a working knowledge of several types of fabrication processes, and will be expected to have the foundational skills and knowledge in design and fabrication necessary to complete more advanced design and art projects. There is a \$60 lab fee. EXP, PRS, PRJ, QUA.

M 07:00PM-09:30PM

LCD 113

W 04:00PM-05:30PM

LCD 113

IA-0150-1 **DR**

Theatrical Production Processes and Techniques: Designing and Building BFE

Peter Kallok

Using Julia Cho's play, BFE, as our main vehicle of investigation, students are introduced to the processes of theatrical production. This class will examine the collaborative nature of theatrical arts by working in concert with IA 324, Ensemble Production, creating and executing the production and run of BFE. While being mentored by students from IA 321, Advanced Studies in Production Design and Process, students will be given the opportunity to participate in the design and construction of scenery, costumes, and props. Students may also explore, depending on the needs of the play, a certain amount of sound and video projection design and execution. This class will not only offer students experience in designing and building the visual and aural elements of the play, but will also offer them the opportunity to participate on the running crew during the performances. Each student will become a part of the entire production experience. Students will be expected to commit to evening hours during the performance dates. EXP, PRS, PRJ, MCP

WF 01:00PM-02:20PM

EDH 19

IA-0164-1 **DR**

Drawing Foundation

Nathaniel Cohen

This course provides initial preparation for work in drawing and other areas of the visual arts. Students will develop their ability to perceive and construct visual images and forms across a range of subject matter. Projects address both the two-dimensional picture plane and three-dimensional space from a broad array of observed and imagined sources. A wide variety of media will be used to explore the body, found and imagined objects, collage, and structures in the natural and built environment. Visual presentations and group critiques will provide students with historical and conceptual contexts for the development their own work. A \$20 dollar lab fee helps cover the cost of figure models. Individually purchased drawing materials will cost in the range of \$100. EXP, PRJ.

TTH 09:30AM-11:50AM

ARB STUDIO 2

IA-0169-1 **DR**

Engaging Learning through Theatre and the Arts: The Role of the Teaching Artist

Priscilla Hellweg

This class is a dual exploration of the dynamic role of the teaching artist in public school classrooms, and the pedagogy of Arts Integration as a means to engage and inspire the creative process of learning. Arts Integration is a relatively new discipline in the field of education that integrates academic content with artistic expression to help students find personal connections to the subject they're studying, thereby making learning meaningful and memorable. Participants will collaboratively explore a vast collection of theater games and other arts activities from multiple perspectives, investigating how they can serve to enhance social and academic learning, as well as creative and critical thinking. We will re-think curricula using arts integration activities, developed by Enchanted Circle Theater, across curricular boundaries ? from Plate Tectonics to the Civil War. Students will experiment with techniques for adapting theater-arts exercises to support standards-based topics in math, science, social studies and English language arts. EXP, PRJ, PRS.

WF 09:00AM-10:20AM

EDH 104

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FALL 2010 COURSE DESCRIPTIONS

(9-4-10)

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IA/LM-0172-1 **DR**

Tinkering For Fun & Profit: Creativity enhancement through construction and deconstruction

Colin Twitchell

Though tinkering is often viewed as aimless fiddling with gadgets and gizmos, in reality it is often a very productive means of discovery, experimentation and invention or in other words, constructive play. This course will explore tinkering as a means of enhancing technological creativity and 3 dimensional and kinetic artistic capacity. Through projects and experiential means (e.g. tinkering) students in this course will gain a deeper understanding of their creative process, improve their understanding of mechanical objects, explore the relationship between the whimsical and the practical, acquire basic fabrication and design skills, do some intuitive engineering and engage in 3D doodling. This course is DART related. QUA, EXP, PRS, PRJ

WF 02:30PM-03:50PM

LCD SHOP

IA/HACU-0174-1

DR

The Indian Epics: Considering the Ramayana and the Mahabharata in the 21st Century

Arshia Sattar

The course is based on as close a reading as possible (through abridged translations and re-tellings) of the Sanskrit Ramayana and the Mahabharata. We will read the epics as literary texts but be fully and richly aware of the religious and ethical universe to which they not only belong but which they help to create and sustain. Reading the epics themselves will be supplemented by classical and recent theatre and film recensions of these stories in order to examine what gets carried forward how it is re-conceived for a new time and place. In doing so, we will consider what makes a classic, what (if it all) makes these 'Indian?' texts, what transfers with grace and what falls by the way. Additionally, we will also briefly explore the constraints and freedoms of the genres and media through which the epics are explored--in this case, literature, drama and film. Apart from abridged translations of the epics, readings will include classical plays by Bhasa and Andha Yug. Screenings will include Peter Brook's Mahabharata, Sita Sings the Blues and Raajneeti.No prerequisites. MCP, REA, WRI.

M 06:30PM-09:30PM

EDH 5

IA-0179-1

DR

Plate by Plate: A Poem's Tectonics

Aracelis Girmay

In this course, we will practice methods of reading and writing the poem. We will study the poem as a built and living body-structure whose parts (syntax, line, image, syllabics, etc.) work to shape the poem's scape and our experiences of it. This class will be both reading & writing intensive, as we will study poems and prose written by poets. Class members will write written responses to readings, and will produce poems based on a series of writing experiments designed to encourage a close consideration of the tectonics of the poem's words, lines, body. In this class, we will follow the college workshop model (intensive peer critique) to develop and further develop our skills as poetry readers and practitioners. There are no prerequisites for this course, but students should be ready to engage deeply and wholeheartedly with their work and the work of other poets. Among our guides will be: Audre Lorde, Denise Levertov, Camille Paglia, Gwendolyn Brooks, W.H. Auden, William Carlos Williams, Cesar Vallejo, Anna Akhmatova (tr. Kunitz), and Robert Hayden. EXP, PRS, REA

TTH 10:30AM-11:50AM

EDH 4

IA/LM-0180-1 **DR**

Design Fundamentals

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 01:00PM-02:20PM

LCD 113

FALL 2010 COURSE DESCRIPTIONS

(9-4-10)

Complete and up-to-date course information is available on TheHub

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

The Business of Change: Social Action Through Entrepreneurship

Megan Briggs

This course will explore how social entrepreneurship affects change in society. Using real world examples, 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 on to investigating key entrepreneurial processes and techniques that are used for creating 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 CLASS

IA-0188-1 **DR**

Performing Identity: Race/Gender/Sexuality in Theory and Practice

Jaclyn Pryor

How are identities such as race, gender, and sexuality constructed, contested, rehearsed, and reproduced through performance? In this course, we will read, analyze, stage, and write about contemporary feminist and queer plays and performance art. We will also read theories of the politics of identity as they relate to issues of performance, performativity, and embodiment. Throughout the semester, we will put our theory into productive practice, translating the plays and performances we've read onto our own bodies. Students will work as actors, directors, and production dramaturgs, staging scenes from selected plays; students will also devise original performance work. MCP, PRJ, PRS, REA, WRI

MW 01:00PM-03:00PM MDB MAIN

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

High Spirits: Reading and Writing About Spiritual Experience

Deborah Gorlin

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

TTH 10:30AM-11:50AM GRN WRC

IA-1IND-1 **DR**

Independent Study - 100 Level

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

Intermediate Spanish I

Samira Artur, Caroline Gear

This course is the first semester of second-year Spanish. Students enrolled in this course should have taken IA/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 fifty 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-03:00PM FPH 103

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

FALL 2010 COURSE DESCRIPTIONS

(9-4-10)

Complete and up-to-date course information is available on TheHub

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 IA/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 IA/LS 201, focus will be placed on accuracy in speaking and writing in Spanish. Attendance and classroom participation count for fifty 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-03:00PM

FPH 105

IA-0203-1 **DR**

Family Fictions

Katherine McGovern

To some extent, all fiction is about "family." This will be an Introductory Fiction Writing class in which students are asked to write some short non-fiction exercises based on memories from childhood and their experience of "family" in all its malleable permutations. In this class we will read stellar examples form classic and contemporary writers. "Family" can and will mean many things, but mostly it will mean exploring the complicated relationships from which we all form our sense of self and identity. You will be asked to "Write What You Know" (meaning no genre? fiction?science fiction, fantasy, or horror) and to use those experiences as a springboard for writing short stories that truthfully depict these complicated relationships. Every student will have at least one story discussed by the class in workshop format where we will talk about all aspects of good fiction writing: scene development, narrative voice, tricks to writing exceptional dialogue, and suspense-building techniques. This course satisfies Division I distribution requirements. EXP MCP PRS REA WRI

T 06:30PM-09:30PM

EDH 1

IA-0207-1 **IP**

Mystery and Imagination: fiction workshop for 3rd semester students

Nathalie Arnold

This course is designed for students whose Division II's will feature some form of creative writing. Taking up the concepts of 'mystery,' 'secrets' and 'imagination' as fundamental to rewarding fiction, this reading and workshop course will ask students to take inspiration for story-telling in their exploration of Division II and in what we discover (and wonder) together about the world around us. Questions we will ask include: How can our imaginations be invigorated by openness to new topics? What does it mean to "imagine" a fictional world? What really holds readers' interest? What role does 'mystery' play in both reading and writing fiction? Is every story a mystery at heart? Does every story tell, or keep, a secret? How can writing communicate a writer's inner world as well as reshape, transform and sharpen the mind's eye? We will read a range of mysterious stories, transform intriguing news stories into richly imagined fictional experiments, and generate a helpful critical language for talking about student work. Through focused writing exercises and 2 short fiction assignments, class members will learn to rely on their imaginations, manage the difficult tension between the said and the unsaid, deploy ?telling? details, build rich atmospheres, and create characters who experience the world deeply and keenly. Students should be in their third semester and preparing to file Division II, and should have taken at least one 100-level creative writing course. Interested students must attend the first meeting. Instructor Permissions will be granted the first week of the semester.

T 06:30PM-09:30PM

EDH 4

IA-0229-1 **DR PR**

Object and Environment

Gregory Kline

In this course students will explore the sculptural object as a self contained form and as an element within a found or created environment. Traditional materials such as steel, wood, plaster and concrete will be taught concurrently with

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FALL 2010 COURSE DESCRIPTIONS

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more ephemeral materials including paper, wire mesh and found materials. Ideas originating within the traditions of modernism, postmodernism, minimalism, post minimalism, installation art and public art will be introduced through slide lectures, readings and independent research. The course will culminate in an independent project. An introductory level course in sculpture is recommended. This course satisfies Division I distribution requirements. EXP, PRJ, PRS.

MW 01:00PM-03:20PM

ARB SCULPT

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 12:30PM-01:50PM

LCD SHOP

IA-0243-1

DR

Staging the Ramayana

Talya Kingston

The Ramayana has been performed in the Indian sub-continent this course, students have a chance to contend with this classical Indian text as a piece of literature and work on ways to create a contemporary performance from it. We will consider translation in its many forms -- moving from one language to another, moving from one mode of expression to another, moving from one culture to another and moving from one temporal setting to another. This course satisfies Division I distribution requirements. EXP, MCP, REA.

MW 10:30AM-11:50AM

EDH 104

IA/SS-0245-1

DR

Messaging for Social Change

George Gathigi

All over the world, populations are confronted by various challenges that call for response-- health, nutrition, economic empowerment, gender disparities, environmental issues, violence, and education, among many. This dialogic course will introduce learners to one way in which we can respond to issues that affect communities. We will examine how to creatively design communication messages that are informed by the prevailing circumstances to provide compelling and relevant information to the target audience. Using wide range of examples, local, East African and worldwide, we will examine different communication interventions that have been implemented. We will identify examples of similar existing issues and develop strategies that inform and encourage collective attitude and behavioral change. The course will incorporate Swahili language learning component. At the end of the course, students will design a project of their choice. Students from social sciences and interdisciplinary arts including theatre, drawing, design, animation, creative writing, etc are welcome. This course satisfies Division I distribution requirements. EXP, PRS, PRJ, MCP.

MW 01:00PM-02:20PM

FPH 103

IA-0260-1

IP

Poetry Workshop: Writing About Art

Amy Dryansky

For centuries, poets have been inspired by the works of visual artists. In this workshop, we'll study the art-inspired poems of a range of poets (from W.H. Auden to Wislawa Szymborska). As we explore the balance between the poem as an independent work and the poem as an art-inspired text, we'll grapple with a number of questions, including: "Does one's appreciation of such poetry require familiarity with the art that inspired it?" This course aims to enrich our visual vocabulary, develop our ability to look at, discuss and write about poems, and explore new approaches to our own work as poets and artists. Early in the semester, workshop members will identify an artist or art form as a focal point for their portfolio. For the remainder for the semester-- through focused assignments, in-class writing exercises, research, careful consideration of sources related to the selected artist, and peer workshops--each member will work to develop a portfolio of 10-12 inter-related, art-inspired poems. This class is designed for students who have had at least one college-level poetry workshop and/or or an equivalent course in visual arts. Please note: the class is Instructor Permission Only.

TH 12:30PM-03:20PM

EDH 2

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FALL 2010 COURSE DESCRIPTIONS

(9-4-10)

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IA-0269-1 **DR PR**

Sequential Imagery II

Thomas Haxo

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

TTH 01:00PM-03:30PM

ARB STUDIO 2

IA-0277-1 **IP**

Style and Sensibilities: Strategies for Fiction Writers

Nathalie Arnold

This course is designed for students who have filed Division II and who are concentrating in creative writing. What does it mean to say a writer's work is "lyrical?" or "sparse," "realistic," "modern" or "mythical"? In this reading and workshop course, we will explore the concepts of "sensitivity" 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. Students wanting permission must attend the first class. No applications may be submitted prior to the fall semester.

W 06:30PM-09:20PM

EDH 4

IA-0291-1 **DR**

Opening The Instrument

Djola Branner

This introductory course examines and applies principles of acting to contemporary monologues and scenes. Techniques include relaxation and focus, sense memory, physical awareness, vocal expression, improvisation, imagination and critical analysis. 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. REA, WRI, EXP, PRS, MCP.

TTH 12:30PM-03:20PM

EDH 104

IA-2IND-1

Independent Study - 200 Level

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/LS-0311-1 **PR**

Third Year Chinese I

Kay Johnson, Yunyun Fang

This course will be taught by a visiting professor of Chinese from the Hampshire College China Exchange program, and supervised by K. Johnson. Students entering this class will be expected to have completed Intermediate Chinese or the equivalent of an intensive college-level second year Chinese course. The main text for the semester will be All Things Considered: An Advanced Reader of Modern Chinese. Emphasis will be placed equally on speaking, reading, and writing. The class will meet three times a week (Monday, Tuesday, Wednesday from 4:00-4:50); 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

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FALL 2010 COURSE DESCRIPTIONS

(9-4-10)

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students. Pre-requisite: completion of Integrated Chinese Level 2 or equivalent. For any questions contact Kay Johnson (kjohnson@hampshire.edu).

MWF 04:00PM-04:50PM

FPH 103

IA-0321-1

IP

Advanced Studies in Theatre Production Design Process

Peter Kallok

In this course students will focus on Julia Cho's 2005 play, BFE, pursuing an in-depth investigation of design. Within a studio setting students will devise specific projects that address scenic, costume, lighting, sound, or projection design issues. These projects may consist of, but will not be limited to costume design renderings, scenic design models, light plots, sound samples, or projection clips. IA 321 students will be mentoring members of IA 150, Theatrical Production Processes and Techniques, as those students are introduced to production planning and collaboration. IA 321 students will also be working in collaboration with IA 324, Ensemble Production, and will ultimately design elements of BFE to be produced during the semester. The course will include explorations of design unity and design styles. Students will improve their presentational skills and drafting, rendering, communication, and collaboration techniques.

WF 12:30PM-02:20PM

EDH 19

IA-0324-1

IP

Ensemble Production

Djola Branner

This 300-level course explores theatrical collaboration between actors, directors, designers and dramaturgs during the production of contemporary American drama. Under faculty supervision, students will move step by step through auditions, rehearsals, script analysis, production meetings, the full run of a show, and verbal and written reflection of the production process. The curriculum seeks to identify vital collaborative practices across theatrical disciplines. Instructor permission only.

MW 01:00PM-03:20PM

EDH 104

IA-0346-1

PR

Advanced Sculpture

Thomas Haxo

This course provides students with conceptual, theoretical, technical, and historical information and experiences in sculpture at the advanced level. Materials including clay, wood, steel, lightweight concrete and found objects will be incorporated within a series of compounding assignments culminating in a lengthy independent project. The primary issues surrounding sculptural objects and installations in contemporary art will be addressed. Readings, research projects, slide lectures, visiting artists and group critiques will provide a theoretical and experiential framework for the development of independent work at the upper Division II and Division III levels. A lab fee of \$80.00 will cover the cost of most materials. Prerequisite: At least one course in Sculpture Foundation, Sculpture Tutorial, or Object and Environment.

TTH 09:30AM-11:20AM

ARB SCULPT

IA-0351-1

IP

Advanced Poetry Workshop

Aracelis Girmay

This is a course for poets dedicated to deepening their craft. In this workshop, we will explore the forces of duende and the ecstatic in poetry. It is in this context that we will explore narrative, structure, syntax, behavior, powers, and voice in the work. Writers will gather weekly to workshop new poems and to participate in writing experiments that push toward some rupture in the work. These experiments will push the community to (re)consider and disrupt the habits of mind and process in the ways we read, write, and consider the page. Patron saints of the workshop whose work will, in some way, guide us include: Emily Dickinson, Frida Kahlo, Jack Gilbert, Nazim Hikmet, Gwendolyn Brooks, Galway Kinnell, Susan Howe, John Coltrane, Aimi Cesaire, June Jordan, Pablo Neruda, Yusef Komunyakaa, Taha Muhammad Ali, James Wright, & Robert Hayden. Among writings we will gather to discuss are Garcia Lorca's "Play and Theory of Duende," Audre Lorde's "Uses of the Erotic," Alice Walker's "Anything We Love Can Be Saved," & Neruda's "Toward an Impure Poetry." Over the span of the semester, each writer will prepare a 10-page poetry manuscript & two papers: one in which you will be asked to articulate your poetic mission, & another 5-10-page critical paper on duende, sparseness, the ecstatic, departure, or rupture in relation to one of your poems.

TH 12:30PM-03:20PM

EDH 1

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FALL 2010 COURSE DESCRIPTIONS

(9-4-10)

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

IP

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

Kristen Luschen

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 readings by selecting 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.

W 09:00AM-11:50AM

FPH 104

IA-3IND-1

Independent Study - 300 Level

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 2010 COURSE DESCRIPTIONS

(9-4-10)

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LEMELSON PROGRAM (LM)

LM/IA-0116-1 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. There is a \$90 lab fee. EXP, PRJ, PRS.

TH 12:30PM-03:50PM LCD 113

LM/IA-0148-1 DR

Women's Design and Fabrication

Patricia Bennett

This course will introduce students through experiential means to the basic fabrication process available in the Lemelson Center. Students will work on a variety of hands on projects, gaining experience with as many different fabrication skills as time allows. In addition, we will cover basic elements of design and project planning, how built objects relate to the artificial and natural environment and consider the broader impact design has on society. Upon completion of the course, participants will have start-to-finish experience with several projects, a working knowledge of several types of fabrication processes, and will be expected to have the foundational skills and knowledge in design and fabrication necessary to complete more advanced design and art projects. There is a \$60 lab fee. EXP, PRS, PRJ, QUA.

M 07:00PM-09:30PM LCD 113

W 04:00PM-05:30PM LCD 113

LM/IA-0172-1 DR

Tinkering for Fun & Profit: creativity enhancement through construction and deconstruction

Colin Twitchell

Though tinkering is often viewed as aimless fiddling with gadgets and gizmos, in reality it is often a very productive means of discovery, experimentation and invention or in other words, constructive play. This course will explore tinkering as a means of enhancing technological creativity and 3 dimensional and kinetic artistic capacity. Through projects and experiential means (e.g. tinkering) students in this course will gain a deeper understanding of their creative process, improve their understanding of mechanical objects, explore the relationship between the whimsical and the practical, acquire basic fabrication and design skills, do some intuitive engineering and engage in 3D doodling. This course is DART related. QUA, EXP, PRS, PRJ

WF 02:30PM-03:50PM LCD SHOP

LM/IA-0180-1 DR

Design Fundamentals

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 01:00PM-02:20PM LCD 113

LM/IA-0181-1 DR

The Business of Change: Social Action Through Entrepreneurship

Megan Briggs

This course will explore how social entrepreneurship affects change in society. Using real world examples, 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

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FALL 2010 COURSE DESCRIPTIONS

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on to investigating key entrepreneurial processes and techniques that are used for creating 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 CLASS

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 12:30PM-01:50PM

LCD SHOP

FALL 2010 COURSE DESCRIPTIONS

(9-4-10)

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LANGUAGE STUDIES (LS)

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

Elementary Spanish

Luis Loya

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 fifty 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-06:30PM

FPH 104

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 IA/LS 101 or an equivalent. This class and all subsequent IA/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 IA/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 fifty 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-03:20PM

FPH 104

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

Elementary Chinese I

Kay Johnson, Yunyun Fang

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

MTWTHF 05:00PM-05:50PM

FPH 103

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

American Sign Language

Ruth Moore

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

TTH 12:30PM-01:50PM

FPH 108

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FALL 2010 COURSE DESCRIPTIONS

(9-4-10)

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

Intermediate Spanish I

Samira Artur, Caroline Gear

This course is the first semester of second-year Spanish. Students enrolled in this course should have taken IA/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 fifty 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-03:00PM

FPH 103

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 IA/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 IA/LS 201, focus will be placed on accuracy in speaking and writing in Spanish.

Attendance and classroom participation count for fifty 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, dcuena@hampshire.edu

TTH 12:30PM-03:00PM

FPH 105

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

Third Year Elementary Chinese I

Kay Johnson, Yunyun Fang

This course will be taught by a visiting professor of Chinese from the Hampshire College China Exchange program, and supervised by K. Johnson. Students entering this class will be expected to have completed Intermediate Chinese or the equivalent of an intensive college-level second year Chinese course. The main text for the semester will be All Things Considered: An Advanced Reader of Modern Chinese. Emphasis will be placed equally on speaking, reading, and writing. The class will meet three times a week (Monday, Tuesday, Wednesday from 4:00-4:50); 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 Integrated Chinese Level 2 or equivalent. For any questions contact Kay Johnson (kjohnson@hampshire.edu).

MWF 04:00PM-04:50PM

FPH 103

FALL 2010 COURSE DESCRIPTIONS

(9-4-10)

Complete and up-to-date course information is available on TheHub

NATURAL SCIENCE (NS)

NS-101T-1 **DR; FY**

How Things Work

Herbert Bernstein

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

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

NS-109T-1 **DR; FY**

Agriculture, Food and Health

Elizabeth Conlisk

This hands-on course examines food in the broadest sense, from its production in the field to its complex role in health promotion and disease prevention. Students learn basic principals of agriculture, plant science, nutrition and epidemiology, with an emphasis on the original research linking food and food production to human health. Readings for the class are drawn from the primary and secondary scientific literature and from agriculture and nutrition textbooks. Students also assist with the weekly vegetable harvest on Hampshire's organic farm and participate in a new initiative linking the farm with an inner-city school in Springfield. This is an ideal course for students who are serious about scientific inquiry, community service and a few hours of farm work each week. Learning goals: QUA, PRJ, REA, WRI

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

NS-112T-1 **DR; FY**

Puzzles and Paradoxes

David Kelly

It has been argued that puzzling is as intrinsic to human nature as humor, language, music, and mathematics. Zeno's paradoxes of motion and the liar and heap paradoxes ("This sentence is false," "Does one grain of sand change a non-heap into a heap?) have challenged thinkers for centuries; and other paradoxes have forced changes in philosophy, scientific thinking, logic, and mathematics. We'll read, write, and talk about the Riddle of the Sphinx, the Minotaur's Maze, the Rhind papyrus, Pythagorean mysticism, Archimedes' wheel, Fibonacci's rabbits, Durer's magic square, Konigsberg's bridges, Lewis Carroll, Sam Loyd, E.H. Dudeney, Mvbius's band, Maxwell's Demon, Schrodinger's cat, Hempel's raven, the theorems of Kurt Godel and Kenneth Arrow, the Loony Loop, Rubik's cube, the Prisoner's Dilemma and the unexpected hanging, Russell, Berrocal, Christie, Escher, Borges, Catch-22, Sudoku, Gardner, Coffin, Kim, Smullyan, and Shortz. Recreational mathematics will pervade the course, and we'll grapple with irrationality, pigeonholes, infinity, and the 4th dimension. We'll discover, create, classify, share, enjoy, and be frustrated and amazed by lots of visual illusions, mechanical, take-apart, assembly, sequential, jigsaw, word, and logic puzzles. We'll hone our problem-solving skills and consider the pedagogic and social value of puzzles. Armed with examples and experience, we might find some possible answers to "what makes a puzzle 'good'?" and "why do people puzzle?" QUA, PRJ, PRS, WRI. Limit: 15

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

NS-118T-1 **DR; FY**

Sustainable Hampshire

Steven Roof

Hampshire College has joined the American College and University Presidents' Climate Commitment with the goal to become "climate neutral" by eliminating or neutralizing all of our greenhouse gas emissions. Students in this class will further develop specific energy conservation strategies to attain this goal. We will focus on raising energy awareness across the campus and reducing energy use through behavioral changes and innovative technical solutions. We will start by learning about the current energy use and carbon emissions of the Hampshire College campus. We will then investigate existing energy conservation measures that can be used at Hampshire as well as invent new ones. Students will research, develop, implement, and evaluate their energy conservation projects over the course of the semester. Learning goals: PRJ, QUA, REA, WRI

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(9-4-10)

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TTH 09:00AM-10:20AM CSC 1-AGRI
TH 01:00PM-03:00PM CSC 1-AGRI

NS-126T-1 **DR; FY**

Water in a Changing Climate

Christina Cianfrani

Floods, droughts, and hurricanes have all been predicted to increase in response to climate change. How will these and other effects impact our access to freshwater? How will we adapt to these changing conditions? This class will cover a brief introduction to the science behind climate change predictions and look specifically at the impacts to the water cycle. We will also discuss how the ways in which we have changed the landscape affect our ability to respond to changes in water availability. Students will read and discuss primary literature, develop a research question and project, collect and interpret data (both in the field and the library), and learn the basic skills scientists use to analyze water related issues.

REA, WRI, QUA, PRJ

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

NS-132T-1 **DR; FY**

Environmental History of New England

Charlene D'Avanzo

New England has a fascinating environmental history. Glaciers sculpted the landscape over 10,000 years ago leaving behind evidence of huge lakes and the weight of mile-high ice. Humans also have left their mark by clearing the land of trees for agriculture and lighting fires to improve game hunting. In this class students will learn about "changes in the land" on different time scales through field trips, group projects, and discussions. One project will focus on the Connecticut River, where we can use historic maps and fieldwork to look at rapid (over decades) evolution of the floodplain. For another we will use evidence of agriculture over a few hundred years on Hampshire's 800 acres. This course is a great introduction to the local environment and how to do ecological and environmental fieldwork. Learning

goals: PRJ, PRS, QUA, WRI

MW 10:30AM-11:50AM CSC 316
M 01:30PM-04:30PM CSC 2-OPEN

NS-153T/0353-1 **DR; FY**

Natural History of Infectious Diseases

Lynn Miller

Did you ever wonder why Jewish grandmothers who make gefilte fish from Norwegian sturgeon so frequently are parasitized by tapeworms? Maybe not, but who gets parasitized, when, and by what is highly significant to understanding the history of humankind. In this seminar we will read and think about the failure of modern (Western) medicine to eliminate most of the tropical diseases of Homo sapiens. We will also introduce the workings of Hampshire College. We will read R. S. Desowitz's *Federal Bodysnatchers* and the *New Guinea Virus* (2002) and P. J. Hotez's *Forgotten People, Forgotten Diseases*, 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. Collaborative work is expected throughout. EXP, MCP, PRJ, PRS.

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

NS-181T-1 **DR; FY**

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

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participation, problem sets and papers, class presentations and a report on the final project. Learning goals: PRJ, PRS, REA, QUA

WF 10:30AM-11:50AM

CSC 3-OPEN

NS-0130/0330-1 **DR**

Water and Life in the American Southwest

Pamela Stone, Lawrence Winship

Water comes to the American Southwest in cloudbursts and monsoons, in flash floods that turn dust to fertile soil overnight. For centuries human populations have adapted to episodic rainfall culturally and technologically, using water-sparing methods not unlike those seen in native plants and animals. In this course we will spend the first few weeks learning about the peoples, climates, and ecological communities along the Mexico/US border and up into the Mogollon highlands and mountains of Arizona and New Mexico. We will make a required 6-day field trip to the region over Fall break, collecting material, experiences, and information to be used as part of student projects. Students will be responsible for the cost of air travel from Hampshire College to Arizona, estimated to be about \$300 round trip, and for incidental personal expenses while on the field trip. Class will meet twice per week for seminar and project work. This course is supported by the Southwest Studies Program at Hampshire College. Learning goals: QUA, PRJ, REA, WRI

WF 01:00PM-02:20PM

CSC 333

NS-0148/0348-1 **DR**

Human Gene Therapy: Proceed with Caution

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 DNA: Promise and Peril by McCabe & McCabe (2008) and The Misunderstood Gene by Michel Morange (2001), 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. Each student must come to every seminar prepared to ask questions and to discuss the readings. Each student must meet with Lynn on a regular basis to discuss their reading for their essays. The draft essays must be submitted before the deadlines listed on the Schedule. Each student must prepare and give at least one oral presentation with an information-rich handout. Although not a requirement, I hope that students will collaborate in small groups on their research and writing. Collaborative work is expected throughout. Learning goals: PRJ, PRS, QUA, REA, WRI

TTH 10:30AM-11:50AM

CSC 2-OPEN

NS-0150-1

DR

Ecology, Agriculture and Society

Brian Schultz

This course looks at agriculture as a set of ecological systems and issues. It refers to ecology in both the sense of interactions between organisms (e.g., crops, pests, and predators) and their environment, and in the larger-scale sense of environmental impacts and related social and political issues. A broad range of topics will be covered, including pesticides and alternatives, soil fertility and erosion, the role of animals, genetically modified crops, biofuels, global vs. local trade and more. The course work will consist of readings, discussion, written assignments (with revisions as needed), work at the Hampshire farm, group and independent projects, guest lectures and films, and field trips. Given the fieldwork, always be prepared to walk and be outside (e.g., sun screen/rain gear, sensible shoes). Some fieldwork may include other times and days to be arranged in class. Learning goals: PRJ, PRS, QUA, REA, WRI.

TTH 01:30PM-02:50PM

CSC 1-ECOL

NS-0158-1

DR

Brain Mechanisms

Cynthia Gill

In this course students will examine the function of the nervous system with particular focus on mechanisms at work in the brain. The course will link current advances in cell, molecular and developmental physiology research in the context of neuronal functional mechanisms. Topics may include neurotransmitter function and regulation, brain area function, integrative intracellular signaling pathways, neuroendocrine control. Advanced topics may include the correlation of ion channel properties and synaptic transmission with physiological functions such as learning and memory,

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circuits involved in behavior, and the organizational principles for the development of functional neural networks at synaptic and cellular levels. Along with regular discussion participation and problem solving, students will prepare papers and lead discussions on their own chosen topics. This course is particularly appropriate for students interested in behavioral mechanisms, neurophysiology, psychology, and neuroendocrinology. This is a course in the Culture, Brain and Development Program. Learning goals: REA, WRI, PRS, PRJ

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

NS-0172-1 **DR**

Biochemistry of Food and Cooking

Jason Tor

This course is an experimental and hands-on approach to biochemistry as it pertains to food and the cooking process. Cooking may be amongst the oldest and most widespread applications of science, and recipes may be the oldest practical result of the research process. Discussions will be based on readings from the primary research literature and from "On Food and Cooking" by Harold McGee (required text). In addition, we will conduct omnivorous cooking experiments to illustrate a variety of biochemical principles. There is a \$50 lab fee to purchase food for our experiments and sensory evaluation. QUA, REA, WRI

TH 12:30PM-01:50PM CSC B2

TH 02:00PM-05:00PM CSC B2

NS-0172-2 **DR**

Biochemistry of Food and Cooking

Jason Tor

This course is an experimental and hands-on approach to biochemistry as it pertains to food and the cooking process. Cooking may be amongst the oldest and most widespread applications of science, and recipes may be the oldest practical result of the research process. Discussions will be based on readings from the primary research literature and from "On Food and Cooking" by Harold McGee (required text). In addition, we will conduct omnivorous cooking experiments to illustrate a variety of biochemical principles. There is a \$50 lab fee to purchase food for our experiments and sensory evaluation. QUA, REA, WRI

W 12:30PM-01:50PM CSC B2

W 02:00PM-05:00PM CSC B2

NS-0174/0374-1 **DR**

Food and Water

Christina Cianfrani, Lawrence Winship

Modern, high production agriculture relies upon vast quantities of freshwater. Yet water shortages endanger livelihoods over much of our planet. What changes can be made in how we use water so that we maintain both adequate food production and still have potable, clean water for direct human use? What techniques exist for managing water for agriculture more sustainably? In this course we will explore plant-water interactions from the micro to the macro level, including topics such as plant adaptation, modification of evapotranspiration, agricultural practices such as drip irrigation and effects of non-point source pollution (fertilizers and pesticides) that threaten water quality. We will address topics in hydrology to understand the movement of water throughout the landscape. The Hampshire College farm will be used as a case study to investigate many of these questions. Class will meet twice per week for seminar and project work. Learning goals: QUA, PRJ, REA, WRI

MW 02:30PM-03:50PM CSC 333

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. Learning goals: PRJ, PRS, QUA, REA, WRI

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(9-4-10)

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MW 02:30PM-03:50PM

CSC 316

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 emissions, 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. Class participation, satisfactory work on the required class projects, problem sets, literature critiques, and laboratory/field reports are required for evaluation. Class will meet for one hour and twenty minutes twice a week and one afternoon per week for lab or field trips. Learning goals:

REA, WRI, QUA, PRS, PRJ

WF 01:00PM-02:20PM

CSC 121

F 02:30PM-04:30PM

CSC 2-CHEM

NS-1IND-1

DR

Independent Study - 100 Level

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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NS-0202-1

Chemistry I

Dulasiri Amarasiriwardena

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

MWF 09:00AM-10:20AM

CSC 121

M 01:30PM-04:30PM

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

CSC 3-OPEN

TH 02:00PM-04:00PM

CSC 3-PHYC

NS-0208-1

Rare Species Conservation

Noah Charney

In this course, we will explore the biology and social context of conserving rare species. Among other topics, we will discuss conservation genetics, threats to biodiversity, types of rarity, techniques for protecting endangered populations,

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perspectives of different stakeholders in conservation efforts, and recent controversies over endangered species laws. Class work will entail student presentations, readings in scientific literature, writing a proposal to change the listing status of a rare species, classroom discussions, field exercises on campus and field trips off campus.

T 10:30AM-11:50AM CSC 3-OPEN
T 12:30PM-03:30PM CSC 2-OPEN

NS-0209-1

Health Disparities

Richard Aronson

Social injustice creates conditions that lead to unconscionable public health disparities. This course explores the origins of health disparities (U.S. and global) and highlights promising efforts to address them. What constitutes a health disparity in public health? What is the "life course perspective" in maternal and child health? How does chronic stress from discrimination make women vulnerable to having premature small babies? How are traumatic childhood experiences associated with earlier, more severe chronic diseases in adulthood? We will examine research on these questions and explore community-rooted best practices to create equity. Such practices: 1) Draw on the resilience of individuals, families, and communities; 2) Tap into social capital and connectedness to enrich health; 3) Foster collaborative action among multiple stakeholders; and 4) Deeply value the influence of culture and language on health and healing, incorporating respect for the dignity of all people within such a context.

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

NS-0213-1

Natural Area Land Protection and Management

Pete Westover

This course will cover all aspects of conservation land protection and the management of open space and agricultural lands. We will cover biological and political issues involved with the maintenance of biodiversity, rare and endangered species, forestry practices, birds and natural areas, invasive exotics, river management, agricultural land protection, mountain and alpine issues, coastal concerns, and the management of other types of wildlife habitat. Field trips will visit a wide variety of local natural areas including river ecosystems, old-growth forests, state wildlife management areas, trail networks, local conservation lands, Harvard Forest, the Quabbin Reservation, land of the Trustees of Reservations, and other special sites. The course will include guest lecturers from government, academic institutions, and private land trusts who will provide additional on-the-ground stories and analysis. Course requirements will include field trip notes, a midterm paper, and a final project paper, with a presentation to the class about the final project.

T 10:30AM-11:50AM CSC 121
TH 01:00PM-04:00PM CSC 121

NS-0220-1

Human Physiology

Cynthia Gill

With humans as our primary model system, we will cover cellular and general tissue physiology and the endocrine, nervous, cardiovascular, digestive, respiratory, and renal organ systems. Primary emphasis is on functional processes in these systems and on cellular and molecular mechanisms common across systems. Students will engage in class problems, lectures, and reading of secondary science literature. Basic knowledge of and comfort with biology, chemistry and math is necessary.

TTH 01:30PM-02:50PM CSC 316

NS-0231-1

Cheese Microbiology and Biochemistry

Jason Tor

Cheese is the focus of this course and by embracing mold and bacteria as allies we will deepen our knowledge (and love) of "milk's leap towards immortality." Starting at 7 am we will gather the raw ingredients (milk and bacteria) from the farm, tend to the cows, make cheese, and study the microbiobiochemical properties of milk and cheese in the lab. Readings and discussions will span the cheese continuum from grass to the human penchant for funky cheese (the kind that makes you ask, "Can I really eat it?"). An infatuation with (or at least a willingness to explore) cows, milk, bacteria and stinky cheese is a must for learners enrolling in this course. A \$35 fee is required to support sensory evaluation studies.

TH 10:30AM-11:50AM CSC B2
T 07:00AM-12:00PM CSC B2

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FALL 2010 COURSE DESCRIPTIONS

(9-4-10)

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NS-0243-1

Genetics of Human Origins and Evolution

Norman Johnson

In recent years, our capacity to generate DNA sequence data has accelerated at a rate comparable to that of computational power. This accumulation of DNA sequence data has led to substantial new insight regarding human origins and evolution. In this class, we will explore these new findings by reading background and primary literature. We will begin with a discussion of the molecular evidence showing that humans are related to other primates, and most closely related to the chimpanzee. Next we will examine questions such as did modern humans originate in one or more than one region, did Neanderthals contribute to the gene pool of modern humans, and what are the genetic changes that have led to our large brains and other characteristics associated with our species. We will conclude with discussions about the implications of human evolutionary genetics for medicine and health. Students will research specific topics related to the readings and present their findings in written and oral formats. Some knowledge of biology and genetics will be assumed for this class.

TTH 02:00PM-03:20PM

CSC 202

NS-0260-1

DR

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. Course satisfies Division I distribution requirements. QUA

MWF 09:00AM-10:20AM

CSC 316

NS-0265-1

Statistics

Elizabeth Conlisk

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

TTH 10:30AM-11:50AM

CSC 316

NS-0299-1

Learning Activity Projects

Herbert Bernstein, Lynn Miller

Students in Learning Activity Projects compile lists of learning activities based on their independent work during the semester. Each student will write a title, description and self-evaluation for every learning activity to be officially recognized for Learning Activity Projects credit. The student must also secure a signed evaluation of the work, written by someone familiar with both the subject matter and her/his course of study. The subjects of the learning activities need not be restricted to a particular discipline, school of thought, or arena of creative work. Students are encouraged to collaborate with others in their courses of study, for example, by joining student-led Experimental Program in Education and Community (EPEC) courses or informal learning groups.

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FALL 2010 COURSE DESCRIPTIONS

(9-4-10)

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NS-2IND-1

Independent Study - 200 Level

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NS/CS-0316-1 **PR IP**

Linear Algebra

Kenneth Hoffman

This course develops the basic geometric, algebraic, and computational foundations of vector spaces and matrices and applies them to a wide range of problems and models. The material will be accessible to students who have taken at least one semester of calculus and is useful to most consumers of mathematics. The course focuses on real finite 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. Prerequisite: one semester of Calculus. Instructor permission required.

MWF 01:00PM-02:20PM

CSC 316

NS-0330/0130-1 **IP**

Water and Life in the American Southwest

Pamela Stone, Lawrence Winship

Water comes to the American Southwest in cloudbursts and monsoons, in flash floods that turn dust to fertile soil overnight. For centuries human populations have adapted to episodic rainfall culturally and technologically, using water-sparing methods not unlike those seen in native plants and animals. In this course we will spend the first few weeks learning about the peoples, climates, and ecological communities along the Mexico/US border and up into the Mogollon highlands and mountains of Arizona and New Mexico. We will make a required 6-day field trip to the region over Fall break, collecting material, experiences, and information to be used as part of student projects. Students will be responsible for the cost of air travel from Hampshire College to Arizona, estimated to be about \$300-\$400 round trip, and for incidental personal expenses while on the field trip. Class will meet twice per week for seminar and project work. This course is supported by the Southwest Studies Program at Hampshire College. Instructor permission required.

CSC 333

NS-0340-1 **PR**

Math Book Seminar: Advanced Calculus

David Kelly

The students in this book seminar will meet formally with each other twice each week and with the instructor once a week. The text for the first months of the course is "An Introduction to Linear Analysis?" by Kreider, Kuller, Mirkil, and Thompson.. This course completes the standard calculus syllabus essential to physicists, astronomers, and mathematicians, and almost essential to geologists, economists, computer scientists, and statisticians. For the final week of the semester, topics may be determined by consensus. Prerequisite: At least a solid introduction to the calculus.

TTHF 05:00PM-06:30PM

CSC 316

NS-0348/0148-1 **IP**

Human Gene Therapy: Proceed with Caution

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 DNA: Promise and Peril by McCabe & McCabe (2008) and The Misunderstood Gene by Michel Morange (2001), 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. Each student must come to every seminar prepared to ask questions and to discuss the readings. Each student must meet with Lynn on a regular basis to discuss their reading for their essays. The draft essays must be submitted before the deadlines listed on the Schedule. Each student must prepare and give

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at least one oral presentation with an information-rich handout. Although not a requirement, I hope that students will collaborate in small groups on their research and writing. Students enrolled at the 300 level are expected to help the 100 level students with their work. Collaborative work is expected throughout. Instructor permission required.

TTH 10:30AM-11:50AM

CSC 2-OPEN

NS-0353/153T-1 **IP**

Natural History of Infectious Diseases

Lynn Miller

Did you ever wonder why Jewish grandmothers who make gefilte fish from Norwegian sturgeon so frequently are parasitized by tapeworms? Maybe not, but who gets parasitized, when, and by what is highly significant to understanding the history of humankind. In this seminar we will read and think about the failure of modern (Western) medicine to eliminate most of the tropical diseases of Homo sapiens. We will also introduce the workings of Hampshire College. We will read R. S. Desowitz's *Federal Bodysnatchers* and the *New Guinea Virus* (2002) and P. J. Hotez's *Forgotten People, Forgotten Diseases*, 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. Instructor permission required.

MW 10:30AM-11:50AM

CSC 2-OPEN

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

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

Kristen Luschen

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 readings by selecting 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.

W 09:00AM-11:50AM

FPH 104

NS-0374/0174-1 **IP**

Food and Water

Christina Cianfrani, Lawrence Winship

Modern, high production agriculture relies upon vast quantities of freshwater. Yet water shortages endanger livelihoods over much of our planet. What changes can be made in how we use water so that we maintain both adequate food production and still have potable, clean water for direct human use? What techniques exist for managing water for agriculture more sustainably? In this course we will explore plant-water interactions from the micro to the macro level, including topics such as plant adaptation, modification of evapotranspiration, agricultural practices such as drip irrigation and effects of non-point source pollution (fertilizers and pesticides) that threaten water quality. We will address topics in hydrology to understand the movement of water throughout the landscape. The Hampshire College farm will be used as a case study to investigate many of these questions. Class will meet twice per week for seminar and project work. Instructor permission required.

MW 02:30PM-03:50PM

CSC 333

NS-0381-1 **PR**

Terrestrial Ecology

Brian Schultz

This course is primarily for a relatively small group of more advanced students to do field studies in terrestrial ecology, field trips, and readings from primary literature. We will use the Hampshire College forests and fields, the canopy walkway, farm center, and off-campus sites as our study areas. We'll be outside as much as possible early on, and visit

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several habitats and locations of interest. We'll also carry out several field problems or small sampling projects, focusing on studies of vegetation, birds, insects and other invertebrates, and salamanders, among others, also depending upon the weather, results of our work as they develop, and the interests of the participants in the course. Prerequisite: some previous ecology or science.

MW 01:30PM-02:50PM

CSC 1-ECOL

W 03:00PM-05:00PM

CSC 1-ECOL

NS-386I-1 **IP**

New Ways of Knowing

Herbert Bernstein

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

Instructor permission required.

W 02:30PM-05:30PM

CSC 121

NS-3IND-1

Independent Study - 300 Level

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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SOCIAL SCIENCE (SS)

SS-113T-1 **DR; FY**

What is Africa to Me?: Black Diasporic Encounters

Christopher Tinson

Africa has always held a special, if tenuous, place in the formation of African Diasporic self and group identity, as well as shaping various meanings of blackness. To some, Africa is considered the ancestral homeland of humanity. For other African descendants around the world, Africa has historically been viewed as a point of origin and possible place of refuge from the racial and class oppression experienced in the West. W.E.B. Du Bois, for example, relocated to Ghana in 1961 just two years before his death. At the turn of the 20th century poet Countee Cullen asked "What is Africa to Me"? And recently, President Barack Obama's Kenyan heritage led many to consider him a "son of Africa." Though international definitions of diaspora are common, how does the formation of domestic diasporas impact notions of home for African Americans? Recognizing the value of a complex diasporic lens that includes race, gender and class, this course will introduce students to some of the diasporic encounters African descendants have experienced historically and contemporarily from the Harlem Renaissance to Hurricane Katrina. MCP, REA, WRI

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

SS/HACU-128T-1 **DR; FY**

Protest Traditions in American Dance: African American Social and Performance History

Amy Jordan

African American dance and music traditions have played a critical role in the African-American struggle to sustain its humanity--- to express joy and pain corporeally and through a particular relationship to rhythm. This class will explore the forms, contents and contexts of black traditions that played a crucial role in shaping American dance, looking to how expressive cultural forms from the African diaspora have been transferred from the social space to the concert stage. Viewing American cultural history through the lens of movement and performance, we will begin with an exploration of social dance during slavery and the late nineteenth century when vibrant social dances insisted that black bodies, generally relegated to long hours of strenuous labor, devote themselves to pleasure as well. The bulk of the course will focus on black protest traditions in discerning how the cakewalking of Ada Overton and George Walker; proto-feminist singing of Bessie Smith; stair-tapping dances of Bill Robinson, protest and resistive choreographies of Katherine Dunham, Pearl Primus, and Urban Bush Women, and hip-hop performances of Rennie Harris can be viewed as corporeal embodiments of the centuries-long freedom struggle-- whether non-violent, confrontational or contestational-- and how these modes of performance reflect an increasing independent free black voice demanding equal inclusion in the body politic. This course will provide a strong foundation for students who want to pursue Black Studies and will acquaint students with methodologies utilized in performance and historical studies.

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

SS-133T-1 **DR; FY**

Ethnography, Culture, and Self

Kimberly Chang

In this course, students will be introduced to ethnography as a way of knowing and writing about "culture" in a globalizing world where increasingly people's lives and livelihoods straddle multiple and often contending communities. While, historically, ethnography has been written in the service of colonialism, we will consider the liberatory potential of a critical ethnography that treats "culture" as both a site of conflict and a source of relational knowledge. We will take a reflexive approach to ethnography, paying particular attention to problems of interpretation and representation while asking: how can we know and write about others' lives in relation to our own? Toward this end, each student will develop and carry out a semester-long ethnographic research project that starts where they stand on the borders within or between particular communities. MCP, PRJ, REA, WRI

TTH 09:00AM-10:20AM FPH 105

SS-137T-1 **DR; FY**

Camelot and Crisis: Reading and Writing about the Kennedy Era

William Ryan

To this day, the charm of the Kennedy style and the drama of the Kennedy assassination disguise the mounting critique of American society during the first half of the 1960s. Upon closer examination, the criticism appears not only prescient but most artful in its presentation. We will explore the social and political issues under question, and we will also

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look to the writing as models for our own prose. Readings will include the work of Eqbal Ahmad, James Baldwin, Toni Cade Bambara, Truman Capote, Rachel Carson, Joan Didion, Betty Friedan, Michael Harrington, Joseph Heller, Jules Henry, Harper Lee, C. Wright Mills, and William Appleman Williams.

WF 10:30AM-11:50AM

FPH WLH

SS-138T-1 **DR; FY**

Discovering the History of the Great Depression

Aaron Berman

As we live through what the media calls the Great Recession, it is important to examine the history of the Great Depression. During the winter of 1932-1933, the unemployment rate was at least 25%. In some American industrial cities, over half the workforce was jobless. We will explore the impact of this economic catastrophe on American society, culture and politics. We will pay particular attention to the New Deal and the establishment of the American welfare state. How did the politics of class and race shape New Deal legislation? Who were the winners and losers? Students will not be passive participants in this class. Much of the course will focus on the different methods and sources used by historians. Students will work as historians, individually and in groups, to develop and explore questions related to the Depression and New Deal. Learning Goals: EXP, MCP, PRS, PRJ, REA, WRI

TTH 09:00AM-10:20AM

FPH 102

SS-170T-1 **DR; FY**

Minding Culture, In The Case of Mental Illness

M. Lourdes Mattei

This tutorial will introduce the students to the major controversies 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 in relation to culture. Questions to be addressed 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 ourselves? 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. MCP, PRS, PRJ, REA, WRI

TTH 09:00AM-10:20AM

FPH 103

SS-180T-1 **DR; FY**

Culture, Identity, and Belonging

Barbara Yngvesson

This class draws on the experiences of migrants, refugees, adoptees, and other displaced populations to consider issues of belonging and exclusion and the ways that race, gender, ethnicity, and class contribute to identity, marginality and to experiences of living outside the law. A central focus will be the tension between experiences of wholeness and continuity (of a "self?") and narratives of identity that are fragmented, hybrid, and constituted by a tug-of-war between different selves, different histories, and different spatial locations.

TTH 09:00AM-10:20AM

FPH 104

SS-187T-1 **DR; FY**

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 09:00AM-10:20AM

FPH 106

M 07:00PM-09:00PM

FPH 106

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SS-0101-1 **DR**

Remapping Las Américas: Introductory Perspectives in Latina/o Studies

Wilson Valentin-Escobar

Utilizing an interdisciplinary framework, this course will examine Latin@ communities in the United States, focusing on their historical, social, political and economic formations and practices. Drawing also from an Ethnic Studies perspective, we will examine what constitutes Latina/o Studies, what its intellectual goals are, and unravel its overlapping, yet distinguishing mission with Latin American area studies. To acquire a historical understanding of Latin@ histories within the United States, we will first review some historical literature and then attempt to identify comparative inter-Latin@ formations across multiple communities. We will then study particular themes and issues, such as identity politics and discourses, Latinos in New England, labor policies, social movements, and the current xenophobia against Latino communities. Throughout the semester, we will also discuss how Latin@s are "remapping" the U.S. public sphere through their political, labor, and social practices, among other ways. Finally, as an interdisciplinary seminar, we will benefit from conducting and managing dialogues across multiple disciplines, synthesizing varying perspectives in our investigative inquiries. MCP, PRJ, PRS, REA, WRI

W 06:30PM-09:30PM

FPH 102

SS-0108-1 **DR**

Genocide and Crimes Against Humanity

Flavio Risech-Ozeguera

War crimes, torture and attempts to make large numbers of certain kinds of people disappear demonstrate all too frequently that "never again" remains an elusive ideal in the twenty-first century. We will examine the debates over the definition, adjudication and punishment of such acts, and study several cases in depth in order to evaluate how effective domestic and international legal institutions can be in preventing such crimes in the future, redressing those that do occur and shaping collective memory and social reconciliation after the fact. Nazi crimes and the Nuremberg trial legacy, the truth commissions in South Africa, and Peru, the Pinochet case, the UN's Yugoslavia war crimes trials, and the attempts at justice after the Rwandan genocide will provide primary material for critical discussion. The course constitutes an introduction to modes of legal analysis and to international human rights discourse. REA, WRI, PRS, PRJ

TTH 02:00PM-03:20PM

FPH 102

SS-0117-1 **DR**

Political Anthropology of South Asia

Vishnupad

In this course we will think through the category of the political in the context of South Asia in modern times. We will begin by considering the colonial constitution of south Asia either as religious and non-political and/or marked by perverted despotic ones, thereby putatively enabling its own enlightened if also authoritarian liberalism. Following this we will investigate the emergence of the modern forms of the political in the south Asian context and the organization of sociality, of notions of identity, discourses of nationalism, all of which, in way, were responding to the modern state and political apparatus inaugurated by colonialism. Taking the colonial moment as its conditions of possibility we will move on to meditating on the postcolonial times and its own unique political forms, and generally the ways in which the South Asian social responds to modern sovereignty and its practices. In the process we will also consider the differential and varying manner of manifestation of the procedural democracy, authoritarianism, militarism and largely the transactional mode of the political. For readings we will rely on ethnographic, historical and theoretical literature on South Asia. MCP, PRJ, PRS, REA, WRI

MW 02:30PM-03:50PM

FPH 103

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

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effect of these policies is to control women, reinforcing their subordinate positions in society. Other topics include the effects of economic change on family forms, the nature of women's work in the so-called "informal sector," and what's happening to women in the current worldwide economic crisis. We will use journal articles, short fiction, videos, and The Women Gender & Development Reader to explore these issues. MCP, PRJ, REA, WRI

TTH 12:30PM-01:50PM

FPH 104

SS-0123/0323-1 **DR**

Poetry and the Playground

Rachel Conrad

In this course we will explore ideas about contemporary childhood in the U.S. through looking at evolving approaches to "poetry for children." In addition to reading in children's literature, we will read works in the history of childhood, folklore, education, and sociology that explore children's culture, poetry for young people, and approaches to writing poetry with young people. Students who enroll at the 300-level will engage with young people in reading and writing poetry in community-based learning outside of class time. Students enrolling at the 300-level are required to have background in creative writing and childhood studies (e.g., SS 289 Poetry and Childhood). Enrollment at the 300 level is by instructor permission. REA, WRI, PRS, PRJ, MCP

TTH 10:30AM-11:50AM

FPH 101

SS/HACU-0152-1

DR

Protest Traditions in American Dance: African American Social and Performance History

Constance Hill

African American dance and music traditions have played a critical role in the African-American struggle to sustain its humanity--- to express joy and pain corporeally and through a particular relationship to rhythm. This class will explore the forms, contents and contexts of black traditions that played a crucial role in shaping American dance; looking to how expressive cultural forms from the African diaspora have been transferred from the social space to the concert stage. Viewing American cultural history through the lens of movement and performance, we will begin with an exploration of social dance during slavery and the late nineteenth century when vibrant social dances insisted that black bodies, generally relegated to long hours of strenuous labor, devote themselves to pleasure as well. The bulk of the course will focus on black protest traditions in discerning how the cakewalking of Ada Overton and George Walker; proto-feminist singing of Bessie Smith; stair-tapping dances of Bill Robinson, protest and resistive choreographies of Katherine Dunham, Pearl Primus, and Urban Bush Women, and hip-hop performances of Rennie Harris can be viewed as corporeal embodiments of the centuries-long freedom struggle-- whether non-violent, confrontational or contestational-- and how these modes of performance reflect an increasing independent free black voice demanding equal inclusion in the body politic. This course will provide a strong foundation for students who want to pursue Black Studies and will acquaint students with methodologies utilized in performance and historical studies. Learning goals: EXP, MCP, PRS, WRI

MW 10:30AM-11:50AM

FPH 107

T 07:00PM-09:00PM

FPH 107

SS-0154-1

DR

Food, Health, and Law

Jennifer Hamilton

When we make a trip to the grocery store, most of us don't realize that we're surrounded by law. How is what we eat and how we eat bound up in law? How does law affect and shape our food landscapes and our experiences of health and illness? In this course, we will explore various intersections among food, health, and law including the historical development of food regulation in the United States and internationally; the simultaneous rise of fast food, the automobile, and the interstate commerce system; and, the industrialization of agricultural production and its relationship to new health risks. MCP, PRJ, PRS, REA, WRI

MW 01:00PM-02:20PM

FPH WLH

SS-0158-1

DR

The Fair Trade Movement: Steps Towards an International Moral Economy

Noah Enelow

Fair Trade is a strategy for transforming international markets to support the livelihoods of small-scale producing households and cooperative businesses, and promote biodiversity and sustainable resource management in endangered agricultural regions. In this course, we will critically analyze the Fair Trade system's virtues and limitations. We will begin the course by describing the historical conditions that engendered a distinct movement for fair trade. We will look at the

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development of commodities markets, and trace the roots of the chronic price and output volatility that translates into insecure livelihoods for small producers. We will compare and contrast Fair Trade with conventional commodity chains, critically examining the recent movement towards product certification in the context of ongoing debates about global governance. We will engage with current debates that allow us to interrogate questions of fairness, equity, and ethical norms in the context of market exchange. Finally, we will analyze Fair Trade in conjunction with broader political economic critiques: of modernist notions of development, neo-liberal economic policy, and capitalism in general. We will finish the course by discussing how Fair Trade fits into the rapidly growing proposals for alternatives to capitalism, broadly called the "solidarity economy". Students will have the opportunity to communicate with movement participants and develop hands-on projects. Basic economics recommended but not required. MCP, PRJ, PRS, QUA, REA, WRI

MW 02:30PM-03:50PM

FPH 105

SS-0165-1

DR

Introduction to African Politics: Contemporary State-Society Relations

Susan Thomson

This course is designed to introduce students to the basic concepts and arguments in the study of contemporary African politics. Because "Africa" is made up of 53 countries, it is impossible to adequately cover the depth and breadth of politics in each country. The course is therefore designed to teach students how to think about politics in Africa and compare political phenomena within Africa. The course examines Africa's recent political history in examining the historical legacies of colonization and the politics of decolonization. We also analyze the structure of African states. In particular, we examine why state structures are weaker in Africa and analyze why this is so, the rise of "big man politics" and patronage-based political networks. The last part examines the social forces that shape contemporary politics and which, in many ways, challenge, resist or subvert the state as the primary legitimate political entity. PRJ, REA, WRI

MW 04:00PM-05:20PM

FPH 105

SS-0166-1

DR

Girls in School: Feminisms and Educational Inequality

Kristen Luschen

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

TTH 12:30PM-01:50PM

FPH 101

SS-0168-1

DR

Haiti in the World

Sayres Rudy

Haiti abruptly captivated many people this year because of the earthquake there, but historians, philosophers, medical anthropologists, race theorists, political economists, and many other specialists have long regarded the small country as not only uniquely devastated but also singularly significant, evocative, and paradoxical. This course will examine Haiti ?in the world? of revolutionary and enlightenment freedoms; imperial and capitalist political economy; multicultural and racialist politics; and cultural and artistic expression. The course is an eclectic survey of Haiti as a concentrated site of global and local political, economic, and social power--an extraordinary situation of particular experiences and universal address. Students will write fifteen to twenty pages and participate in discussion. The course is in seminar format and will invite various guest-leaders working in, on, or around Haiti. EXP, MCP, PRJ, PRS, REA, WRI

MW 01:00PM-02:20PM

FPH 102

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SS-0177-1 **DR**

Imagining the Third World: Images of Asia and Latin America in European and American Culture

Carol Bengelsdorf, Kay Johnson

Using Asia and Latin America as a case studies, this course will examine the way in which "the West," primarily Euro-America, has portrayed the peoples of the world outside of "the West," variously known as The Orient, the underdeveloped world, the developing countries, the Third World. The course premise is that Western "knowledge" and popular images about these areas have shaped the cultural context within which US policy toward these countries has been made, leading to the currently popular notion that major conflicts in the international arena represent clashes between "us" and fundamentally different "civilizations." Attitudes toward and treatment of people who have immigrated from these areas of the world have also been heavily influenced by these constructions of "other" civilizations. Drawing on materials ranging from travel and missionary literature to popular films, and mass media, the class will focus primarily on images of Asia and Asian America as a case study, although students will be encouraged to look comparatively at other regions and immigrant groups as well. REA, WRI, PRS, PRJ, MCP

TTH 02:00PM-03:20PM FPH 108

T 07:00PM-09:00PM FPH 108

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. 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. Each student will personally explore the genre of memoir writing through a series of essays and exercises in creative writing, with a focus on the art of writing. We will also look at the invention of self through scholarship on memory, subjectivity, time, and culture, and consider the unconscious, its elusiveness and power in shaping our stories. EXP, REA, WRI

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

SS-1IND-1 **DR**

Independent Study - 100 Level

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SS-0201-1

Ethnography of Law, Science & Medicine

Jennifer Hamilton

This course introduces Division II students to qualitative anthropological methods. Through a series of ethnographic exercises, students will build a methodological toolkit for investigating complex social problems. Through the critical reading and analysis of ethnographic texts, students will also learn about the substantive areas of legal anthropology, science studies, and critical medical anthropology. The course will culminate in final mini-ethnographic research projects designed by students. Enrollment limited to 18 Division II students.

MW 09:00AM-10:20AM FPH 106

SS-0204-1

Ways of Knowing in the Social Sciences

Kimberly Chang

This course will introduce students to the diverse methodologies employed in the social sciences, while critically considering the implications of methodology for the production of knowledge. What philosophical assumptions underlie our methodological choices? How does choice of method shape what we can know? Why are some methodologies privileged as more legitimate ways of knowing than others? When do methodological conventions work for or against other goals, such as community empowerment and social change? How can we make more intentional and creative methodological choices that recognize both the limits and the possibilities of knowing through engagement with others? Each week, a faculty guest speaker will share with the class a recent research project, focusing on the "behind the scenes" stories of the methodological assumptions, dilemmas, and decisions that drove his/her research. Subsequent discussions will focus on this work in relation to the larger questions and themes of the course.

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

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FALL 2010 COURSE DESCRIPTIONS

(9-4-10)

Complete and up-to-date course information is available on TheHub

SS-0205-1 **DR**
America and the World
Michael Klare

An assessment of the Global challenges facing the United States at a time of relative decline and the policy options available to the Obama Administration in addressing these challenges. We will examine the Rise of China, nuclear proliferation, energy competition, and global warming, among other issues. This course satisfies the Division I Distribution Requirement. PRS, REA, WRI

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

SS-0210-1 **DR**
Introduction to Economics
Noah Enelow

This course provides an introduction to economics from a multi-dimensional, political economy perspective. We will examine the historical evolution and structure of the capitalist system, distinguishing it from other economic systems that have preceded it, such as feudalism, and existed alongside it, such as state socialism. We will also critically examine the theories that have been developed to explain the operation of this system: traditional (neoclassical) microeconomics, Keynesian macroeconomics, institutionalist and Marxian theories. We will use these theories to study the determination of prices, wages, profits, aggregate output, and employment at a given point in time (the short run), as well as the forces that determine economic growth and income distribution in the long run. We will examine theories of surplus value and class formation, as well as the evolution of social norms, preferences, and institutions. The relationships between economy, polity, society, and culture will all be discussed and explored. This course functions as an introduction to both micro- and macroeconomics and will prepare the student for intermediate-level work in both fields. This course satisfies the Division I Distribution requirement. QUA, WRI

MW 10:30AM-11:50AM FPH 103

SS/HACU-0220-1 **DR**
Dangerous Books: Introduction to Textuality and Culture
James Wald, Mary Russo

The power of knowledge has caused reading to be both venerated and feared, carefully guarded and eagerly promoted. Censorship and book-burning are the counterparts to printing and schooling. Reading is an act at once social and intensely personal. How and what we read can determine who we are and how we live. We will examine the book as an apparatus of culture in civil society, as a material object, and as an embodied machine that produces and is produced by its readers. Then we will turn to selected fictional narratives of dangerous books--missing books, erotic books, criminalized books--in literature and film. Texts may include works by Umberto Eco, Jorge Luis Borges, Vladimir Nabokov, and Arturo Perez-Reverte. A Center for the Book course. This course satisfies the Division I Distribution requirement: PRJ, PRS, REA, WRI

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

SS-0221-1 **DR**
Israel and Palestine: The Clash of Nationalisms
Aaron Berman

In this class we will study the history and relationship of Zionism and Palestinian nationalism. We will examine the origins of both movements and the history of their conflict. Significant attention will be given to the conflict over Palestine which culminated in the establishment of Israel in 1948 as well as the half-century of war, protest and occupation which followed. We will read primary and secondary sources from many perspectives, and will view films and other materials. This course is suitable for first year distribution requirements. EXP, MCP, PRJ, PRS, QUA, REA, WRI

MW 02:30PM-03:50PM FPH 108

SS/HACU-0222-1 **DR**
The Modern Middle East: Imperial Dreams /Developmental Visions
Omar Dahi, Michele Hardesty

It is often argued that the U.S. invaded Iraq because of oil. How long has oil been central to the American (and Western European) imagination of the Middle East? How have Middle Easterners viewed foreign economic involvement and intervention? In contrast, how have political and social movements across that region conceptualized the proper path of economic and political development? This cross-disciplinary course will investigate the modern Middle East both in terms of Euroamerican imperial imaginations and of the developmental visions arising from the region itself. We will find these

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FALL 2010 COURSE DESCRIPTIONS

(9-4-10)

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imaginings/visions in travel writing (T.E. Lawrence's Seven Pillars of Wisdom), novels (Abdul Rahman Munif's Cities of Salt), films (Stephen Gaghan's *Syriana* and David O. Russell's *Three Kings*), as well as C.I.A. documents and development initiatives. We will contextualize these perceptions with readings in cultural theory, politics, economics, and foreign policy by Edward W. Said, Salim Yaqub, Robert Vitalis, Patrick Seale, and others. This course will require students to keep up with a heavy reading load that incorporates everything from literary theory to developmental economics. Students will complete frequent reading responses, two short essays responding to course materials, and a final research essay. This course satisfies the Division I Distribution requirement. MCP, REA, WRI,

W 02:30PM-05:20PM

FPH 107

SS-0227-1

Producing Violence

Sayres Rudy

This course will be a 'critical and clinical' study of the conception of violence, in the broadest sense of the phrase. We will trace this conception across related registers: the event of physical violence; conditions (material and immaterial) of that event; and the conception of violence as an abstract notion. Here the conception of violence is seen as the object of theory, memory, or experience. Violence should not be quarantined within categorical and disciplinary conventions of academia or common sense. For this reasons we will indulge a transdisciplinary approach to the conception of violence, drawing from philosophy, social and political theory, anthropology, sociology, literature, cinema, and history. This course is a seminar that meets once a week for three hours; is discussion-centered; will include viewings of several required films outside class; and requires four-five-page essays.

M 09:00AM-11:50AM

FPH 104

SS-0228-1

Organizing in the Whirlwind: African-American Social Movements in the Twentieth Century

Amy Jordan

This course will explore the organizing efforts of African-Americans during the twentieth century. We will examine activism in both rural and urban sites and in cross-class, middle-class and working-class organizations. The readings will provide critical perspectives on how class, educational status, and gender shape the formation, goals, leadership styles and strategies of various movements. Some of the movements include the lobbying and writing of Ida B. Wells, the cross-regional efforts of the Brotherhood of Sleeping Car Porters, and the post-WWII radical union movement in Detroit and the local 1199 hospital workers union movement in New York. We will also highlight organizing campaigns that are transnational in nature, such as the maritime union movements and links between African American organizers and union leaders in emerging African nations in the mid-Twentieth century. By extending our exploration over the course of the twentieth century, we will trace the development of various organizing traditions and consider their long-term impact on African-American political activism and community life. A perspective that consistently engages the ways in which African Americans respond and locate themselves within larger global transformations will provide an important frame for our discussions.

MW 02:30PM-03:50PM

FPH ELH

SS/HACU-0234-1

DR

Buddhism in South and Southeast Asia: A Cultural Perspective

Steven Heim

The observation that all things, including Buddhist teachings, change is central to Buddhist thought and practice. This course provides an introduction to how changing cultural contexts shape the development of Buddhism in Southern Asia, from the time of Gotama Buddha to the present. Exploring how Buddhism fashions Hindu, Jain, and folk traditions, and vice-versa, the course focuses on key questions, and changing answers, historically central to religious life in Southern Asia: what is enlightenment, and how does one achieve it?; what are the roles of gods in human life?; how does karma work?; is an egalitarian or hierarchical social system best?; does gender matter?; and why do certain places and objects have sacred powers? Readings include scriptures, historical studies, and ethnographies. This course satisfies Division I distribution. MCP, REA, WRI,

TTH 10:30AM-11:50AM

FPH ELH

FALL 2010 COURSE DESCRIPTIONS

(9-4-10)

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SS-0236-1

The Black Seventies

Christopher Tinson

The Seventies witnessed the growth of black radical feminist organizations, the explosion of funk (among the convergence of various African diasporic musical traditions), the expansion of Black Studies and Ethnic Studies programs, the election of African American mayors in several major American cities, and the repression of black radical groups and leaders. Among several core questions, this course asks: How did African Americans envision a liberatory politics in the aftermath of the tumultuous Sixties? And how were urban communities re-imagined as autonomous spaces for transformation? Students in this course will engage and analyze the political and aesthetic ideas and strategies that African American activists and artists embarked upon in the 1970s.

TTH 12:30PM-01:50PM FPH WLH
F 12:00PM-02:00PM FPH WLH

SS-0238-1

People Out of Place: Bodies, Borders, Documents

Flavio Risech-Ozeguera

Millions of people are living outside the borders of their home countries as expatriates, migrant workers or transnational managers of the global economic order, as refugees displaced persons fleeing violence and persecution, and as people without papers. Bodies are thus a key part of the package of the multiple transborder flows of globalization, and they are produced, differentiated and understood through discourses of citizenship, national security, licensing, and universal human rights that are frequently at odds. The course will investigate critical questions about the relations of power at issue in technologies of citizenship, surveillance, exclusion and resistance in an effort to understand the condition of being out of place in a globalized yet still strongly territorial world of nation-states.

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

SS-0239-1

Oral History Theory and Method: Power, Agency, and History 'from Below'

Wilson Valentin-Escobar

The purpose of this seminar is to discuss, theorize, and understand the importance of oral history (the recording of life experiences) for silenced communities alienated from prevailing historical discourse. Oral history forces us to look at history from below, to acquire new ways of seeing, and to delineate new epistemologies. Some of the questions that will guide the course include: Who makes history? Why have certain individuals been studied while others ignored? How does this shape the production of knowledge, our understanding of the past and the analysis of experience? Why have the meanings of particular events been diminished? How do particular identities complicate the writing and interpretation of history? How does colonialism shape historical knowledge? How does historical memory affect the reading of the past? Utilizing sample interviews as a point of departure, students are also expected to conduct oral history interviews and crystallize them within a historical framework that applies to a research project of their choice.

T 12:30PM-03:20PM ASH 112

SS-0243-1

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

Elizabeth Hartmann

We live in a world filled with fear and anxiety not only about terrorism but biological and environmental threats such as new strains of flu and invasive species. Should we be afraid of these threats? Are they exaggerated or genuine? This course systematically explores the construction of threats and addresses how historical assumptions of gender, race, class, sexuality, and national security have profoundly shaped how we come to fear certain things and not others. Drawing on popular, academic and policy literature, we will examine the facts and fictions that go into the construction of threats and the analytical tools we can use to discern them. In particular, we will explore how the construction of contemporary security threats draws on deep-seated discourses of danger about the Third World and immigration. We will conclude the course by considering whether fear can be mobilized in more constructive ways.

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

SS-0244-1

DR PR

Latin American Social Movements

Maria Cecilia Zeledon Gutierrez

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This is a topical course taught primarily in the Spanish language. At the end of the 20th and the beginning of the 21st centuries, Latin Americans have seen the end of dictatorships, the application of neoliberal economics, and the rise of indigenous politics. Through case studies from Bolivia, Mexico, Ecuador, Peru, and/or Argentina, this course will examine an array of social movements: as related to transitional justice issues in the aftermath of state sponsored terror; in response to the results of neoliberal economics; and as part of broad indigenous mobilizations. All class discussions will be in Spanish. Course readings and audiovisuals will be in Spanish and English. Students may choose to write their papers in Spanish or English. This course satisfies the Division I distribution requirement. Prerequisite: Students must have a good working knowledge of the Spanish language. MCP,PRJ, REA, WRI

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

SS/IA-0245-1 DR

Messaging for Social Change

George Gathigi

All over the world, populations are confronted by various challenges that call for response-- health, nutrition, economic empowerment, gender disparities, environmental issues, violence, and education, among many. This dialogic course will introduce learners to one way in which we can respond to issues that affect communities. We will examine how to creatively design communication messages that are informed by the prevailing circumstances to provide compelling and relevant information to the target audience. Using wide range of examples, local, East African and worldwide, we will examine different communication interventions that have been implemented. We will identify examples of similar existing issues and develop strategies that inform and encourage collective attitude and behavioral change. The course will incorporate Swahili language learning component. At the end of the course, students will design a project of their choice. Students from social sciences and interdisciplinary arts including theatre, drawing, design, animation, creative writing, etc are welcome. This course satisfies Division I distribution requirements. EXP, PRS, PRJ, MCP.

MW 01:00PM-02:20PM FPH 103

SS-0247-1

Economic Development

Omar Dahi

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

TTH 10:30AM-11:50AM FPH 103

SS-0253-1

Constructing Cultures, Races, Subjects: Critical Race Theory

Falguni Sheth

How do we know who is a terrorist? A good Muslim? A bad Arab? a criminal? A (bad) immigrant v. a cosmopolitan citizen? Do persons make decisions about their identities or are they 'produced' in ways beyond their control? Can one's racial, ethnic, gendered self-recognition be publicized in ways that s/he likes, or will that identity necessarily be misrecognized and reappropriated? In this course, we will look at a range of writings on how groups, cultures, and identities are created within political and legal contests. Readings may include legal statutes, case studies, ethnic histories, and texts by Foucault, Butler, W. Brown, N.T Saito, D. Carbado, K. Johnson, K. Crenshaw, C. Taylor, N. Fraser, Alcoff, Ortega, among others.

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

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SS-0258-1

Preserving the Past, Planning for the Future: Historic Preservation and Local History

James Wald

It is fashionable today to speak of "sustainability," but how do we understand the term in its broadest sense? Historic preservation plays a key role in researching our history, building civic identity, and creating sustainable communities. Once associated primarily with saving the elegant buildings of the elite, historic preservation today involves vernacular as well as distinguished architecture, landscapes as well as the built environment, and the stories of all social groups. Preservation and adaptive reuse of old buildings play a key role in both economic and environmental policy. Students will study general preservation theory and practice and in particular conduct research on Amherst's history and historic resources. Students will visit local historic sites, document collections, and museums. Project may include contributions to the Jones Library's new "Digital Amherst" initiative.

W 02:30PM-05:20PM

FPH 102

SS-0261-1

Making Space: The Role of Built Environments in Social Change

Myrna Breitbart

It is not then simply that space is socially produced, but that social relations are spatially produced. Jane Rendell, *Art and Architecture: A Place Between* (2006) Built environments are shaped by social relationships and priorities. At times, they are also designed with the explicit intention of challenging those priorities and producing new social relations. This course examines a number of historical and contemporary case studies of urban place-making that use design to disrupt prevailing social patterns, experiment with alternative ways of living and working, and help generate new spatial and social imaginaries. It also examines theories and practices that incorporate participatory design and planning as part of a social change agenda (e.g. the theories and practices of anarchist decentralism in Spain between 1936-39; early utopian socialist communities set up in the U.S.; original conceptions of public housing as social housing; and urban visions of Material Feminists and Garden City planners in the late 19th and early 20th centuries). More recent examples focus on (insurgent) community planning, sustainable urban cultural development, the redefinition of public space through daily practice, and the generation of autonomous urban spaces and networks. The course is geared to Division 2 and 3 students, and will be organized as a seminar where everyone assumes responsibility for sharing ideas and leading discussions. A major research project is also expected.

MW 01:00PM-02:20PM

FPH 108

SS-0264-1

Testimonio: Chicana & Latina Epistemologies & Pedagogies

Judith Carmona

This course is about the testimonios and autobiographical writings by Latinas in the United States ?Chicanas, Puertorriqueas, Cubanas, Mexicanas, Dominicanas, and Latinas of other nationalities and mixed cultural heritages. Life stories are told through many forms: "testimonios" memoirs, autobiographies and autobiographical fiction, oral histories and short stories, poetry and poetic prose pieces, essays, and audio-stories. Latina and Chicana writings have revolutionized feminist theory. The concepts of the ?borderlands,? of simultaneous oppressions, of ?new mestiza? identities and Latina feminisms grew out of Latina writers reflecting on their experiences as women of color in the U.S. Latinas have changed the way we think about women?s identities and struggles. Women are not all the same, and the worlds we are born into make our experiences radically different. Through these differences, we create new knowledge[s], we draw from our ways of knowing and enact and create Latina pedagogies. Note: This class includes a Spanish language component. Students will have the opportunity to interact with the Spanish language in many forms, but will not be required to know Spanish as a prerequisite for taking the class.

TTH 10:30AM-11:50AM

FPH 102

SS-0266-1

DR

Anthropology of the Political

Vishnupad

Invoking George Bataille, we will axiomatically take the political as a concretion of relation of forces, and consider its modern forms in this light using theoretical and ethnographic literature. In the process then we will consider the political in its modern and late modern variants: the regimes of governmentality, their lines of flight, states of exception and the figure of ?outside?, ethical and epistemological philosophies of difference and the possibilities of universalism. We will read Schmitt, Bataille, Lacan, Foucault, Agamben alongside Partha Chatterjee, Mbembe, Comaroffs and Talal Asad to

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figure if certain universalist political forms can be discerned as being radically foundational to global sociality the late modern-capitalist times. This course satisfies Division I distribution. PRJ,PRS,REA,WRI

WF 10:30AM-11:50AM

FPH 102

SS-0269-1

From Cheap Labor to Terror Suspect: South Asian Migration and U.S. Racial Formation

Sujani Reddy

From Cheap Labor to Terror Suspect: South Asian Migration and U.S. Racial Formation This course focuses on the political, economic, ideological, social and cultural dimensions of South Asian migration to the United States as a case study for investigating processes of U.S. racial formation. In particular, we will unpack the "exceptionality" of elite migration from South Asia (the "model minority") and the post-9/11 category of South Asian/Arab/Muslim within the larger context of South Asian diaspora (hi)stories. We will begin, roughly, with Indian labor migration with the system of British colonial indenture, proceeds through the "free" labor migration of workers in the colonial and post-colonial period, and conclude with the place of South Asia and South Asians in the US-led war on terror. Our approach will be interdisciplinary, working with social theory and history as well as literature, film, and music. Our primary analytic lens will be critical race theory, broadly construed to interrogate the interrelationships between hierarchies of race, gender, class, sexuality, nation and religion.

MW 04:00PM-05:20PM

FPH 108

SS-0272-1

PR

The War on Terror: Exception or Business as Usual?

Falguni Sheth

The events following September 11, 2001 shocked many people as much as did the events of the actual day. For suspected terrorists, the following is now normal: off-shore, extra-legal prisons, the elimination of evidence to hold suspected terrorists; the deprivation of rights; special administrative measures designed to limit one's ability to talk, worship, or visit family while being detained; immigration restrictions; anti-terrorist, surveillance, and communication laws; material support statutes. Most men of "Arab" or "Muslim" background must register their presence in the U.S. Government. Is this framework an unprecedented response to a dangerous new world? Or can we find this framework in other moments in history? In this course, we will examine a number of Post 9-11 laws, cases, and policies, and read an extensive range of historical, political, and theoretical materials that span the last 300 years. Students will do intensive independent research, reading and writing, and presentations. Prerequisite: Only open to 3rd semester students and higher. Must have had at least one philosophy or political theory course.

TTH 09:00AM-10:20AM

FPH 101

SS-0274-1

Cuba: The Revolution and its Discontents

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 post-1989 period? Can we extricate Cuba from the Cold War frameworks that have dominated US academic (and US political) approaches to the island, at least until recently, moving from "Cubanology" to "Cuban Studies," reinserting Cuba into academic arrangements made in her absence? How then do we locate Cuba analytically? as part of the Caribbean [with its history of plantation economies and slavery]? Latin America [conquered by the Spanish, and strongly influenced by the Cuban Revolution]? In relation to the US [with its "ties of singular intimacy"]? To other socialist or "post-socialist" countries? As a significant part of the African diaspora? As part of worldwide neoliberal restructuring of economies, cultures, politics? This course will challenge the view of Cuban "exceptionalism," the view of Cuba as unique, unrelated politically, culturally, economically, or historically to the forces and imaginaries that have shaped other parts of the world. We will ask how race, gender, and sexuality have figured in defining the Cuban nation. Finally we will analyze the development of exilic culture and ideology in Miami, "Cuba's second largest city."

TTH 10:30AM-11:50AM

FPH 108

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(9-4-10)

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SS-0275-1 **IP**

Psychosis, Art, Poetry: A Poetics of the Human

Annie Rogers

In this course we will explore psychosis as a structure of human experience that gives voice to the inaudible and vision to the imperceptible. We will study psychosis and its gifts to humanity through the artistic work of those who have experienced psychosis and left a trace of that experience in visual works, poetry, and lyric prose. We will focus on the life work of the "outsider artist" and writer, Henry Darger, making a collective exhibit of our responses, "After Darger." Each student will also choose to explore one or more works from the artists of the Prinzhorn collection, as well as a poet of the student's choice. Using Jacques Lacan's understanding of psychosis, and its elaboration in relation to the human by Willy Apollon, Daniel Bergeron, and Lucie Cantin of the Freudian School of Quebec, each student will create a poetics as a response to psychotic art. Students will be responsible for writing revisions of a poetics in process during the semester. This course is intended for division II students, but division III students may arrange to take the course at an advanced level.

F 09:00AM-11:50AM

FPH 105

SS-0279-1

US. Foreign Policy, Human Rights and Democracy

Jon Western

Is the United States committed to promoting democracy and human rights abroad or just advancing its own strategic and domestic corporate interests? What influence does the United States have on the development of democracy around the world and the emergence of-and compliance with-international human rights conventions, protocols and laws? This seminar begins with an historical overview of American democracy and human rights rhetoric and policies and seeks to uncover the range of political, economic, cultural and geostrategic motivations underlying U.S. behavior. We will then examine American foreign policy responses to a broad range of contemporary human rights and democracy issues with special attention given to analyzing and comparing the post-Cold War state-building efforts in the Balkans, Iraq, and Afghanistan. Previous course work relating to international relations, American politics or foreign policy, or political theory required.

M 01:00PM-03:50PM

CSC 121

SS-0280-1

Postmodernity and Politics

Margaret Cerullo

This introductory political theory course will address current political thinkers who have sought to take account of the social movements of the last fifty years in the US to theorize politics today. These thinkers are sometimes called postmodern insofar as they insist that a materialist politics of redistribution cannot be separated from a "cultural" politics of recognition. Empowering culture and the production of counter-realities to the dominant orders as sites and grounds of resistance are hallmarks of postmodernism; as is the view that truth is a product, not a ground, of political struggle. The goal of this course is to trace the genealogies of these ideas as they have come to challenge radical politics, while maintaining full affinities with an anti-capitalist project. We will begin with a brief introduction to classical liberal theory (Locke and his critics); and Marxism; then read Harvey and Jameson, the Marxists most closely identified with exploring the contributions of postmodernism; Baudrillard; and consider the lineage Nietzsche, Foucault, Butler Depending on time, and class interest, we will also read Benjamin or Deleuze. In this way we will look at major ideas of unorthodox Marxist/postmodern thought, always alert to the ways these thinkers both suggest research strategies (ways of reading the social text) and political openings. REA, WRI.

TTH 02:00PM-03:20PM

FPH 107

SS-0286-1

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

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understand our ?selves,? our relationships, and what it means to be human, we will examine how these understandings support or challenge the political status quo. Prerequisite: prior psychology course.

TTH 12:30PM-01:50PM

FPH ELH

SS/CS-0298-1 **PR**

Development Seminar

Rachel Conrad

What do we mean by human ?development?? In this advanced seminar we will critically examine ideas of human development in recent work in developmental psychology, critical developmental psychology, cultural psychology, and interdisciplinary Childhood Studies. An important component of students' work in this course will be to critically evaluate how the concept of ?development? informs their own academic studies, including areas not listed above such as education, educational psychology, and developmental neuroscience. This course is limited to Division II and Division III students, and is recommended for students whose work intersects with the Childhood, Youth, and Learning (CYL) program and/or the Culture, Brain, and Development (CBD) program. Prerequisite: At least one previous course in Psychology. Limited to 18 students

TH 12:30PM-03:20PM

FPH 106

SS-2IND-1

Independent Study - 200 Level

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

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

W 09:00AM-11:50AM

FPH 105

SS-0323/0123-1 **PR IP**

Poetry and the Playground

Rachel Conrad

In this course we will explore ideas about contemporary childhood in the U.S. through looking at evolving approaches to "poetry for children." In addition to reading in children's literature, we will read works in the history of childhood, folklore, education, and sociology that explore children's culture, poetry for young people, and approaches to writing poetry with young people. Students who enroll at the 300-level will engage with young people in reading and writing poetry in community-based learning outside of class time. Prerequisite: Students enrolling at the 300-level are required to have background in creative writing and childhood studies (e.g., SS 289 Poetry and Childhood). Enrollment at the 300 level is by instructor permission. REA, WRI, PRS, PRJ, MCP

TTH 10:30AM-11:50AM

FPH 101

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

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

Kristen Luschen

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 readings by selecting 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

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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.

W 09:00AM-11:50AM

FPH 104

SS-3IND-1

Independent Study - 300 Level

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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CO-CURRICULAR COURSES (CCR)

Co-curricular courses offer opportunities for skills development, innovation, personal growth, and experience-based learning outside of the regular curriculum of the college. These courses meet on the same schedule as academic courses, and require registration following the same procedures and deadlines. Co-curricular courses do not normally satisfy distributional or Divisional requirements unless they are cross-listed with a School's curriculum. They may form a part of a Division II concentration, and are otherwise very important extra resources that supplement the core curriculum.

LEMELSON PROGRAM (LM)

LM-0186-1 **CCR**

Bicycle Frame Design and Fabrication

Glenn Armitage

This co-curricular course will engage students in the process of designing and fabricating a custom bicycle frame. Students will learn about the array of anatomical and performance factors that designers must consider; use a frame design CAD program to analyze their design and create 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 a significant amount of time in the shop outside of class. There is a \$75 lab fee.

F 09:30AM-12:00PM

LCD 114

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 striking as an effective means of counterattack to be used only if necessary. Students will learn basic methods of blocking, punching, kicking, and combinations; basic sparring; and basic kata, prearranged sequences of techniques simulating defense against multiple opponents. 5-College students will be graded pass/fail.

MW 08:30PM-10:00PM

RCC 21

OPRA-0102-1 **CCR PR**

Intermediate Shotokan Karate

Marion Taylor

In this course, the material learned in OPRA 0101 will be extended to include more combinations of techniques; greater freedom in sparring; and more complicated kata. This course may be repeated. 5-College students will be graded pass/fail.

TTH 07:00PM-08:30PM

RCC 21

OPRA-0106-1 **CCR**

Introduction to Yoga

Meredyth Klotz

Practice the foundations of Hatha yoga; pranayama-breath, core strength, asana-posture, flow-discovering, a joy and freedom of breath and movement in linking postures, as well as deep relaxation, meditation and the healing journey of balancing body, mind, and spirit. Open to all levels of practice. 5-College students will be graded pass/fail.

F 10:30AM-12:00PM

RCC 21

OPRA-0107-1 **CCR PR**

Flowing Continuing Yoga

Meredyth Klotz

Practice the foundations of Hatha yoga; pranayama, core strength, asana, rejuvenation and meditation. We will explore depth and variety of poses including arm balances, handstands, inversions, backbends and yoganidra-deep aware relaxation in service of balancing strength and flexibility, body, mind, and spirit. This class is for students who have completed a beginning course in yoga. 5-College students will be graded pass/fail.

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F 09:00AM-10:30AM

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 since one is trained to blend and evade rather than confront. Beginners will practice ukemi (falling), body movement, conditioning, and several basic techniques. 5-College students will be graded pass/fail.

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 the archer as a mirror, reflecting the status of his mind and spirit. 5-College students will be graded pass/fail.

MW 03:30PM-05:00PM

RCC 21

OPRA-0116-1 **CCR PR**

Intermediate Kyudo

Marion Taylor

This course will widen the student's understanding of the basic form of Kyudo. Students will also work on shooting at a more distant target than that normally used in the beginner class. Students will expand the study of the formal seven co-ordinations into the more extended forms of Hitote and demonstrations of synchronized shooting by groups of individuals. Prerequisite: OPRA 115. 5-College students will be graded pass/fail.

TTH 05:15PM-06:45PM

RCC 21

OPRA-0117-1 **CCR IP**

Iaido: The Art of the Japanese Sword

Marion Taylor

This course will present the forms of Muso Shinden Ryu Iaido, a traditional style of drawing and sheathing the Japanese katana. Each form includes at least the four parts: 1.Nukitsuke, drawing; 2.Kiritsuke, killing cut; 3. Chiburi, cleansing the blade; and 4. Noto, returning the sword to the scabbard. Each kata represents the response to a particular scenario of opponents and their actions by a swordsman. These kata are solo in nature and will not involve paired exercises though we will also study the use of the bokken or wooden sword in two person situations. Equipment and uniforms will be provided for those registered. Instructor permission required. 5-College students will be graded pass/fail.

TTH 02:30PM-04:00PM

RCC GYM

OPRA-0118-1 **CCR**

Rape Aggression Defense: Basic Physical Defense

Troy Hill, Amanda Surgen

The Rape Aggression Defense system is a program of realistic self-defense tactics and techniques. The system is a comprehensive course for women that begins with awareness, prevention, risk reduction, and avoidance, while progressing on to the basics of hands-on defense training. It is dedicated to teaching women defensive concepts and techniques against various types of assault, by utilizing easy, effective and proven self-defense/martial arts tactics. The RAD system of realistic defense provides women with the knowledge to make an educated decision about resistance. Safety and survival in today's world require a definite course in action. Women will learn effective options for taking an active role in their own self-defense and psychological well being. All physical abilities are welcome and no previous experience is necessary but consistent attendance or making up classes is necessary. Class will meet on Friday, September 10, 17, 24, and October 1 at 1-4 PM. 5-College students will be graded pass/fail.

F 01:00PM-04:00PM

RCC 21

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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. 5-College students will be graded pass/fail.

M 06:30PM-08:30PM RCC 21

OPRA-0123-1 **CCR PR**

Beginning Whitewater Kayaking, Section 1

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. 5-College students will be graded pass/fail.

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

OPRA-0124-1 **CCR PR**

Beginning Whitewater Kayaking, Section 2

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. Class will meet Fridays on the River from 12:30pm - 6:00pm until mid-November, then on Wednesday in the pool from 2:45pm - 4:00pm to the end of the term. 5-College students will be graded pass/fail.

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

OPRA-0126-1 **CCR PR**

Beyond Beginning Whitewater Kayaking

Glenna Alderson

This course is for students who have had previous whitewater experience. Students will learn to improve advanced whitewater techniques on class 2/3 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. 5-College students will be graded pass/fail.

T 12:30PM-06:00PM RCC RIVER

OPRA-0132-1 **CCR**

Outdoor Adventure Sampler

Karen Warren

This course is an opportunity to experience the many activities that make up outdoor adventure. 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, climbing, hiking, ropes course, and group initiatives. Class meets on Fridays from September 10 - November 19. 5-College students will be graded pass/fail.

F 12:30PM-05:00PM RCC FOYER

OPRA-0141-1 **CCR**

Beginning Swimming

Glenna Alderson

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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. 5-College students will be graded pass/fail.

TH 03:00PM-04:00PM RCC POOL

OPRA-0151-1 **CCR**
Top Rope Climbing, Section 1
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. 5-College students will be graded pass/fail.

T 12:30PM-06:00PM RCC GYM

OPRA-0152-1 **CCR**
Top Rope Climbing, Section 2
Guy deBrun

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. 5-College students will be graded pass/fail.

F 12:30PM-06:00PM RCC GYM

OPRA-0155-1 **CCR PR**
Introduction 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 protection 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 Traditional Lead Climbing class. 5-College students will be graded pass/fail.

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

OPRA-0160-1 **CCR**
Mountain Biking
Guy deBrun

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 the rest 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. 5-College students will be graded pass/fail.

W 03:30PM-05:00PM RCC FOYER

OPRA-0164-1 **CCR**
Beginning Spinning
Amanda Surgen

Spinning is a group cycling class that guides participants through workout phases using music, warm-up, steady up-tempo cadences, sprints, climbs, and cool downs. You control resistance on your bike to make the pedaling as easy or difficult as you choose. Constant Adjustment is normal. This group cycling class is designed for all fitness levels and involves various cycling drills that offer an exhilarating cardiovascular workout. The class also teaches you proper form and interval training. Staff and faculty are welcome! Bring workout clothes, towel, and water bottle. 5-College students will be graded pass/fail.

TTH 03:30PM-04:30PM RCC FOYER

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OPRA-0173-1 **CCR**

Strength and Conditioning

Troy Hill

This class will utilize various techniques to improve one's strength and conditioning without the use of weights. All experience levels are welcome. The class is especially good for those interested in improving strength for sports. Five college students will be graded pass/fail.

MWF 10:30AM-11:30AM

RCC GYM

OPRA-0174-1 **CCR**

Basic Weight Training

Troy Hill

This course will give students background knowledge and 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. 5-College students will be graded pass/fail.

TTH 09:00AM-10:00AM

MSC WGHT RM

OPRA-0175-1 **CCR**

Speed and Agility Training

Troy Hill

The class will focus on improving foot, speed, agility, and explosiveness through drills and plyometrics. The class will meet Tuesday and Thursday from 2pm-3pm for 4 weeks. September 9 - 30. 5-College students will be graded pass/fail.

TTH 02:00PM-03:00PM

MSC WGHT RM

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. The course will also include conditioning using various workouts on the track. Students, staff and faculty who have never been involved in a fitness program are especially welcome. 5-College students will be graded pass/fail.

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. 5-College students will be graded pass/fail.

TTH 03:00PM-04:00PM

RCC 21

OPRA-0183-1 **CCR**

SOLO Wilderness First Responder

Guy deBrun

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. 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 Wilderness First Aid course, they are covered far more extensively, and there is much more hands-on practice. This is the accepted standard for outdoor professionals in the first aid field. 5-College students will be graded pass/fail. Students wishing to obtain SOLO certification will be subject to an additional fee, details at the first class.

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T 12:00PM-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. 5-College students will be graded pass/fail.

TH 01:00PM-02:00PM

MSC CTS/TRK

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. 5-College students will be graded pass/fail.

W 01:00PM-05:00PM

FPH MLH

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 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. 5-College students will be graded pass/fail.

TH 01:00PM-05:00PM

YURT LECTURE