

## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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

### COGNITIVE SCIENCE (CS)

CS-102T-1 **FY, DR**

New Distribution Area: **MBI**

#### **Media and Citizens**

James Miller

Classic democratic theory expects citizens to be informed about public issues and to participate in self-governing activities. Most people most of the time do neither, however, and some critics blame the media. In this course, we will explore people's present day use of the media for purposes related to politics and ask whether a new experience of citizenship is emerging, one that is more cultural than political. We will be especially interested in the blurring of news and entertainment and in emerging new media. Students will carry out small projects, help lead the discussion of readings, write a short essay and complete a final research presentation and paper. Cumulative Skills: IND, WRI; Learning Goals (pre-F11 entrants):PRJ, PRS, REA, WRI

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

CS-105T-1 **FY, DR**

New Distribution Area: **MBI**

#### **Developmental Psychopathology: Culture, Brain & , Development**

Jane Couperus

Until the last 10 years or so Autism, a disorder with known biological correlates, was almost unheard of, why is this disorder suddenly so prevalent? Is it something in our culture? our environment? our genetics? This course will examine developmental psychopathologies such as ADHD, Autism, Conduct Disorder, Tourettes, and others from multiple perspectives. We will examine the role of culture, experience, and brain development in the development of these disorders in children using psychological and neuroscientific perspectives. Students do not need to have any specific background but should be willing to read scientific articles and open to understanding not only the role of culture and society in development but the biological underpinnings as well. Students will be expected to read primary research, write several short papers, as well as complete a course long project that will be presented to the class. Cumulative Skills: WRI; Learning Goals (pre-F11 entrants):PRJ, EXP, EXP

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

CS-116T-1 **FY, DR**

New Distribution Area: **MBI**

#### **Effort, Motivation, Aptitude and Achievement**

Laura Wenk

Equity and excellence have historically been seen as competing goals in American education. We can no longer afford to see them as incompatible - too many young people in urban schools are failing and subgroups of students in the suburbs are graduating at appallingly different rates. But in order to transform schools, we must examine our underlying assumptions about who succeeds and why, and we must identify the structural features of schooling that help maintain these views. In this course, we explore beliefs about aptitude and effort, asking such questions as: What is aptitude? What is the relationship between aptitude and effort? Do they affect one another? How do we motivate learners to put in the effort necessary for success? What might schools that embrace equity and excellence look like? This course includes a group research project exploring ideas about aptitude, effort, and motivation here at Hampshire or in the public schools. Cumulative Skills: QUA, MCP, IND; Learning Goals (pre-F11 entrants):PRJ, EXP, REA

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

CS-144T-1 **FY, DR**

New Distribution Area: **MBI**

#### **Telling Our Stories: Development & Functions of , Autobiographical Memory**

Melissa Burch

Autobiographical memories for personal past experiences create our life stories. Our memories range from the mundane to the momentous. In this course we will explore the functions of autobiographical memory as well as its development. Why do we share stories of our pasts? How do we interpret past events to inform the development of our self-identity? How do social experiences contribute to the development of memory? What are the basic cognitive processes that contribute to our ability to remember and report the past? In addition to examining these questions, we will also explore the role of culture on the functions, socialization, and expression of autobiographical memories. Students will read primary literature, write a series of short papers, present summaries of articles, and complete a group research project related to the material for the course. Cumulative Skills: IND, WRI, QUA; Learning Goals (pre-F11 entrants):MCP, PRJ, PRS, REA, WRI, QUA

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

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CS-0101-1 **DR**

New Distribution Area: **MBI**

### **Food 101: Cuisine, Cognition, and Creativity**

Steven Weisler

This course introduces students to foundational ideas in cognitive science by exploring food and cooking in relation to cognition, development, and culture. Topics include: food preferences, development of taste, culinary invention and creativity, representation of taste, food and culture, and current trends in restaurant cooking (such as molecular cuisine). Students will be expected to prepare (and be invited to consume) certain dishes as part of assigned course work and to attend a required afternoon session in which cooking experiments and a screening of video tapes on food and creativity will take place. Cumulative Skills: IND, MCP; Learning Goals (pre-F11 entrants):EXP, MCP, PRJ, REA

MW 01:00PM-02:20PM

MER MHK

W 04:00PM-05:20PM

MER LIV. RM.

CS-0106-1 **DR**

New Distribution Area: **MBI**

### **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. Cumulative Skills: IND, QUA; Learning Goals (pre-F11 entrants):EXP, PRJ, QUA

MW 02:30PM-03:50PM

ASH 126

CS-0106-2 **DR**

New Distribution Area: **MBI**

### **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. Cumulative Skills: IND, QUA; Learning Goals (pre-F11 entrants):EXP, PRJ, QUA

MW 04:00PM-05:20PM

ASH 126

CS-0108-1 **DR**

New Distribution Area: **MBI**

### **Introduction to Philosophy**

Jonathan Westphal

An introduction to philosophy oriented towards the Mind, Brain and Information distribution area, concentrating on the skills necessary to evaluate philosophical claims about minds, brains and information. Topics will be chosen from the following: language, sentences, and logic; meaning, reference and thought; relativism and theories of truth; personal identity, the self and the brain; knowledge, belief and information; consciousness and the neural correlates of consciousness; dreaming and skepticism; meditation and the brain; materialism, concepts and the mind-body problem; freewill and neurological determinism. Cumulative Skills: IND, QUA, WRI; Learning Goals (pre-F11 entrants):PRJ, QUA, REA, WRI

TTH 02:00PM-03:20PM

ASH 221

CS-0109-1 **DR**

New Distribution Area: **MBI, PCSJ**

### **Cognition and Society**

Karen Danna

Why do we stomp on cockroaches yet marvel at butterflies? Why is it ok (at least in this country) to roast a deer, but not a dog, swallow a snail, but not a slug? What guidelines do thought communities" rely upon to decide when a person's class or race or age or gender or sexuality is - or is not - morally or legally relevant? Cognition & Society addresses these and other questions pertaining to the sociomental organization of social life. Drawing upon a number of major sociological, anthropological, and psychological traditions (sociology of knowledge, symbolic interactionism, symbolic anthropology, phenomenology, semiotics, cognitive anthropology, cognitive psychology), this course examines

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relations between the social and the mental within the specific contexts of perceiving, attending, remembering, reasoning, classifying, framing, time reckoning and assigning meaning. It is designed to prepare students to do theoretically informed empirical studies of the social dimensions of our thinking." Cumulative Skills: WRI; Learning Goals (pre-F11 entrants):REA, WRI

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

CS-0110-1 **DR**

New Distribution Area: **MBI**

### **An Introduction to Programming through Image Manipulation , and Creation**

Paul Dickson

This is an introductory programming course that will motivate programming through image manipulation and creation. Students will learn the basics of programming and then quickly move to manipulating images. New programming concepts will be introduced in order to further image manipulation and creation. Students will learn the concepts behind many of Photoshop's manipulation tools and will learn to implement them on their own. Students will also learn how to create images from scratch. By the end of the course, students will have learned how to program and how to write code that affects images. No previous programming experience is required. Cumulative Skills: IND, QUA; Learning Goals (pre-F11 entrants):PRJ, QUA

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

CS-0113-1 **DR**

New Distribution Area: **MBI**

### **The Music of Language**

Kathryn Pruitt

Human languages use variations in tone of voice and emphasis to organize speech and convey information. This course will introduce students to the critical study of language by looking at the form and function of pitch and rhythm in linguistic communication. The questions we will ask might include: Why isn't language spoken in a monotone? How are syllables grouped to create rhythmic alternation? What kinds of meanings can be conveyed with variations in pitch? Why is intonation difficult for computers to accurately generate and interpret? How is prosody in language similar to and different from melody and rhythm in music? How does a given language inform or constrain poetic traditions? Is it harder to sing rock and roll in French? To answer these questions we will consider a variety of perspectives drawn from linguistic theory, cognitive psychology, and data from actual languages. Cumulative Skills: WRI; Learning Goals (pre-F11 entrants):REA, WRI

MW 04:00PM-05:20PM ASH 111

CS-0117-1 **DR**

New Distribution Area: **MBI**

### **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 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. Cumulative Skills: IND, WRI; Learning Goals (pre-F11 entrants):PRJ, PRS, EXP, WRI

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

CS-0148-1 **DR**

New Distribution Area: **MBI**

### **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-

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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. Cumulative Skills: QUA, IND; Learning Goals (pre-F11 entrants):PRJ, EXP, QUA, WRI

MW 04:00PM-05:20PM FPH ELH  
F 01:00PM-02:20PM FPH 102

CS-0165-1 **DR**

New Distribution Area: **MBI**

### **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. Cumulative Skills: WRI, MCP; Learning Goals (pre-F11 entrants):REA, WRI

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

CS-0174-1 **DR**

New Distribution Area: **MBI**

### **Computer Animation I**

Christopher Bishop

This course will introduce students to the production of animated short films with the tools and techniques of three-dimensional (3D) computer graphics. Readings and lectures will cover the theoretical foundations of the field, and the homework assignments will provide hands-on, project-based experience with production. The topics covered will include modeling (the building of 3D objects), shading (assignment of surface reflectance properties), animation (moving the objects over time), and lighting (placing and setting the properties of virtual light sources). Due to the large amount of material being covered, additional workshops outside of class may be scheduled. Cumulative Skills: QUA, IND; Learning Goals (pre-F11 entrants):PRJ, EXP, PRS

TTH 12:30PM-01:50PM ASH 126

CS/HACU/NS-0180-1 **DR**

New Distribution Area:

**PBS, MBI**

### **Science in the Islamic World: From Almagest to the "Islamic" bomb"**

Salman Hameed

History of western science would be incomplete without the inclusion of Arab and Muslim contributions in the Middle-ages. In this course we will explore some of the reasons behind the outstanding growth of scientific reasoning in the Islamic world, including the motivation for translating Greek works and the role of religion in the early progress of science. While we are familiar with prominent Greek philosophers and scientific personalities of the post- Renaissance era, the lives of many Muslim scientists such as Al-Haytham (Alhazen), Ibn-Sina (Avicena), Ibn-Rushd (Averros) and their contributions remain largely unknown to many students. We will also explore the fascinating philosophical struggle between the rationalist and the traditionalist (orthodox) philosophers. The course will conclude with a look at the reasons for the later decline of scientific thinking in the Muslim world and the contemporary struggles to reconcile modern science with traditional religious systems. Cumulative Skills: WRI, MCP; Learning Goals (pre-F11 entrants):MCP, REA

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

CS-0183-1 **DR**

New Distribution Area: **MBI**

### **Language Acquisition**

Joanna Morris

This course will examine language learning from a cognitive perspective and consider the relative contributions of genetics and environment to the process of language acquisition. In the course we will examine how children learn words, how they learn to put words together to form sentences and how they learn to use language appropriately in social situations. We will look at children learning two or more languages simultaneously and at children who, in very rare cases, have been altogether deprived of language. We will look at language learning under conditions of significant environmental deprivation such as when children are born blind or deaf and also look at language learning in children with cognitive impairments such as those born with William's syndrome. Time permitting; we will discuss clinical conditions in

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which there is significant involvement of the language system such as autism, and childhood aphasia. The course will emphasize reading and discussion of primary literature. Cumulative Skills: WRI, QUA, MCP; Learning Goals (pre-F11 entrants): REA, WRI

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

CS-0191-1 **DR**

New Distribution Area: **MBI**

### **Sound in Nature**

Mark Feinstein

The natural world is a very noisy place filled with bird calls and human speech, the rumble of thunder and of elephants, the howling of wind and wolves, the singing of desert sands and whales. Sound is a favorite way for animals to communicate and regulate their lives in nature, and it provides a remarkably rich source of information about the world we live in. In this course, we will explore the new field of bioacoustics, from the joint perspectives of biology, physics and cognitive science, with the goal of understanding what sound is, how it is produced and perceived by biological organisms, how it conveys information and influences behavior. Students will be expected to engage in one major project--to collect data, to learn to record and analyze sound phenomena, and to read and write about how scientists explore relevant issues in the professional literature. Cumulative Skills: WRI, QUA; Learning Goals (pre-F11 entrants): REA, PRS, QUA, PRJ

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

CS-0201-1 **DR PR**

New Distribution Area: **MBI**

### **Research Experience in Artificial Intelligence**

Lee Spector

Students in this course will become members of research teams focusing on projects designated by the instructor. Projects will involve open research questions in artificial intelligence, artificial life, or computational models of cognitive systems. They will be oriented toward the production of publishable results and/or distributable software systems. Students will gain skills that will be useful for Division III project work and graduate-level research. Prerequisite: one programming course (in any language). Cumulative Skills: QUA, IND; Learning Goals (pre-F11 entrants): PRJ, PRS, QUA

M 09:00AM-11:50AM ASH 126

CS-0203-1 **PR**

### **Animation Workshop**

Christopher Perry

This workshop is intended for intermediate and advanced animation students who wish to pursue independent animation projects within a classroom environment. The weekly meetings will be structured around providing creative, critical, and technical support for the participants. All participants will be required to present their work to the group several times during the semester, and these reviews will be complemented with readings, screenings, and other assignments where appropriate. Students interested in the workshop must have a demonstrable level of mastery over their medium as well as course evaluations in prerequisite areas. Students will be allowed to work collaboratively as long as each student has a distinct role and responsibility on the proposed project. Prerequisite: an evaluation or passing grade from at least one animation course, or the equivalent. Cumulative Skills: IND

W 09:00AM-11:50AM ASH 126

CS-0212-1 **PR**

### **Developing theHub**

Jeffrey Butera

Students in this course will participate in the ongoing betahub project: a development and design effort focused on improving Hampshire's critical online tool, theHub. The term will begin with an introduction to betahub's Web.py/Javascript system architecture, code hierarchy, and existing revision control, testing, and release mechanisms. The class will then transform into a workshop where students will pursue assignments for theHub that are commensurate with their backgrounds and abilities. Interested students must have either a substantial background in computer science (two programming classes and/or demonstrable Python/Javascript/AJAX experience) or web design (a minimum of one college-level class and portfolio of HTML/CSS work) or both, and are strongly encouraged to contact the instructor before the first class to discuss their candidacy. Prerequisite: Programmers - 2 programming classes; Designers - 1 web design class and a portfolio of work. Cumulative Skills: QUA

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

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CS-0216-1 **DR**

New Distribution Area: **MBI**

### **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." Cumulative Skills: WRI; Learning Goals (pre-F11 entrants): REA, WRI

TTH 02:00PM-03:20PM ASH 112

CS-0220-1 **DR**

New Distribution Area: **MBI**

### **Introduction to the Philosophy of Language**

Steven Weisler

This course presents an overview of the philosophy of language in the Western analytic tradition from its inception in the late 18th century to its heyday in the latter half of the 20th century. Beginning with the paradigmatic work of the German philosopher Gottlob Frege we will consider a range of inquiries into the nature of meaning, reference, truth, naming, and the use of language. In addition our study of Frege, we will also explore the work of Russell, Strawson, Quine, Donnellan, Kripke, and Austin, among others. Cumulative Skills: WRI; Learning Goals (pre-F11 entrants): REA, WRI

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

CS-0224-1 **DR**

New Distribution Area: **MBI**

### **The Social Psychology of Fear and Bias**

Thomas Cain

Social psychology, broadly defined, is the scientific study of how people are affected by others. This course will examine how emotions in general, and fear specifically, affect our thoughts, perceptions, and behavior. Although the focus will be mainly from a social psychological perspective, multiple disciplines will be examined, such as political science, economics, and psychopathology, in order to get a complete picture of how fear impacts our lives. Students will be expected to write brief reaction papers to weekly readings, as well as complete a final paper and presentation on a topic of their choosing. Cumulative Skills: WRI; Learning Goals (pre-F11 entrants): REA, WRI, PRS

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

CS-0238-1 **DR**

New Distribution Area: **MBI**

### **Cognitive Development**

Melissa Burch

In this course we will discuss the processes by which children come to acquire, recall, and use knowledge. This course will focus on development from infancy to middle childhood. By reading primary literature, we will examine the emergence and refinement of children's ability to form concepts, recall the past, and extend knowledge to new situations. We will consider methodological challenges and approaches to studying children's abilities, including naturalistic observations, and controlled laboratory studies. We will review literature on findings and theories of development in each area and discuss how changes in children's representational abilities contribute to these abilities. Students will make class presentations based on research articles, write short papers in response to class topics, and develop a research proposal on a topic of interest discussed in the course. Cumulative Skills: WRI, QUA; Learning Goals (pre-F11 entrants): PRS, QUA, REA, WRI

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

CS-0239-1 **DR**

New Distribution Area: **MBI**

### **New Media: Innovation, Adoption, Future**

James Miller

Do new media change the world? Nearly every modern medium of communications has been heralded for its utopian potential, from the nineteenth century telegraph through tomorrow's 4G cell phones. This course will examine several case studies in the history of electrical and electronic communications to understand the complex process of introducing and adopting new media, including issues of technology forecasting, technology standards-setting, the role of the state in fostering media development and the invention of unpredicted media uses by media users. Students will write short, informal responses to readings and a mid-semester essay, and they will complete a final project and present it to the class. Cumulative Skills: WRI, IND; Learning Goals (pre-F11 entrants): PRJ, PRS, REA, WRI

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

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CS-0254-1 **DR PR**  
**Genetic Programming**

New Distribution Area: **MBI**

Lee Spector

Genetic programming is a computational technique that harnesses the mechanisms of natural evolution -- including genetic recombination, mutation, and natural selection -- to synthesize computer programs automatically from input/output specifications. It has been applied to a wide range of problems spanning several areas of science, engineering, and the arts. In this course students will explore several variations of the genetic programming technique and apply them to problems of their choosing. Prerequisite: one programming course (in any language). Cumulative Skills: QUA, IND; Learning Goals (pre-F11 entrants):PRJ, PRS, QUA

MW 01:00PM-02:20PM ASH 126

CS-0258-1 **DR PR**  
**Things That Go Bump in the Night: Neuropsychology, and Philosophy of Mind,**

New Distribution Area: **MBI**

Jonathan Westphal

Introduction to mysterious experimental topics in the philosophy of mind. Brain-bisection and split-brain syndrome" (two independent consciousnesses seem to inhabit the two separated brain hemispheres); "blindsight" (subjects see without visual sensations); "phantom limb phenomena" (pains are felt in an amputated and non-existent limb) after-image color (internal visual sensations with strong colour); "OOBEs" (out-of-body experiences, experimentally induced in recent experiments); the ambiguous figures, e.g. the "duck-rabbit" (without a change in stimulus, what is seen will assume a new aspect); "mental rotation" (experiments show subjects rotating mental images); and Libet's experiment on free will (the physiological activity leading to an action precedes the conscious decision to act by 300 milliseconds). The leading idea of the course to uncover and study the premises in our conception of mind that make each experimental result so baffling. Prerequisite: One course in philosophy or psychology required" Cumulative Skills: IND, MCP, QUA, WRI; Learning Goals (pre-F11 entrants):PRJ, QUA, REA, WRI

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

CS/IA/LM-0261-1

**Animals, Robots, and Applied Design**

Donna Cohn, Sarah Partan

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

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

CS-0278-1

**Sex on the Brain: Gender, Sex and Biology**

Jane Couperus

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

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

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CS-0356-1

New Distribution Area: **PCSJ**

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

Laura Wenk

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.

M 02:30PM-05:20PM

ASH 221

CS-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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CS-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.

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CS-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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### CRITICAL SOCIAL INQUIRY (CSI)

CSI-104T-1 **FY, DR**

New Distribution Area: **PCSJ**

#### **Music and Politics of Latin America**

Michelle Bigenho

What makes music political? When is music placed in a realm that supposedly exists outside of politics? In this course, students will explore these questions in relation to Latin American musical expressions in ritual contexts, dance venues, and popular culture. Through anthropological and ethnographic texts, recordings, and films, the class will discuss the significance of the pull between traditional" and "modern" in Latin American music, the possibilities of "invented traditions," the complexities of aesthetics within political projects, and the power stakes in these issues. Students will gain an understanding of the Latin American region, a familiarity with the kinds of questions posed by cultural anthropologists, and an introduction to frameworks for studying both dance and music in social and cultural terms." Cumulative Skills: IND, WRI; Learning Goals (pre-F11 entrants):WRI, MCP, REA, PRS, PRJ

WF 10:30AM-11:50AM

FPH 101

CSI-109T-1 **FY, DR**

New Distribution Area: **PCSJ**

#### **Asian America & WWII,**

Lili Kim

This course, through readings, discussions, and lectures, explores the lives and experiences of Asian Americans on the homefront during World War II. We will consider the social, economic, political, and cultural changes and continuities experienced by Asian Americans during the United States' war with Japan. We will also examine the consequences of the unprecedented internment of Japanese Americans, and their relevance for post 9-11 America. Cumulative Skills: MCP, WRI; Learning Goals (pre-F11 entrants):MCP, PRJ, REA, WRI

TTH 09:00AM-10:20AM

FPH 103

CSI-111T-1 **FY, DR**

New Distribution Area: **PCSJ**

#### **Introduction to Global Economic Institutions**

Omar Dahi

This course focuses on the three main institutions in the global economy: the World Bank, International Monetary Fund, and the World Trade Organization. We will trace their trajectory starting with the Bretton Woods conference in 1944 until today. Some questions we will consider: what were the original functions of these institutions and have they changed over time? What role do they play in the economies of both developed and developing countries? What is their relationship with other important economic groupings, such as the G-20? Are they still relevant in today's global economy and should they be reformed or replaced? Students will be expected to complete a semester long research project on a topic of their choice and present their findings to the class. Cumulative Skills: MCP, WRI; Learning Goals (pre-F11 entrants):MCP, PRJ, PRS, QUA, REA, WRI

TTH 09:00AM-10:20AM

FPH 105

CSI-118T-1 **FY, DR**

New Distribution Area: **CHL, MBI**

#### **Books, Technology, and History from Manuscript to, Cyberincunabula**

James Wald

Students and teachers spend most of their time reading and writing, but how often do we stop to think about what these acts entail, where they originated, how they have changed? Is the media revolution that we are experiencing one of degree or kind? Will the shift to electronic media mean not just the end of the book, but also the radical transformation of authorship and publishing, indeed, of the very ways that we read, research, and think? In order to situate ourselves in the present, we will turn to history, studying oral culture, the transition from manuscript to print in the Middle Ages, the rise of mass literacy in the modern era, and the rise of new media today. The comparison of past and present will enable students to understand their own situation, in the process introducing them to historical reasoning and research. Class includes occasional local field trips. Cumulative Skills: WRI, IND; Learning Goals (pre-F11 entrants):REA, WRI

WF 10:30AM-11:50AM

FPH 103

## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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

CSI-119T-1 **FY, DR**

New Distribution Area: **PCSJ**

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

Laurie Nisonoff

What happens to women when societies modernize" and industrialize their economies? Is capitalist economic development a step forward or a step backward for women in industrialized and developing countries? In this seminar we look at debates about how some trends in worldwide capitalist development affect women's status, roles and access to resources, and locate the debates in historical context. In the "global assembly line" debate we look at women's changing work roles. We ask whether women workers in textile and electronics factories gain valuable skills, power and resources through these jobs, or whether they are super-exploited by multinational corporations. In the population control debate, we ask whether population policies improve the health and living standards of women and their families or whether the main effect of these policies is to control women, reinforcing their subordinate positions in society. Other topics include the effects of economic change on family forms, the nature of women's work in the so-called "informal sector," and what's happening to women in the current worldwide economic crisis. We will use journal articles, short fiction, videos, and The Women Gender & Development Reader to explore these issues." Cumulative Skills: MCP, WRI; Learning Goals (pre-F11 entrants):PRJ, MCP, REA, WRI

TTH 09:00AM-10:20AM

FPH 106

CSI-125T-1 **FY, DR**

New Distribution Area: **PCSJ**

### **Science in the Courtroom**

Jennifer Hamilton

This course introduces students to legal studies through an investigation of how law and legal institutions encounter science. The course focuses primarily on law and science in the United States, but also uses a comparative international perspective in order to investigate how courts outside of the US encounter new scientific and technological developments. Topics include historical perspectives on law and science, the development of fingerprinting technologies, and the use of DNA in courts, the CSI-effect," the role of forensic science in human rights cases, and neuroethics." Cumulative Skills: WRI, MCP; Learning Goals (pre-F11 entrants):WRI, MCP

MW 10:30AM-11:50AM

FPH 105

CSI-157T-1 **FY, DR**

New Distribution Area: **CHL**

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

Jutta Sperling

Sarah Dunant's recent novel Sacred Hearts will be the point of departure for this course. It introduces themes such as mysticism and self-starvation, convent escapes and forced enclosure, as well as the harsh convent reform measures of the Council of Trent (1545-63) -- but also, on the positive side, the nuns' theatrical and musical performances. We will investigate those themes in greater depth with the help of historical methodologies and the critical analysis of primary sources. In addition, we will investigate topics such as "contagious" demonic possessions among nuns; forms of sensual, embodied spirituality and their visual and literary expressions; and the racial politics surrounding the foundation of the first convent in colonial Cuzco in 1551. Finally, we will examine the long and complicated history of the emergence of the cults of major saints. The writing assignments will be a mix of historical analysis and creative writing. Cumulative Skills: WRI, IND; Learning Goals (pre-F11 entrants):EXP, PRJ, PRS, REA, WRI

TTH 09:00AM-10:20AM

FPH 104

CSI-0107-1 **DR**

New Distribution Area: **PCSJ**

### **Oil Spill Economics & Politics**

Helen Scharber

Though it has all but disappeared from the media, the 2010 oil spill in the Gulf of Mexico has been called the greatest environmental catastrophe in U.S. history. In this course, we will conduct an in-depth case study of the spill, both to better understand its ongoing consequences and to engage with the broader economic and political questions it brings up. In our study of the spill's human and environmental consequences, we will wrestle with persistent economic questions about how to assign value to environmental and social damages, especially when the damages come from a high-impact but low-probability event, like an oil spill or rapid climate change. Because political issues are inextricable from economic ones in practice, we will also examine how decisions about land use and environmental regulations influenced the spill and how responses were influenced by the relative power of various groups--BP, affected citizens, the government and the media. Finally, we will ask what we can do in the short and longer terms to promote a world with fewer environmental

## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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disasters and more economic and environmental justice. Cumulative Skills: QUA, WRI; Learning Goals (pre-F11 entrants):QUA, PRS, REA, WRI

MW 09:00AM-10:20AM

FPH 101

CSI-0108-1 **DR**

New Distribution Area: **PCSJ**

### **Genocide and Crimes Against Humanity**

Flavio Risech-Ozeguera

War crimes, torture and genocides demonstrate all too frequently that "never again" remains an elusive ideal. What role does the international system of human rights and humanitarian law play in deterring abuses of power? We examine the debates over the definition, adjudication and punishment of such acts, and study several cases 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 reconciliation after the fact, often called transitional justice. The Nuremberg trial legacy, the truth commission in South Africa, the Pinochet case, the Yugoslavia war crimes trials, the genocide in Rwanda, and the new ICC will provide primary material for critical discussion. The course constitutes an introduction to legal modes of analysis and to international human rights discourse. The course will serve as academic preparation for SS182 International Human Rights Tribunals, a field course at the juridical institutions based in The Hague and Strasbourg in January Term. Cumulative Skills: WRI; Learning Goals (pre-F11 entrants):PRJ, PRS, REA, WRI

TTH 02:00PM-03:20PM

FPH 101

CSI-0117-1 **DR**

New Distribution Area: **CHL, PCSJ**

### **Freedom Dreams: Introduction to African American Studies**

Christopher Tinson

The interdisciplinary study of African descendants has transformed United States history, expanding global history in the process. Sometimes known as Black Studies, Africana Studies or African diasporic studies, it has also been influential in shaping the role of African Americans in the academy and beyond. How has race, gender and sexuality, class, and capitalism impacted the evolution of African American Studies? And, what does African American Studies tell us about the current state of the world? These questions invite engagement with African American philosophies, identities and experiences. This course engages these questions through the lens of what historian Robin D.G. Kelley calls Freedom Dreams. Drawing on the knowledge and expertise of scholars from Hampshire's five schools, this course will utilize history, literature, music, visual art and other modes in its exploration. This course will introduce students interested in the serious pursuit of African diasporic studies to some of the important and diverse concepts, ideas, struggles and debates that comprise African American Studies. Cumulative Skills: IND, MCP, WRI; Learning Goals (pre-F11 entrants):MCP, PRS, REA, WRI

WF 01:00PM-02:20PM

FPH 101

CSI-0121-1 **DR**

New Distribution Area: **CHL, PCSJ**

### **Biography and Social Movements**

Amy Jordan

This course is designed to help students think critically about how historical narratives are constructed. Biographies provide a compelling way to examine historical questions, debates and ways of attaching meaning to broader historical developments. In African American Studies, biographies offer a critical entry-point into constructing narratives that reflect the range and complexity of African American lived experiences. This course will focus on the ways in which biographies enrich our understanding of migrations, radical organizing, and the building of intellectual and political cultures while also gaining a glimpse into the everyday texture of life in African American communities. Some figures, such as Paul Robeson and W.E.B. Dubois, achieved international prominence as activists and intellectuals during their lifetime. Others, such as Pauline Hopkins and Hubert Harrison, accomplished a great deal as activist scholars but faded from our historical memory with time. Another author, Richelene Mitchell, whose moving dairy offers an insightful critique of the politics of poverty from the Nixon era, never dreamed her words would become part of the historical record. We will pay particular attention to sources, by thinking about what kinds of materials historians explore to construct a person's life. Letters, newspapers articles, diaries and oral interviews will provide opportunities to raise questions and to develop interpretations of the evidence---to think like an historian. Cumulative Skills: MCP, WRI; Learning Goals (pre-F11 entrants):MCP, PRS, WRI

TTH 02:00PM-03:20PM

FPH 102

## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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

CSI-0135-1 **DR**

New Distribution Area: **PCSJ**

### **The Culture(s) of United States' Foreign Policy**

Carol Bengelsdorf

This course will provide a context for analyzing "The War on Terror." It will focus upon post-World War II US foreign policy and the cultural context in which it has been conceptualized and formulated. We will begin with a brief examination of the roots of this conceptualization, using as our text William Appleman Williams' classic study, *Empire as a Way of Life*. Here, we will explore the idea that has always been categorically rejected by mainstream US historiography: that empire lies at the very foundation of the U.S. and remains at the core of how it acts in the world. We will then proceed to look at a series of U.S. interventions in the Third World during the period that Henry Luce defined as "The American Century," concentrating on the decades long U.S. intervention in Vietnam, and examining the Gulf War of 1991. We will conclude by considering the implications of what we have been studying for understanding the "U.S. war on terror" and in specific, Bush II's current wars in Afghanistan and Iraq." Cumulative Skills: IND, MCP, WRI; Learning Goals (pre-F11 entrants):MCP, PRJ, REA, WRI

TTH 02:00PM-03:20PM

FPH 107

CSI-0139-1 **DR**

New Distribution Area: **PCSJ**

### **Camelot and Crisis: 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 quite artful in its presentation. We will explore the social and political particulars under question - and also look to the writing as models for our own prose. We will devote considerable time to the development of effective writing strategies. Readings will include the work of Iqbal Ahmad, James Baldwin, Toni Cade Bambara, Rachel Carson, Truman Capote, Joan Didion, Betty Friedan, Michael Harrington, Joseph Heller, Jules Henry, Harper Lee, C. Wright Mills, and William Appleman Williams. Cumulative Skills: WRI; Learning Goals (pre-F11 entrants):REA, WRI

TTH 12:30PM-01:50PM

FPH 101

CSI-0140-1 **DR**

New Distribution Area: **PCSJ**

### **The Partition of India: Messy Narratives and Unsettled, Histories**

Uditi Sen

Independence from colonial rule took the form of partition in South Asia, with British India being divided into Hindu majority India and Muslim majority Pakistan in 1947. Accompanied by genocidal ethnic violence and leading to the displacement of over 15 million people, partition has also cast a long-shadow over the economy, polity and socio-cultural life of post-colonial India and Pakistan. This course is designed as an exploration of the many meanings of this watershed in South Asian history. This course will be divided into three parts: Politics of Partition, A Plebian Partition and Partition and Popular Culture. This course requires no prior knowledge of South Asian history and/or culture and is designed to introduce students to both the region and the feel of historical analysis using the broadest range of sources (archival, oral and popular culture).

MW 02:30PM-03:50PM

FPH ELH

CSI-0141-1 **DR**

New Distribution Area: **PCSJ**

### **Contemporary Controversies in African Studies**

Susan Thomson

This course is designed as a debate-style course to introduce controversies in African studies. Students will analyze contradictory positions from leading scholars. It is a nuts-and-bolts introduction to a variety of development issues, including slavery, colonialism, economic development, Chinese investment, agriculture, climate change, mineral resources, gender relations, HIV/AIDS, multi-party democracy, foreign aid, corrupt leadership and African-led peacekeeping initiatives. Each classroom meeting will review different arguments for and against a particular controversy, and then discuss together. This approach will encourage students to grapple with "Africa" in a way that challenges preconceived notions about "the dark continent" while developing critical thinking and writing skills. This practical, hands-on course is a companion to more theoretical SS-0165, *Introduction to African Politics*." Cumulative Skills: WRI, MCP; Learning Goals (pre-F11 entrants):MCP, PRS, REA, WRI

MW 02:30PM-03:50PM

FPH 102

## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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

CSI-0147-1 **DR**

New Distribution Area: **PCSJ**

### **Land Stories, Land Rights**

Susan Darlington

Humans have long identified with the land on which they live. Yet different people tell different stories of themselves, their histories, their relations with the land and the land itself. Whose stories are heard while others are silenced? How do told and untold stories affect access and rights to land or decisions about land use? This course will explore cases from around the world, examining debates surrounding U.S. national parks, conflicts involving religion, gender and land rights, environmental justice, and questions of indigenous rights versus economic development. Theories from anthropology, history, human rights and agrarian studies will inform our explorations of these controversies. Students will be critically examining multiple cultural perspectives on these issues. Each student will design, research, and write (with a draft) an analytical paper on a related topic, in addition to several shorter essays. Cumulative Skills: MCP, IND, WRI; Learning Goals (pre-F11 entrants):MCP, PRJ, REA, WRI

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

CSI-0152-1 **DR**

New Distribution Area: **PCSJ**

### **Social Movements and Social Change: Zapatismo & Latin, America's Third Left''''**

Margaret Cerullo

Today, newspapers speak of a decided tilt to the left in Latin America (Ecuador, Venezuela, Bolivia, for example, all have presidents who affirm socialism). This movement is accompanied, or propelled by, indigenous coalitions, that are challenging even governments firmly in the US orbit (Uribe's Columbia). This was not the case fifteen years ago, when, to everyone's astonishment, the Zapatistas rose in revolt in Chiapas. Surfacing the same day that NAFTA went into effect-January 1, 1994, they announced a different vision of Mexico's future. The actions and writings of the Zapatistas constitute an extraordinary case study in which many preoccupations converge: the economic, the political, indigenous rights, women's rights, civil society, cultural memory, and writing that is poetic and political. Focusing on the Zapatista revolt enables us to consider an example of local" resistance to "global" designs, the ongoing challenge to neoliberal economics and to limited conceptions of "democracy" that condemn populations to invisibility, their cultural memory to oblivion, and their needs and knowledge to subaltern status." Cumulative Skills: MCP, WRI; Learning Goals (pre-F11 entrants):MCP, REA, WRI

TTH 12:30PM-01:50PM FPH 105

CSI-0170-1 **DR**

New Distribution Area: **MBI**

### **Minding Culture: In the Case of Mental Illness**

M. Lourdes Mattei

This first year seminar will introduce the students to the major controversies in the study of mental illness. This seminar is the first course in a series of courses designed to explore the epistemological, theoretical, and practice implications of concepts of mental illness and culture. Questions to be debated include: what is mental illness? Who defines it? How have ideas about mental disorders changed over time (historically) and place (culturally)? How is mental illness related to ideas of the 'individual' and the 'mind'? How is mental illness 'embodied'? What is 'biological'? What is 'psychological'? In our views of the 'Other,' what can we know about our-selves? This course is less about finding out about other cultures, and more about discovering something" about our ideals and our prejudices. Particular emphasis will be placed on the experience of mental illness; depictions and narratives of mental illness such as those portrayed and/ or imagined in film, memoir, fiction, and other first-person accounts will be highlighted throughout the course." Cumulative Skills: MCP, WRI; Learning Goals (pre-F11 entrants):MCP, REA, WRI

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

CSI-0187-1 **DR**

New Distribution Area: **PCSJ**

### **China Rising: Reorienting the 21th Century**

Kay Johnson

After a brief overview of the Maoist era, this course will examine the rapid economic, political, and social changes that have swept China in the last three decades. We will examine major issues in China?s astonishingly rapid transformation from an agrarian to an industrial society (e.g. escalating inequalities, the emergence of a large migrant underclass, the crisis of rural social welfare and health care, the spread of AIDS, looming environmental crises, increasingly skewed sex ratios due to population policies) alongside the reduction of poverty, increasing freedoms, the rise of a middle class, and the emergence of consumerism as a cultural ideology. The treatment of ethnic minorities and the possibilities for a democratic transition will be considered and debated. At the end of the course we will consider the

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## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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impact of China's international rise as an economic power and energy consumer on US-China relations as China challenges US global dominance. Cumulative Skills: IND, MCP, WRI; Learning Goals (pre-F11 entrants):MCP, PRJ, PRS, REA, WRI

TTH 10:30AM-11:50AM

FPH 102

CSI-0202-1

### **Testimonio: Chicana & Latina Epistemologies & Pedagogies**

Judith Carmona

This course will explore the testimonios and autobiographical writings by Latinas in the United States--Chicanas, Puertorriquenas, Cubanas, Mexicanas, Dominicanas, Guatemaltecas, and Latinas of other nationalities and mixed cultural heritages. Students in the course will explore life stories through many forms: testimonios, memoirs, autobiographies, oral histories and short stories, poetry and poetic prose pieces, essays, and audio-stories. Through reflecting on their experiences as women of color in the U.S., Latina and Chicana writers have revolutionized feminist theory and the way we think about women's identities and struggles by introducing the concepts of the "borderlands," of simultaneous oppressions, of "new mestiza" identities. Through this course, we will explore the diversity and commonality of Latina experiences gathering and using testimonio as method." Cumulative Skills: MCP, WRI

MW 01:00PM-02:20PM

FPH 102

CSI-0203-1 **DR**

New Distribution Area: **PCSJ**

### **Seminar in Urban Education**

Andrew Hafner

In public discourse urban education conveys an imaginary of failure and struggle, instead of success and hope. This course examines the socioeconomic, political and cultural factors that shape educational policy, institutions and practice in urban schools. As a lens for critical examination of urban education, students will critically interrogate prevailing discourses surrounding urban schools and the pervasive deficit perspectives on low-income communities of color. The layered contexts of urban education will be mapped from macro-spaces of the historical and sociopolitical contexts of the city, to the micro-spaces of teacher-student interactions that serve to resist or reproduce societal inequities plaguing urban low-income communities. The course aims to touch the "teaching self" by bringing macro-level views to micro-level personal interactions, and encourage honest engagement with new perspectives for urban education, city schools and what it means to teach non-dominant students that are the hopeful faces of urban education. ; Learning Goals (pre-F11 entrants):MCP, REA, WRI

MW 01:00PM-02:20PM

ASH 112

CSI-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 research project, focusing on the "behind the scenes" stories of the methodological and ethical 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." Cumulative Skills: WRI

TTH 10:30AM-11:50AM

FPH 101

CSI-0206-1 **DR**

New Distribution Area: **PCSJ**

### **Comparative Occupation**

Sayres Rudy

This course will examine the political economy of occupation beyond Palestine: in Tibet, Kashmir, Western Sahara, Afghanistan, Iraq, and elsewhere historically and currently. Our objectives will be to study commonalities and discontinuities across imperial, military, and settler-colonial occupations on several registers, highlighting the ideologies, strategies, and resources of domination and resistance. Our agenda includes interrogating the putative uniqueness of occupation vis-à-vis conventional imperial or statist sovereign forms, and explores the hypothesis that current occupations exhibit the dominant modes of politics, rather than an outlier in the refinement of modern force. Readings and discussion

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in seminar format will emphasize comparative political philosophy, synthesizing reflections on the empirical-causal and conceptual-normative foundations of political action." Cumulative Skills: WRI; Learning Goals (pre-F11 entrants):EXP, MCP, PRJ, PRS, REA, WRI

M 09:00AM-11:50AM

FPH 103

CSI-0209-1

### **Long Title: The Rivals: US-China Geopolitics in the 21st, Century**

Michael Klare

This course will examine the impact of China's rise on international affairs generally and US-Chinese relations in particular. It will focus especially on issues of contention in US-Chinese relations: Taiwan, North Korea, Iran, energy competition, trade, the environment and so on. Students will be expected to select a particular problem for research in depth. Cumulative Skills: IND, WRI

MW 10:30AM-11:50AM

FPH 104

CSI-0210-1

### **Introduction to Economics**

Helen Scharber

This course will provide an introduction to economics from a 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 several theories that have been developed to explain, and in some cases justify, the operation of this system: neoclassical microeconomics, Keynesian macroeconomics, institutionalist and Marxian theories. In particular, we will study how different theories explain the determination of prices, wages, profits, aggregate output, and employment in the short run, as well as economic growth and income distribution in the long run. 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. Cumulative Skills: QUA, WRI

MW 01:00PM-02:20PM

FPH 103

CSI-0212-1

### **Gated Communities: Spaces and their Meanings**

Carlos Suarez-Carrasquillo

This course will provide an overview of the main issues related to the study of Gated Communities. The literature is interdisciplinary in nature, considering the political, economic, geographic, anthropologic, and linguistic ramifications and concerns. For this reason, class lectures, the readings and research, and our discussions will also mirror the complex and varied composition of this social experience. Gated communities were born out of the American experience in the late 19th century, evolving and acquiring a stronger presence at the end of the 20th century and to this day. This course will consider the origins, definitions and world expansion of gated communities. We will also discuss the broader implications of gated communities in the United States and the rest of the world by considering several case studies and the contexts of gated communities. The course is multilingual in nature. There will be readings and discussion in English, Spanish, or Portuguese, and we will examine gated communities in Brazil, Argentina, Puerto Rico, and other countries.

WF 01:00PM-02:20PM

CSC 121

CSI-0218-1

### **Bioethics in a Post-Genomic Age**

Jennifer Hamilton

Do you own your body and who has the right to profit from your genetic materials? Does testing for genetic diseases on embryos before implantation constitute eugenics? Should one company own a patent on a genetic test for breast cancer? These questions, among others, provide the basis for an exploration of the emergence and growth of bioethics in the context of genetic research. Using perspectives from legal studies, ethics, anthropology, and the social studies of science, this course takes as its starting point the investigation of the close relationships and continuing tensions that have developed between the fields of genetics and bioethics, especially during the past two decades. Cumulative Skills: MCP, WRI

MW 01:00PM-02:20PM

FPH 105

## FALL 2011 COURSE DESCRIPTIONS

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

CSI-0219-1

### **Hating the Jews More Than Necessary: Antisemitism**

James Wald

According to a famous and revealing anecdote, antisemitism means hating the Jews more than necessary. Among the most perplexing things about antisemitism is its persistence. It has flourished for over two millennia in a wide variety of settings, and, despite the rise of modern multiculturalism, seems to be on the rise again. It is no wonder that it has been called the longest hatred. Among the questions we will ask: How does it relate to other forms of prejudice? What are its origins? What forms does it take, and how do they change over time? What are its religious, psychological, or social roots? What were its effects? How did the Jews respond? The course moves from the cultural prejudices of the Classical world, through the anti-Judaic teachings of the Christian churches, to the rise of modern social, political, and racial antisemitism and their new contemporary manifestations, including the Middle East conflict. Cumulative Skills: MCP, WRI

MW 04:00PM-05:20PM FPH 106

CSI-0221-1 DR

New Distribution Area: PCSJ

### **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. Cumulative Skills: IND, MCP, WRI; Learning Goals (pre-F11 entrants):EXP, MCP, PRS, REA

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

CSI-0224-1 DR

New Distribution Area: PCSJ

### **The Battle Between Science & Religion in Sexual & Reproductive Health**

Marlene Fried

This course will explore contemporary debates over religion v. science in the areas of sexuality and reproduction. Questions asked will include: What is 'junk' science and is it in the eye of the beholder? How does one identify and counter pseudoscientific claims? Can science be distinguished from ideology? Issues to be investigated include: the FDA's refusal to approve over the counter distribution of emergency contraception; claims that abortion is linked to breast cancer and post-traumatic-stress disorder; the removal of information about condoms and HIV/AIDS prevention from the CDC website; the effectiveness of abstinence-only sexuality education; objections to stem cell research. We will look at these issues in the context of broader societal debates such as that over creationism v. intelligent design and challenges to claims about the objectivity of science. Finally, we will examine viewpoints which offer alternatives to the polarization. Requirements: participation in class discussion; completion of short essays based on the readings; a research paper or project. Cumulative Skills: IND, WRI; Learning Goals (pre-F11 entrants):PRS, REA, WRI

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

CSI-0226-1 DR

New Distribution Area: PCSJ

### **Hip Hop and Critical Literacy for Social Change**

Carlos McBride

In an age of standardized testing and zero tolerance in public schooling, African-American and Latino youth from marginalized communities are increasingly being failed by a nationally deteriorating public school system. Through readings, videos and discussion, this class will investigate the discourse of Hip Hop culture as a platform to critique social, educational, and economic policy with an emphasis on social change and social responsibility. Through this course, we will assess the impact of Hip Hop's transformations from a sociological perspective and investigate how it seeks to address the need for radical change in urban community development. Lastly, this course will examine examples of current local and national grassroots initiatives rooted in Hip Hop culture that are designed to empower urban youth. Cumulative Skills: WRI; Learning Goals (pre-F11 entrants):WRI

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

CSI-0228-1

### **Organizing in the Whirlwind: Twentieth Century Social, Movements**

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

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(9-1-11)

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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, the post-WWII radical union movement in Detroit, and the local 1199 hospital workers union movement in New York. 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. Cumulative Skills: MCP, WRI

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

CSI-0229-1 DR

New Distribution Area: PCSJ

### **Black Radicalism in the U.S. and Beyond, 1060s and 70s**

Christopher Tinson

Students in this course will engage in the study of the transition from Civil Rights liberalism to Black Power radicalism in the 1960s and 1970s. We will explore the history, ideas, voices and strategies African Americans employed in the struggle to secure rights and demand respect in the United States. While this course is centered on the struggles waged by Black people in the U.S., students will also grapple with the international events that influenced the radical politics of the period. Utilizing an array of primary documents from the period, this course will deepen students understanding of the Black Power vision of social justice and gauge its impact on the present day from the emergence of Black Studies departments to Hip-Hop culture. Cumulative Skills: MCP, IND, WRI; Learning Goals (pre-F11 entrants): PRS, MCP, WRI

TTH 12:30PM-01:50PM FPH 106

CSI-0230-1 DR

New Distribution Area: CHL

### **Women, Gender, Law, and Sex in the Wider Mediterranean, (1300-1800)**

Jutta Sperling

This course invites students to assume a comparative perspective when analyzing the history of women's properties, marriage, divorce, child rearing, and sexuality in both 'eastern' and 'western' parts of the Mediterranean. Most of our case studies are located in Renaissance Italy, early modern France, Byzantium, the Ottoman Empire, and Mamluk Egypt. Rather than determining whether women had more or less agency, freedom, property rights etc. in either 'western' Europe or the Islamic 'east,' we will stress the need to integrate the respective bodies of historical scholarship, separate the issue of religious denomination from family history, and foreground the question of commensurability. Among the topics we will examine are court cases involving women, sexuality, and marriage in early modern France and Anatolia; the question of gift exchange at marriage and divorce in Renaissance Italy and Mamluk Cairo; male and female same-sex desire in Renaissance Italy, the Ottoman Empire, and Safavid Iran. Cumulative Skills: MCP, IND, WRI; Learning Goals (pre-F11 entrants): MCP, PRJ, PRS, REA, WRI

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

CSI-0233-1

### **Back to the Future: History as Prophecy**

Joseph Ellis

During the first half of this course we will look at several attempts to forecast the future, or at least to offer visionary prophecies based on a projection of then current trends and patterns. Some of these predictions, like bad weather forecasts, turned out to be dead wrong, others eerily prescient. We will want to ask why some prophets of the past proved reliable, other misguided, and still others a little bit of both. We will then carry those prospective insights into the second half of the course, where our focus will be on current public policy debates to include race and ethnicity in American society, America's role as a world power, America's economic future after the Great Recession, and the implications of global warming. Based on what we learned about reliable projections in the past, our goal will be to attempt our own projections into our own future, an interesting if daunting task. Cumulative Skills: MCP, WRI

M 01:00PM-03:50PM FPH 107

CSI-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?

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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. 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. Cumulative Skills:

MCP, QUA, WRI

TTH 02:00PM-03:20PM

FPH 106

CSI-0252-1

### **Migration, Modernity and Identity: The Global Migrants of, South Asia**

Uditi Sen

The rise in the number of South Asian migrants that has accompanied the wave of globalisation since 1990s is merely the most recent wave of a long history of out-migration from the Indian sub-continent. This course will analyse the global spread of South Asian migrants, combining historical and anthropological perspectives. Some background knowledge in South Asian History/Culture would be useful, though it is not absolutely essential. We will trace the genesis of this global diaspora by examining the role played by imperialism in its creation. Students will learn about the global systems of mobilisation of labour, such as the system of indenture, notoriously called the "new slavery", which gave birth to vibrant communities, such as the diaspora in Mauritius and Fiji. Students will examine the role played by race in the management of South Asian migrants, with special reference to the Lascars or Asian Seamen and the Sikh diaspora of Canada. We will attempt to understand how the shift from an imperial political system to a polity of nation-states impacted upon the networks of migration and circulation spiralling out of South Asia during the twentieth centuries. Through case-studies, this course will explore the themes of "exile", "belonging" and "home" amongst diasporic South Asians to understand how such languages of belonging are harnessed to the modern process of production and reproduction of identities."

MW 09:00AM-10:20AM

FPH 107

CSI-0257-1

### **Gender, Migration, and Globalization in 20th-Century U.S., History**

Lili Kim

Scholars often speak of transnational migration and globalization as a recent phenomenon. The United States, however, has long witnessed mass movements of immigrants and migrants affected by global economies, labor and capital expansion, imperialism, and colonialism. This advanced Div II and Div III seminar explores theories and histories of migration and immigration in the age of globalization, focusing particularly on the gendered experiences of migration, labor, citizenship, identity, and resistance in the United States and beyond over the last century. Advanced Division II and Division III students are encouraged to take the course. We will have common readings as well as workshop students' major research papers and Division III projects. Cumulative Skills: MCP, WRI

T 12:30PM-03:20PM

FPH WLH

CSI-0260-1

### **Rethinking the Sexual Body**

Angela Willey

This seminar will provide a forum for students to consider the relationship between body theory, gender, and sexuality both in terms of theoretical frameworks within gender studies, and in terms of a range of sites where those theoretical approaches become material, are negotiated, or are shifted. We will pay particular attention to the historical slippage among racial and sexual bodily signs and symbols. The course is a fully interdisciplinary innovation. It will emphasize the links rather than differences between theory and practice and between cultural, material, and historical approaches to the body, gender, and sexuality.

M 06:30PM-09:00PM

FPH 103

CSI-0265-1

### **Family, Gender, Power**

Margaret Cerullo, Kay Johnson

In this course we explore questions concerning the bases of women's power and subordination in different historical, class, race, and cultural locations, with particular attention to women's position in relation to kinship and the

## FALL 2011 COURSE DESCRIPTIONS

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political order. Our case material came from Europe, China, and the US. In the Europe and China cases, we examine the emergence of different patriarchal structures and the role of the state in shaping family, gender and reproduction. In the US case, we focus on the racialized production of gender and kinship from the era of slavery to the rise of the welfare state and its dismantling in the name of family values." Throughout the case studies, we highlight various forms of resistance to subordination and the diversity of lived experiences." Cumulative Skills: MCP, IND, WRI

W 02:30PM-05:20PM

FPH 108

CSI-0266-1 **PR**

### **Who Owns Culture?**

Michelle Bigenho

This is an anthropology course on intellectual property (IP) and heritage. While IP regimes claim to balance an incentive for creators with the needs of society at large, expanding realms of IP protection have some people decrying an endless process of commodification, a closing down of the creative commons, and a transnational arrangement that favors the global North and disadvantages the global South. With reference to critical anthropological literature, this course examines IP and heritage regimes in reference to their philosophical origins, their applications in music and expressive arts, their unmooring in cyberspace, their contested applications in indigenous societies, and their transnational implications.

Prerequisites: Students must have completed their first year of college work. Cumulative Skills: MCP

TTH 12:30PM-01:50PM

FPH 102

CSI-0269-1 **PR**

### **What is Psychotherapy?**

Peter Gilford

Clinical psychology offers many understandings of what psychotherapy is and how it works. There are many models of therapy to choose from, but how does one choose? In this course we will explore what psychotherapy is from multiple perspectives with the intention of developing a moral and ethical framework through which psychotherapeutic practice can be critically evaluated. Through this exploration we will examine how shifting cultural values, economics, the reform of the health care system, and other social factors impact this healing practice. Prerequisite: Prior undergraduate background in psychology. Cumulative Skills: IND, WRI

T 12:30PM-03:20PM

CSC 121

CSI-0274-1 **DR**

New Distribution Area: **PCSJ**

### **Cuba: The Revolution and its Discontents**

Carol Bengelsdorf, Flavio Risech-Ozguera

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."

Cumulative Skills: MCP, WRI; Learning Goals (pre-F11 entrants): MCP, PRJ, REA, WRI

TTH 10:30AM-11:50AM

FPH 108

CSI-0277-1 **PR**

### **Socially Engaged Buddhism**

Susan Darlington

How is Buddhism engaged in the world? This course explores how Buddhism is being used in Asia and the United States to address contemporary issues such as human rights, environmentalism, economic development and gender relations. Buddhist concepts such as morality, interdependence, and liberation will be examined in comparison with Western ideas of human rights, democracy, and freedom. We will explore how globalization and cultural traditions

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influence religious and cultural change as people deal with social problems. A case study approach will be used to look at progressive and conservative responses to social change within their broader cultural, historical and political contexts. Prior knowledge of Buddhist studies or Asian studies is strongly recommended. Cumulative Skills: IND, MCP, WRI

MW 02:30PM-03:50PM

FPH 103

CSI-0278-1 **PR**

### **Dreaming East, Dreaming West: Narratives of identity &, Community Between China and the U.S.**

Kimberly Chang

This course traces the ways Chinese and Americans have perceived and portrayed each other over the last century through the writings of those whose dreams and aspirations led them to travel, study, and work across the Pacific: missionaries and diplomats, students and scholars, journalists and businessmen. Drawing on both Chinese and English language sources, we will read first person accounts-memoir, essay, letters, blogs-of Chinese sojourners in America and American travelers in China, asking: What is the place of China" in the American dream and "America" in the Chinese imaginary? How have Chinese images of America and American images of China changed over time? And what can we learn from these shifting representations of "the other" about identity formation and power relations between China and the U.S.? This course is recommended for students of China Studies or Asian/Pacific/American Studies and counts toward the Five Colleges A/P/A Studies Certificate Program. Prerequisite: Students are expected to have at least one year of college-level intensive Chinese language study." Cumulative Skills: MCP, WRI

W 01:00PM-03:50PM

FPH 107

CSI-0282-1 **PR**

### **Trans-Latin@ Cultural Studies**

Judith Carmona

The social formation of Latin@s and Latin American communities have become increasingly entwined, fostering what some describe as ?Trans-Latinidades,? the forging and blurring of local communities and nation-states interconnected through (im)migration, globalization and transnationalism. This course is designed to analyze local, national and transnational cultural practices and their corresponding discourses and also examine a range of particular issues that connect both U.S. Latin@ and Latin American communities around specific transcreative cultural practices, including the politics and claiming of space, the making of a Latin@ public sphere, transnational and subaltern imaginations, cultural production and consumption, and alternative/subversive performance practices. This is not an introductory course; prior enrollment and completion of a U.S. Latin@ and/or Latin American studies is expected. Cumulative Skills: MCP, WRI

T 06:30PM-09:30PM

FPH 106

CSI-0294-1 **PR**

### **Advanced Readings in Work, Gender and Development**

Laurie Nisonoff

Advanced Readings in Work, Gender and Development: This is a research seminar on women, work, gender and development. We will read both classic and current readings on these topics from scholars from around the globe, and about men and women around the globe. Questions including gender and the economic crisis, the global assembly line, commodity chains, the informal economy, the care economy, migration, and the transformation of work within the household will be addressed. We will specifically address efforts to organize at many locations. Everyone will be expected to work on a research project, and to critique both the readings and one another's work. Prior experience in feminist studies, political economy, labor studies, or development studies is highly suggested. Cumulative Skills: MCP, WRI

W 09:00AM-11:50AM

FPH 106

CSI-0316-1 **IP**

### **Critical Social Inquiry Div III Seminar**

Aaron Berman

This Division III seminar will be organized around students' Division III Independent Study Projects. The primary reading for the course will be one another's chapters. Students will be responsible for presenting their Division III's in progress several times during the semester and for providing serious, thoughtful written feedback on one another's work. We will read a few classic texts that will be selected depending on the focus of students' work to provide a common vocabulary. These texts will be selected by the professor, with suggestions from students welcome. These will be short readings. The primary purpose of the seminar is to provide a supportive and stimulating intellectual community during the last phase of the Division III process. It will be a social science concentrators' seminar.

M 02:30PM-05:20PM

FPH 105

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

CSI-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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CSI-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.

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CSI-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 2011 COURSE DESCRIPTIONS

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### HUMANITIES, ARTS and CULTURAL STUDIES (HACU)

HACU-131T-1 **FY, DR**

New Distribution Area: **CHL**

#### **Women's Lives, Women's Stories**

Susan Tracy

In this course set mostly in the twentieth century, we will investigate and analyze the lives and work of women writers and will consider the interrelationship among the writer's life experiences, the historical period in which she lives, and the work she produces. We will examine to different paths these writers took to become writers, the obstacles they overcame and the themes that emerge from their work. Students will write weekly response papers, a short comparison and contrast essay and a research paper that they will revise once before submitting it as a final paper. In past courses writers have included Zora Neale Hurston, Tillie Olsen, Joy Kogawa, Sylvia Plath, Cherrie Moraga, Leslie Marmon Silko, and Audre Lorde. Cumulative Skills: WRI; Learning Goals (pre-F11 entrants):MCP, PRJ, REA, WRI

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

HACU-132T-1 **FY, DR**

New Distribution Area: **ADM**

#### **Filmmakers as Photographers/Photographers as Filmmakers**

Abraham Ravett

Starting with the pioneering work of Eadweard J. Muybridge and Etienne Jules Marey and continuing into the 20th century with Paul Strand and Charles Sheeler, photographers combined their interest in the single image presented sequentially with a tandem interest in making motion picture films. The tradition of working in both mediums continued with Man Ray, Weegee, Helen Levitt, Robert Frank, Danny Lyon, Gordon Parks, William Klein, Andy Warhol, and more recently with Shirin Neshat, among others. Adding to this list one would also consider the photographic work of such filmmakers as Rudy Burckhardt, Stanley Kubrick, Wim Wenders, Sharon Lockhart and Tacita Dean. Rather than thinking of mediums discreetly, the goal of this workshop is to have students engage in the evolving histories of both mediums, move effortlessly between analog and digital technologies, and develop a body of work that embraces the links between the still and moving image. Cumulative Skills: WRI, MCP, IND; Learning Goals (pre-F11 entrants):EXP, MCP, PRJ, PRS, REA, WRI

F 10:30AM-11:50AM JLC 131

F 01:30PM-03:00PM JLC 131

HACU-134T-1 **FY, DR**

New Distribution Area: **ADM,**

**CHL**

#### **The Bauhaus**

Karen Koehler

This course will explore the art, architecture, history and theory of the radical, experimental German art school, the Bauhaus. The subject of recent blockbuster exhibitions in New York and Berlin, this course will make use of the many new publications and critical viewpoints. The class will begin with the school's origins during the 1919 German Revolution, its controversial development during the Weimar Republic, and conclude with the closure of the Bauhaus by the Nazis and consequent exile of Bauhaus artists. The course will include: the art, parties and performances of the students; the work of the architects Walter Gropius, Hannes Meyer, Mies van der Rohe and Lilli Reich; the art and design (textiles, metal work, prints, photographs, paintings, theatre, etc.) of Klee, Kandinsky, Feininger, Moholy-Nagy, Bayer, Albers, and Schlemmer; as well as the writings of Weimar novelists and theorists. Students will be responsible for presentations, essays, and a final paper. Cumulative Skills: WRI, IND; Learning Goals (pre-F11 entrants):PRJ, PRS, REA, WRI

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

HACU-135T-1 **FY, DR**

New Distribution Area: **CHL**

#### **Victorian Childhood:Self and Society in the Nineteenth, Century**

Lise Sanders

This course provides an introduction to changing cultural conceptions of childhood in the nineteenth century. We will read novels (Charles Dickens' Oliver Twist and George Eliot's The Mill on the Floss) alongside poetry (William Blake's Songs of Innocence and of Experience and Elizabeth Barrett Browning's The Cry of the Children) and children's literature by Lewis Carroll, Edward Lear, Rudyard Kipling, Frances Hodgson Burnett and J. M. Barrie. These texts will be studied in the context of sociological analyses of children's experience such as Henry Mayhew's London Labor and the London Poor and in light of labor legislation throughout the century. We will also address the construction of childhood

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and adolescence in popular culture through the study of boys' and girls' magazines, many of which increasingly depicted children as the future of the British empire. This writing-intensive project-based course is designed to appeal to students interested in literature and cultural studies, history, and child studies. Cumulative Skills: WRI, IND; Learning Goals (pre-F11 entrants):PRJ, PRS, REA, WRI

MW 10:30AM-11:50AM

EDH 5

HACU-136T-1 **FY, DR**

New Distribution Area: **CHL**

**An Introduction to Literary Studies: 20th Century Caribbean, and African American Literature,**

Alicia Ellis

This tutorial is intended to 1.) Familiarize students with a range of texts (novels, short stories, essays, poems, and biography) written by Black people and 2.) Introduce the language of literary studies and narrative theory using contemporary Caribbean and African-American Literatures as aesthetic, historical, cultural and political models. The functions of memory, imagination and language will be also be examined as well as gender & sexuality; race & class; difference & identity; and trauma & witnessing. The primary challenge of this course is to identify and master a set of strategies for advanced work in the functions of narratology - such as text and authorship, genre, style, character and figurative language - to be practiced with each text. This tutorial, in addition to close and careful reading, requires weekly writing, revision, peer editing and presentations. While the literature will change yearly, the focus on literary studies remains constant. Cumulative Skills: WRI, MCP; Learning Goals (pre-F11 entrants):MCP, PRS, REA, WRI

TTH 09:00AM-10:20AM

EDH 1

HACU-137T-1 **FY, DR**

New Distribution Area: **CHL**

**Sound, Image, and Narrative: A Multidimensional Approach to, Japanese Culture**

Junko Oba

This tutorial explores Japanese culture using Japanese songs as literary, musical and sociocultural texts that project its aesthetics, self-images, history, and national myths. The course examines a broad range of materials, both in terms of musical genres and historical periods, from nursery rhymes to traditional chants to contemporary rap songs. We sing select songs in Japanese (including some regional dialects) to familiarize ourselves with the sounds of Japanese language and the correlation between language and musical structure; study their lyrics in English translation and discuss their meanings, culture-specific connotations and functions in their contexts. In addition to reading articles, audio-visual analyses and hands-on cultural experiences such as traditional paper-making, calligraphy, martial arts, and culinary experience are integral part of our multisensory approach. We aim to share the results of our collective musical endeavor with our community in the form of an informal concert/ workshop at the end of the semester. Cumulative Skills: WRI, MCP; Learning Goals (pre-F11 entrants):MCP, PRS, REA, WRI

MW 10:30AM-11:50AM

MDB CLASS

HACU-138T-1 **FY, DR**

New Distribution Area: **ADM, CHL**

**Architecture, Art and Environment: Riverscaping**

Thomas Long

The river is connection and separation. It is passage and obstacle. It is community and battlefield. It is music and noise. It is art and function. It is local and global. It defines our past and will define our future. In this tutorial course, students will explore the role of the river as a medium that binds together multiple histories, sciences, theories, arts, practices and communities. While highly interdisciplinary in nature, this course will focus on the relationships between art, people and the environment. In this course, students will participate in research projects, readings, short papers, design experiments and small art projects. Our objective is to use the river as a muse to explore the interconnectedness of communities and cultures, in both historical and contemporary (technology-driven) frames. The content and focus of this course is driven by the framework of the ongoing Five College Riverscaping project (riverscaping.org). Students working on this project will collaborate often with upper-level students in another Riverscaping course. These learning exchanges will encourage skill sharing, participatory learning, creative intellectual exchange and future academic collaboration.

Cumulative Skills: IND, QUA, WRI; Learning Goals (pre-F11 entrants):EXP, PRJ, PRS, REA

TTH 09:00AM-10:20AM

EDH 3

HACU-139T-1 **FY, DR**

New Distribution Area: **ADM**

**Drawing Tutorial: Walking the Line**

Daniel Schrade

This course will introduce students to the fundamentals of visual art in general and drawing in particular by focusing on perception, composition, line and materiality. Students will draw from objects, the human figure, interior and

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exterior spaces, and from imagined sources. We will explore a variety of materials and work small and large scale. Maintenance of an individual sketchbook will be expected. Regular class critiques will assist in developing skills evaluating work in progress, and in analyzing formal composition principles. Readings and one paper on an artist to be assigned will be part of this class. Cumulative Skills: IND, MCP; Learning Goals (pre-F11 entrants):EXP, PRJ

W 09:00AM-11:50AM

ARB STUDIO 2

HACU-0101-1 **DR**

New Distribution Area: **ADM**

### **Chorus**

Elaine Ginsberg

The Chorus is a performing ensemble in which students will learn skills of choral singing and sight-singing. They will be exposed to a wide variety of choral literature through rehearsal and performance, including a cappella and accompanied music, medieval through 20th century, ethnic, world music and folk. Several performances are given throughout the year, both on campus and off, including The Five College Choral Festival in late February. 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. Cumulative Skills: IND, MCP; Learning Goals (pre-F11 entrants):EXP

MW 04:00PM-06:00PM

MDB RECITAL

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

New Distribution Area: **CHL**

### **Introduction to Writing**

William Ryan, Ellie Siegel

This course will explore the work of scholars, essayists, and creative writers in order to use their prose as models for our own. We'll analyze scholarly explication and argument; we'll also try to appreciate the artistry in our finest personal essays, short fiction, and poetry. Students will complete a series of critical essays in the humanities, social sciences, and natural sciences, respectively, and follow with a personal essay, a brief memoir, and a piece of short fiction or poetry. Students will have an opportunity to submit their work for peer review and discussion. Frequent, enthusiastic revision is an expectation. Cumulative Skills: IND, WRI; Learning Goals (pre-F11 entrants):EXP, MCP, PRS, REA, WRI

WF 01:00PM-02:20PM

GRN WRC

HACU-0104-1 **DR**

New Distribution Area: **ADM**

### **Drawing I: Thinking the Line**

Daniel Schrade

Drawing is central to the foundation of all visual art. This course will be based on perception, drawing from objects, the human figure, interior and exterior spaces, line, shape, value, gesture, perspective, volume, composition and space. Students will learn to critique each other's work, some drawings will be made collaboratively and we will explore making drawings on a very small and a very large scale. Substantial work outside of class and the maintenance of an individual sketchbook will be expected. Regular class critiques will assist in developing strong skills in the evaluation of work in progress, and in analyzing formal composition principles. Readings and one paper on an artist to be assigned will be part of this class. Assignments will require students to work independently in addition to class periods. Cumulative Skills: IND; Learning Goals (pre-F11 entrants):PRJ

MW 01:00PM-03:50PM

ARB STUDIO 1

HACU-0106-1 **DR**

New Distribution Area: **ADM**

### **Introduction to Painting**

Andrea Dezso

Students will gain experience in the fundamentals of painting, including composition, value, color, material choices and technical considerations. We will explore a range of painting surfaces: paper, canvas, wood and wall; sizes: miniature to monumental; and paints including water and oil-based. Assignments will include still life, landscape, self-portrait and figure painting. We will also explore work informed and inspired by street art and graffiti. Students will be expected to keep a sketchbook and to work a minimum of 6 hours a week outside of class time. Cumulative Skills: IND; Learning Goals (pre-F11 entrants):PRJ

MW 01:00PM-03:50PM

ARB STUDIO 2



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

HACU-0108-1 **DR**

New Distribution Area: **ADM, CHL**

### **Intro to Media Arts: Post Cuban Cinema and Photographic Arts**

Jacqueline Hayden

From iconic images of Che to the self examinations of Afro Cuban artist Rene Pena, the mythical realism of Cirenaica Moreira, and photographic based collages of Eduardo Hernandez Santos that examine gay identity to existential problems, exodus, homosexuality and women's issues we will analyze the evolution of Cuban still photography alongside its cinematic achievements into the 21st century within their historical, social and political context. Students will be expected to read historical and theoretical text and art criticism, and write short response papers as well as produce photo/video projects that relate to the content of the course. Contingent on getting a US visa Visiting Cuban artist, Eduardo Hernandez Santos will be presenting some of the course material and it serves as a foundation course for visual arts students interested in Hampshire College's semester abroad program in Havana, Cuba. (NB this course does not, however, substitute for SS-274 Cuban Revolution and its Discontents which is a prerequisite for the Cuba program). This course will be taught in Spanish and English. An intermediate level of Spanish language is strongly recommended. Cumulative Skills: MCP, IND; Learning Goals (pre-F11 entrants):EXP, MCP, PRJ, PRS

F 10:30AM-11:50AM JLC 120

F 01:00PM-02:20PM JLC 120

HACU-0119-1 **DR**

New Distribution Area: **ADM**

### **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. Cumulative Skills: WRI; Learning Goals (pre-F11 entrants):EXP, PRJ, WRI

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

W 07:00PM-08:30PM MDB RECITAL

HACU-0121-1 **DR**

New Distribution Area: **ADM**

### **Handmade Films**

William Brand

While mainstream cinema developed as commercial entertainment, artists working on the margins created a parallel and often oppositional film history. This course will explore experimental and avant-garde films made in the artisanal mode often in political response to commercial culture or in concert with developments in modern and post-modern art. The course will focus on films that respond directly to the physical properties of the medium either by subverting the photographic process or by directly manipulating the materials through primitive animation or direct painting on film. We will screen films from all periods of cinema history- from Winsor Mckay to Stan Brakhage - as well by artists working today. In each case we will attempt to understand films within a historical context with theoretical and historical texts. From a detailed study of films, students will write descriptive and analytical essays. Also, students will experience hand made filmmaking through group and individual projects with pin-hole cameras, painting and drawing on film, cel and object animation and hand-processing techniques. Cumulative Skills: IND, WRI; Learning Goals (pre-F11 entrants):EXP, PRJ, PRS, REA, WRI

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

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

HACU-0122-1 **DR**

New Distribution Area: **ADM**

### **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

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## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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

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." Cumulative Skills: WRI, MCP; Learning Goals (pre-F11 entrants):EXP, MCP, REA, WRI

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

HACU-0123-1 DR  
**Degas, van Gogh, Gauguin**  
Sura Levine

New Distribution Area: **CHL**

Edgar Degas, Vincent van Gogh, and Paul Gauguin each hold a special place in our popular imagination and in art historical studies. While each of these artists was associated with the avant-garde in late 19th century France, their lives and imagery have been the subjects of films, and myriad exhibitions and the resulting recent critical reassessment; their imagery also can be found on mugs, calendars, and even clothing. This course will focus on these three artists, primarily as historical figures but we also will look into their present positions in visual culture. In so doing, students will gain mastery of different art historical methods, from formalism and the social historical, to the psychoanalytic, post-structuralist, feminist, and post-colonialist. Cumulative Skills: WRI, MCP, IND; Learning Goals (pre-F11 entrants):MCP, PRJ, REA, WRI

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

HACU-0143-1 DR  
**Left Coast: Where America's Future is Born**  
Bruce Watson

New Distribution Area: **CHL**

LEFT COAST: Why does American innovation thrive on the Pacific Coast? Skeptical? Consider your iPod (or iPad). Your iMac. Google, Microsoft, Levis, Boeing, Frank Gehry, and almost every movie and/or TV show you'll watch tonight. From the personal computer to the personal lifestyle," from hippies to eco-warriors, from campus revolt to taxpayer revolts, change in America is born on the so-called Left Coast. This class will explore how the coast came to be the seat of free-thinking and innovation. Abounding in colorful characters, from Leland Stanford to Wavy Gravy, from Jack London to Kurt Cobain, the class will celebrate creativity, novelty, and a seat-of-your-pants version of the American dream. Readings will include selections Kevin Starr's histories of California, Po Bronson's Silicon Valley stories, multi-cultural memoirs (Richard Rodriguez's Hunger for Memory, Maxine Hong Kingston's The Woman Warrior), Joan Didion's Where I Was From, and The Electric Kool-Aid Acid Test." Cumulative Skills: WRI, MCP; Learning Goals (pre-F11 entrants):REA, WRI, MCP

MW 04:00PM-05:20PM FPH 107

HACU-0144-1 DR  
**Renaissance, Resistance, and Revolution: 20th Century, African American Literature**  
McKinley Melton

New Distribution Area: **CHL**

This course will examine major works, themes, and concerns of the African American literary tradition, focusing most specifically 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. Cumulative Skills: MCP, WRI; Learning Goals (pre-F11 entrants):MCP, PRS, REA, WRI

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

HACU-0148-1 DR  
**Modern Jewish Thought**  
Joshua Milstein

New Distribution Area: **CHL**

Since the Enlightenment, Jewish thinkers have grappled with the following question: is it possible to be Jewish without believing in Judaism? This course will survey the history of secular Jewish thought by investigating the many ways in which Jewish identity has been constructed beyond the bounds of religion. Central themes include: the possibility of ethics without religion, the role of Scripture, political emancipation, Zionism, and the renewal of spirituality in a secular age. We will begin with the seventeenth-century philosopher Baruch Spinoza and conclude with twentieth-century postmodernists. While some of the thinkers we will consider wished to fundamentally extricate religion from Jewish identity, others redefined religiosity in radically new ways. Students will submit frequent short writing assignments over

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the semester, with the aim of developing critical analytical skills. Readings from Spinoza, Karl Marx, Theodore Herzl, Sigmund Freud, Martin Buber, Franz Kafka, Simone Weil, Hannah Arendt, and Emmanuel Levinas. Cumulative Skills: WRI; Learning Goals (pre-F11 entrants):WRI, REA, PRS

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

HACU-0149-1 DR

New Distribution Area: **CHL**

### **Self-made Men: Masculinity and Misogyny in American Literature**

Scott Branson

After WWII, the American novel was dominated by hypermasculine, overly sexualized voices. Today's literary landscape, post-feminism, is peopled by a seemingly more sensitive man, who doesn't come on too strong. But over time, has the image of masculinity in American literature really escaped misogyny? We might say that the epitome of the American self-made man is the novelistic protagonist, from the individualist to the entrepreneur, from hard-boiled to hipster. In this course, we will examine the construction of masculinity in American literature, reading a range of texts from the 19th-century to the present, including short stories and novels by Melville, Hemingway, Wright, O'Connor, Baldwin, Roth, Morrison, Kunkel, and Diaz. Key questions will be how race and sexuality inform and alter the literary idea of manhood. We will also read selections from theoretical works on gender and sexuality to help situate our investigation. Cumulative Skills: IND, MCP, WRI; Learning Goals (pre-F11 entrants):REA, WRI, PRS, MCP

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

HACU-0157-1 DR

New Distribution Area: **CHL**

### **Philosophy as a Way of Life**

Christoph Cox

Philosophy today is generally conceived and practiced as a purely theoretical discipline dedicated to investigating intellectual puzzles and problems. Yet philosophy began as a practical discipline dedicated to helping human beings to live their lives in the fullest and best way possible. In this course, we will read and discuss the work of various philosophers- ancient, modern, and postmodern- for whom philosophy is a practical tool for living. Readings from Socrates, Aristotle, Epicurus, Epictetus, Marcus Aurelius, Schopenhauer, Kierkegaard, Nietzsche, Sartre, and Deleuze. Cumulative Skills: WRI; Learning Goals (pre-F11 entrants):REA, WRI

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

HACU-0158-1 DR

New Distribution Area: **CHL**

### **The Culture of Photography**

Lorne Falk

This course is about the centrality of the photographic image- that is, an image produced by mechanical means- in our visual experience, in the rituals and practices of everyday life. Since we no longer, if ever, experience an image in isolation from our experiences of other images and mediums, the culture of photography is understood as utterly diverse in its functions. We will consider photography's histories, theory and practice, especially its relation to images that move" and its profound role in what we now understand as visual culture. We will examine theoretical, social and cultural issues and contexts influencing image culture through specific examples from contemporary photography, film, media art and other visual media." Cumulative Skills: WRI, MCP, IND; Learning Goals (pre-F11 entrants):REA, MCP, PRJ, PRS, WRI

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

HACU-0160-1 DR

New Distribution Area: **CHL**

### **Feminist Philosophy and the Technologies of Race/Gender/Coloniality**

Monique Roelofs

An exploration of basic concepts and ideas that help one think critically and analytically about race, class, gender, sexuality, ethnicity, nation, and the local-transnational divide. Questions we will ask include: How do language, performativity, and political economy function as tools of cultural construction that produce us as we produce them? How do these factors regulate desire and serve to legitimize oppression and violence? In what ways are symbolic systems able to exceed social formations in which they are implicated? The course explores philosophical questions concerning intersectionality; embodiment; coalition and collectivity; postcolonial and global feminisms; neoliberalism and the commodification of difference; queer textuality and politics; theories of transformation and critique. Cumulative Skills: WRI, MCP, IND; Learning Goals (pre-F11 entrants):MCP, PRJ, PRS, REA, WRI

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

## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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

HACU-0170-1 **DR**

New Distribution Area: **CHL**

### **Through the Twisted Mirror: Gogol and Nabokov, and Other, Eccentrics**

Polina Barskova

While Tolstoy and Dostoevsky in the 19th century and Socialist Realists in the 20th century defined form and content of the Russian and Soviet literatures, two writers whom we will read closely for this course observed, commented on and derided construction of the canon while sitting--as Cheshire cat once did--on the imaginary clouds of the self-imposed marginality. Both created their most famous works in the exile, both played with limits of language, traditional morale and gender, both were eccentric, provocative, unique and highly influential. In our readings we will move between the celebrated texts, such as Gogol's "Overcoat" and Nabokov's "Invitation to a Beheading" to the lesser known works of various genres: short stories, essays, letters and interviews. We will also watch several film adaptations of Gogol's and Nabokov's texts attempting to answer the question: how --if at all--notoriously playful stylistic literary choices can be "translated" for the screen? Our protagonists--who saw themselves as eccentrics and were seen in equal measures of awe and animosity by others--should help us define what it means to be different within a discourse and a culture." Cumulative Skills: MCP; Learning Goals (pre-F11 entrants): REA, WRI, MCP

TTH 10:30AM-11:50AM      FPH ELH

HACU-0176-1 **DR**

New Distribution Area: **CHL**

### **Religious Experience and Literary Form**

Alan Hodder

Meditation, vision, conversion, mysticism, devotion, ecstasy, prayer: these are just some of the forms through which people of faith around the world have conceived of religious or spiritual meaning. The purpose of this course is to introduce students to the study of world religions through a consideration of several modalities of religious experience as represented in texts variously drawn from Buddhist, Christian, Hindu, Jewish, and Native American sources. Adopting for our methodological framework a typology of religious psychology suggested by William James, we will examine each of these writings in their respective religious, historical, and literary contexts. Our basic concern will be to understand the problems of representing private, interior, or ineffable experiences in written forms. What can we understand of religious experience from its literary representations? What, for example, is the relationship between religious conversion and an allegory of faith? Is poetry better equipped than narrative for the expression or recreation of meditative experience? In addition to James's *The Varieties of Religious Experience*, our reading will include Bunyan's *The Pilgrim's Progress*, Jayadeva's *Gitagovinda*, Black Elk Speaks, Elie Wiesel's *Souls on Fire*, the *Buddhacarita*, the *Autobiography of St. Teresa of Avila*, *The Way of a Pilgrim*, and Basho's *The Narrow Road to the Deep North*. Cumulative Skills: IND, WRI, MCP; Learning Goals (pre-F11 entrants): REA, WRI, PRJ, MCP

MW 01:00PM-02:20PM      FPH 106

HACU-0177-1 **DR**

New Distribution Area: **CHL**

### **Ireland Imagined**

L. Brown Kennedy

This discussion-based seminar will focus on the inter-relationship of language, the land, history and memory in narratives by Twentieth Century Irish writers. Possible writers include James Joyce, Elizabeth Bowen, Edna O'Brien, Roddy Doyle, Seamus Deane, Nuala O'Faolain, Claire Boylan and William Trevor. The texts that we will be reading deal implicitly and at times very explicitly with the violence of war, of famine, of emigration, of family disorder and, most recently, of economic boom and bust. They picture landscapes and cityscapes that are marked with layers of ruins, and zones of new building. They also represent children, women and men who are living in a period of rapid societal change--struggling with questions of personal as well as national identity and responsibility, with the landscapes of the house and the body as well as the street and the field, with the pleasures and anxieties of eroticism, the frustrations of gender roles, the continued pull of myth and memory, the problem of belief. As time allows we will include some poems, a play script or two, and several film screenings, but the focus will be on the preeminent Irish genre of storytelling--in short story, novella and fictionalized memoir. Discussion of a common core of readings will occupy the first two-thirds of the semester. The last section of the course will involve independent research on a current Irish writer of short fiction. This class is writing intensive. Students, depending on their preparation and preferences, will submit (along with weekly short writings) either a set of three carefully rewritten critical essays or a combination of one rewritten essay and a longer independent paper incorporating historical/theoretical research. Cumulative Skills: WRI; Learning Goals (pre-F11 entrants): REA, WRI

TTH 02:00PM-03:20PM      FPH 108

## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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HACU/CS/NS-0180-1 **DR**

New Distribution Area: **PBS, MBI**

### **Science in the Islamic World: From Almagest to the "Islamic" bomb"**

Salman Hameed

History of western science would be incomplete without the inclusion of Arab and Muslim contributions in the Middle-ages. In this course we will explore some of the reasons behind the outstanding growth of scientific reasoning in the Islamic world, including the motivation for translating Greek works and the role of religion in the early progress of science. While we are familiar with prominent Greek philosophers and scientific personalities of the post- Renaissance era, the lives of many Muslim scientists such as Al-Haytham (Alhazen), Ibn-Sina (Avicena), Ibn-Rushd (Averros) and their contributions remain largely unknown to many students. We will also explore the fascinating philosophical struggle between the rationalist and the traditionalist (orthodox) philosophers. The course will conclude with a look at the reasons for the later decline of scientific thinking in the Muslim world and the contemporary struggles to reconcile modern science with traditional religious systems. Cumulative Skills: WRI, MCP; Learning Goals (pre-F11 entrants):MCP, REA

MW 02:30PM-03:50PM

ASH 222

HACU-0192-1 **DR**

New Distribution Area: **ADM**

### **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. Cumulative Skills: IND; Learning Goals (pre-F11 entrants):EXP, PRJ

M 06:30PM-09:20PM

MDB 110

HACU-0203-1 **DR**

New Distribution Area: **CHL**

### **Philosophy of Religion: Introduction to Chinese Religious, Thought**

Andrew Lambert

In this course, we will look at the religious ideas found in classical Chinese texts such as the Analects of Confucius and the Daodejing. We will ask how the early Chinese thinkers approached familiar religious topics such as the nature of the divine and the supernatural, the status of man and the natural world, the role of ritual in society, and the nature of religious experience. Some of the questions to be considered include: What kinds of creation myths are found in the early texts? Was there a creator God and, if not, what was there? Did the early Chinese thinkers conceive of people as having a fixed and sinful nature? What counted as religious practice in early China? What role did ritual and reverence for ancestors play in creating community? Were the Daoist and Confucian sages closer to the divine or to the human? Cumulative Skills: WRI, MCP; Learning Goals (pre-F11 entrants):REA, PRS, MCP

TH 06:00PM-09:00PM

FPH 104

HACU-0205-1 **DR**

New Distribution Area: **CHL**

### **American Strings: Old Time and Bluegrass**

Rebecca Miller

This course focuses on American southern old-time string band music, bluegrass, and early country song. We will draw on cultural theory to explore the growth of these musics throughout the 20th century as well as the influences of African-American musical expression, gender, and musical revivalism. We will consider old time and bluegrass both from an historical perspective and ethnographically as vital forms in communities today. The course will thus include an off campus fieldwork/community project, weekly reading and listening assignments, several short written assignments, and a final paper. This course will also have a performance component: students will learn to play the music by ear and develop a repertoire of traditional song and dance music. Prior experience with old time and bluegrass is not necessary, but a basic working knowledge of one of the following instruments is required: fiddle (violin), banjo, guitar, upright bass, mandolin, harmonica, and other appropriate instruments. A painless audition in first week of class will determine eligibility. Cumulative Skills: WRI, MCP; Learning Goals (pre-F11 entrants):EXP, MCP, REA, WRI

TTH 02:00PM-03:20PM  
W 07:00PM-09:00PM

MDB RECITAL  
ASH 112

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HACU-0206-1 **DR**

New Distribution Area: **ADM**

### **Crafting a Sustainable Design Lens**

Caryn Brause

This course is for designers who want to develop their own lens on what it means to make things in a sustainable manner. The course features deep reading into classic texts that influence designers. It examines tools designers are using to measure sustainability including the LEED rating systems, Cradle to Cradle, and the Living Building Challenge. It will feature critical analysis so that students can craft their own attitude as a springboard for action. Students will propose a design response to be explored in a studio setting. Designs may explore objects, systems, processes, the built environment, information delivery and behavior modification. Output may range from objects, print or digital materials, video, and models, to installations and full-scale designs. Students from a variety of disciplines are encouraged to attend including art, architecture, and landscape studies, real estate, business, engineering, film, as well as lighting, clothing, graphic and industrial design. Cumulative Skills: WRI, IND; Learning Goals (pre-F11 entrants):EXP, WRI, PRJ, PRS

MW 09:00AM-11:50AM

EDH 3

HACU-0207-1 **IP**

### **Dance Performance Lab**

Daphne Lowell

This will be a laboratory in which student dancers of diverse idioms and levels will work with student choreographers in to create and bring to life new dances for performance in Hampshire Dance Program concerts. In weekly rehearsals, students will learn, practice, modify, interpret and polish the distinct dance style and vision of the choreographer. In addition, students will be expected to practice the evolving dance independently outside of rehearsals, to keep a journal of their discoveries and notes on the dance, to contribute to the choreographer's project, and to meet with other lab participants periodically for performance and review of the work in progress. Students are strongly encouraged to enroll concurrently in a dance technique course. Cumulative Skills: IND

F 11:00AM-12:00PM

MDB MAIN

HACU-0208-1 **DR**

New Distribution Area: **ADM**

### **Introduction to Non-Fiction Filmmaking**

Julien Roskam

This introductory level class will explore various styles of non-fiction filmmaking, such as: essay films, direct-cinema, propaganda, performative, reflexive, participatory, and expository documentary, to name a few. We will also engage with the rich and contentious history of the theoretical and ethical questions surrounding this art form. Students will work in groups throughout the semester creating short pieces that demonstrate both a technical and theoretical understanding of the various forms of non-fiction filmmaking. The final 7-10 minute video will be in a style that resonates with the student on a subject of their choosing. Cumulative Skills: IND, WRI; Learning Goals (pre-F11 entrants):EXP, PRJ, REA, WRI

TH 09:00AM-11:50AM

JLC 120

W 07:00PM-09:00PM

JLC 120

HACU-0208-2 **DR** **IP**

New Distribution Area: **ADM**

### **Introduction to Non-Fiction Filmmaking**

Julien Roskam

This introductory level class will explore various styles of non-fiction filmmaking, such as: essay films, direct-cinema, propaganda, performative, reflexive, participatory, and expository documentary, to name a few. We will also engage with the rich and contentious history of the theoretical and ethical questions surrounding this art form. Students will work in groups throughout the semester creating short pieces that demonstrate both a technical and theoretical understanding of the various forms of non-fiction filmmaking. The final 7-10 minute video will be in a style that resonates with the student on a subject of their choosing. Cumulative Skills: IND, WRI; Learning Goals (pre-F11 entrants):EXP, PRJ, REA, WRI

TH 09:00AM-11:50AM

JLC 120

W 07:00PM-09:00PM

JLC 120

## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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HACU-0209-1

### **Video I: Introduction to Video--History, Theory, Practice**

Joan Braderman

This is an introductory video production course. Over the course of the semester students will gain experience in pre- production, production, and post-production techniques as well as learn to think and look critically about the making of the moving image. Projects are designed to develop basic technical proficiency in the video medium as well as the necessary working skills and mental discipline so important to a successful working process. Final production projects will experiment with established media genres. In-class critiques and discussion will focus on media analysis and image/sound relationships. 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). Cumulative Skills: MCP, IND

T 12:30PM-03:20PM                      JLC 120

T 12:30PM-03:20PM                      LIB B3

HACU-0209-2

IP

### **Video I: Introduction to Video--History, Theory, Practice**

Joan Braderman

This is an introductory video production course. Over the course of the semester students will gain experience in pre- production, production, and post-production techniques as well as learn to think and look critically about the making of the moving image. Projects are designed to develop basic technical proficiency in the video medium as well as the necessary working skills and mental discipline so important to a successful working process. Final production projects will experiment with established media genres. In-class critiques and discussion will focus on media analysis and image/sound relationships. 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). Cumulative Skills: MCP, IND

T 12:30PM-03:20PM                      JLC 120

T 12:30PM-03:20PM                      LIB B3

HACU-0210-1    PR

### **Film Workshop I**

William Brand

This course teaches the basic skills of film production, including camera work, editing, sound recording, and preparation and completion of a finished work in film and video. Students will submit weekly written responses to theoretical and historical readings and to screenings of films and videotapes, which represent a variety of aesthetic approaches to the moving image. There will be a series of filmmaking assignments culminating in an individual final project for the class. The development of personal vision will be stressed. The bulk of the work in the class will be produced in 16mm format. Video formats plus digital image processing and non-linear editing will also be introduced. 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.) Cumulative Skills: IND

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

T 07:00PM-09:30PM                      JLC 120

HACU-0210-2    PR    IP

### **Film Workshop I**

William Brand

This course teaches the basic skills of film production, including camera work, editing, sound recording, and preparation and completion of a finished work in film and video. Students will submit weekly written responses to theoretical and historical readings and to screenings of films and videotapes, which represent a variety of aesthetic approaches to the moving image. There will be a series of filmmaking assignments culminating in an individual final project for the class. The development of personal vision will be stressed. The bulk of the work in the class will be produced in 16mm format. Video formats plus digital image processing and non-linear editing will also be introduced. 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.) Cumulative Skills: IND

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

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## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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T 07:00PM-09:30PM

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." Cumulative Skills: IND

M 01:00PM-03:50PM

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."

M 01:00PM-03:50PM

JLC 131

HACU-0212-1 **PR**

### **Intro to 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 the moving image. We will consider issues of scripting, acting, directing, and shooting 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. The emphasis of the class will be on exploration as opposed to masterpiece. Students will complete several small exercises throughout the semester, which engage with various aspects of narrative. A 7-10 minute film/video will be the final project for the class, as well as a portfolio of all the written and visual material created throughout the semester. Prerequisite: Intro to Media Production Cumulative Skills: IND

W 02:30PM-05:20PM

JLC 120

T 07:00PM-09:30PM

JLC 131

HACU-0215-1 **PR**

### **Contemporary Dance Technique: Intermediate**

Cathy Nicoli

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. 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. Prerequisite: previous studies in dance techniques. Absence from more than 2 or 3 classes is considered unsatisfactory.

MW 02:30PM-03:50PM

MDB MAIN



## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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

HACU-0218-1

### **Arab American Tribal" Fusion Dance"**

Donna Mejia

Arab-American "Tribal" Fusion is an emerging dance genre rooted in the nomadic dance traditions of the Arab Diaspora. Various artists have expanded the vocabulary to include the influences of Rom (Gypsy) dance styles from India to Europe, Spanish Flamenco, North African vernacular, and more recently American Hip Hop, Electronica, Punk, and Gothic subcultures. It has become a transnational fusion phenomenon developed in the U.S.A. by referencing, and sometimes pillaging, the influences and vocabulary of inspirations outside of the country. It is inevitably loaded with controversy, gendered conflict, and political ambiguity. Movement portions of class will involve extensive yoga-based stretching, hip work, poly-rhythmic orientation, and a lively introduction to the foundation vocabulary. Theory segments of class will examine the genre's context and development through films, Internet research and video interviews with headlining artists. All genders and abilities welcomed. Cumulative Skills: MCP

TTH 12:30PM-01:50PM

MDB MAIN

HACU-0222-1 **DR**

New Distribution Area: **ADM, CHL**

### **Modernism and Modernity**

Karen Koehler

This course is an examination of the emergence, development, and dissolution of European modernist art, architecture and design. The course begins with the innovations and collisions of early twentieth century art, in response to the growth of modern urbanism, industrialist production, colonialist politics, and psychological experimentation, and ends with the cooptation of modernist radicalism in the wake of World War II. Distinctions between the terms modernist, modernity, threshold modernism, and the avant-garde will be explored as we unpack the complex equations between art, politics and social change in the first half of the twentieth century. Covering selected movements and groups (such as Expressionism, Cubism, Futurism, Dadaism, Surrealism, Bauhaus, De Stijl, Constructivism, and New Objectivity) this course will consider themes such as mechanical reproduction, nihilism, nationalism, consumerism, and primitivism as they are disclosed in the making and reception of modern art. Students will be responsible for presentations, essays, a research paper and museum visits. Cumulative Skills: WRI, MCP, IND; Learning Goals (pre-F11 entrants):MCP, PRJ, PRS, REA, WRI

TTH 02:00PM-03:20PM

FPH ELH

HACU-0223-1 **PR**

### **Critical Media Studies: Irony, Crisis and Political Culture**

Viveca Greene

In this research- and writing-intensive seminar, we will explore a range of contemporary issues pertaining to irony, crisis, and political culture in the U.S. from a critical media studies perspective. Together we will conceptually map salient moments of media irony, parody, and satire in the wake of the 9/11 attacks, addressing the significance of such comedic texts not only as sources of entertainment and catharsis, but also as essential components in political discourse and cultural engagement. Intended for Division II students interested in a course that combines common readings and independent projects (focusing on the analysis of primary texts), we will also investigate the manner in which both entertainment and news media more broadly speaking cultivate--and undermine--public and private values, pleasures and anxieties. It is expected that students will have taken a prior 100-level course in media studies or cultural theory.

Cumulative Skills: WRI, MCP, IND

W 02:30PM-05:20PM

ASH 221

HACU-0232-1

### **Black Paris**

Anna Schrade

Paris, the capital of the former French colonial empire, and famously known as the ville lumire, in the double sense of city of light" and "center of the European Enlightenment," has long been a contact zone. It became what it is today not least through diverse currents of migration and transcultural processes between Africa, the Black Diaspora and Europe. This seminar will trace these histories and encounters, which have often been silenced and erased within narratives of modernity, as we explore Paris as a site of exchange and discontinuity, translation and transition, an intersection of concealed, sometimes illegal or enforced encounters between Africa and Europe. We will critically read historical documents, literary examples, ethnographic reports and visual materials to explore the social and cultural history of "Black

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(9-1-11)

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Paris": from the African soldiers who fought for France during World War I, through African American artists, intellectuals, musicians and writers who lived and worked in Paris, up to contemporary social movements like the sans papiers. We will also question and challenge dominant national self-representations and the national imaginary of a color-blind French nation-state and the principles of inclusion upon which it is built." Cumulative Skills: WRI, MCP

TTH 12:30PM-01:50PM

EDH 2

HACU-0234-1 **DR**

New Distribution Area: **CHL**

### **Latin American Literature: Between Modernity and, Decoloniality**

Norman Holland, Monique Roelofs

Given the importance of letters to the Latin American colonial enterprise, literature is a privileged site to think through contemporary rhetorics of power and pressures of the marketplace. This course explores anachronistic temporalities and the subjectivities and socialities such strategies open up in recent Latin American literary texts and films. We will begin with writings by Borges, Cortazar and Garcia Marquez, and then turn to the fractures and shifts introduced by Rulfo, Kincaid, Lemebel, Eltit, and Bolano. Along with the above writers, we will read selections of the postmodern and postcolonial projects of Fanon, Anzaldúa, Mignolo, Lugones, Spivak, Bhabha, Ahmed, among others. Cumulative Skills: MCP, WRI; Learning Goals (pre-F11 entrants):MCP, REA, WRI

T 06:00PM-09:00PM

EDH 4

TH 07:00PM-09:30PM

FPH ELH

HACU-0236-1

### **Binding Authority: Book Design as Cultural Technology**

David Munson

We will examine the narrative power of information design and its presentation as a visual idiom using the physical form of the book. Students will be asked to devise and then construct books that reflect and transmit data as a visual vocabulary. We will use printmaking, bookmaking and bookbinding techniques, in conjunction with digital design in order to refine knowledge presentation as an approach, a style and a process. We will explore the history of popular visual representation of information and its dissemination starting with the illustrated newspapers of the 1860s, the muckraking cartoons of the Progressive Era, and the modern information design of journals and magazines. Smaller book design projects throughout the semester will culminate in larger final group projects which will be research driven - using public data sets such as the U.S. Census Bureau, the Social Security Database, the U.S. Securities and Exchange Commission, the Federal Reserve Database and other government databases for the purpose of knowledge discovery as one approach to information design through the logic of the book. Students will master principles and techniques of advanced visual communications, iconography and bookarts by merging traditional, contemporary and emerging technologies. This course is sponsored by the Hampshire College Center for the Book. Cumulative Skills: IND

MW 01:00PM-03:50PM

EDH 3

HACU-0237-1 **PR**

### **Abandoned Hopes: Russian Literature in the 20th Century**

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 Blok, Maiakovsky, Shklovsky, Akhmatova, Mandel'shtam, Babel, Grossman, Kharms and Brodsky. Prerequisite: 2 previous literature courses Cumulative Skills: MCP

MW 02:30PM-03:50PM

FPH 101

T 06:00PM-08:00PM

FPH 101

HACU-0242-1 **DR**

New Distribution Area: **CHL**

### **Antebellum Social Movements**

Susan Tracy

The antebellum period" (1820-1860) is the tumultuous period before the Civil War which witnessed the "modernization" of the Northern economy, society and politics fueled by the Euro-American population into the West engendering several Native American Wars, a foreign war in Mexico, and domestic turmoil over the expansion of slavery. The United States in this period witnessed rapid industrialization, urbanization, and immigration that changed the nature of

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(9-1-11)

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citizenship itself. Some people inspired by Christian evangelism sought "a more perfect union" through social change movements. In addition to the intersectional conflict over slavery which eventually drove the country to Civil War, this period witnessed an interracial anti-slavery movement, an active feminist movement, utopian communities movements, and a peace movement. The origins, membership, and legacy of these movements will be our focus. Students will complete several short assignments and a final research paper which could be based on local archival research." Cumulative Skills: WRI, MCP, IND; Learning Goals (pre-F11 entrants):MCP, PRJ, REA, WRI

TTH 02:00PM-03:20PM

EDH 2

HACU-0245-1 **DR**

New Distribution Area: **CHL**

### **The American Transcendentalists**

Alan Hodder

Even in its heyday in the 1830's and 40's, the Transcendentalist Movement never included more than a few dozen vocal supporters, but it fostered several significant cultural precedents, including a couple of America's first utopian communities (Brook Farm and Fruitlands), an early women's rights manifesto (Fuller's Woman in the Nineteenth Century), the first enthusiastic appropriation of Asian religious ideas, and, in the travel writings of Thoreau, the nation's earliest influential environmentalism. The Transcendentalists also produced some of the richest and most original literature of the nineteenth century. The purpose of this course is two-fold: to explore in depth the principal writings of the Transcendentalists in their distinctive literary, religious, and historical settings; and to examine these texts reflexively for what they may say to us today. While sampling other writings of the period, we will read extensively in the work of three premier literary and cultural figures: Ralph Waldo Emerson, Margaret Fuller, and Henry David Thoreau. Cumulative Skills: WRI, MCP, IND; Learning Goals (pre-F11 entrants):PRJ, PRS, REA, WRI

TTH 12:30PM-01:50PM

FPH 107

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. Students will be challenged to expand their 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 develop during the semester. Prerequisite: Musical Beginnings or Tonal Theory I.

Cumulative Skills: IND, MCP, WRI

T 06:30PM-09:20PM

MDB RECITAL

HACU-0252-1 **PR**

### **Making Dances 2: Meaning in Motion**

Daphne Lowell

This course will continue to develop skills in imagining and composing dances, now focusing on group forms, and the challenges to creating meaning, referential or abstract, in non-verbal, three-dimensional, motional and, most of all, embodied expression. In class we'll explore a variety of composition strategies used in group work, both classical and contemporary, and work with longer, more complex sequences. We'll play with such methods as layering, subtracting, juxtaposing, multiplicity, simultaneity, ambiguity, image, suggestion and statement. We'll also discuss strategies for working with dancers and conducting rehearsals. Out of class, students will develop one group dance over the semester in weekly rehearsals with their dancers. In addition, students will develop a portfolio of resources (in music, visual images, poetry and other materials), study dances of established choreographers, and hone skills in analyzing and writing about choreographic image, meaning and expression. Prerequisite: Making Dances I or other dance composition course.

Cumulative Skills: IND

TTH 02:00PM-03:20PM

MDB MAIN

HACU-0253-1

### **The City in Literature and Early Cinema**

Lise Sanders

## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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

MW 01:00PM-02:20PM FPH 108  
T 07:00PM-09:00PM FPH 108

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. A college-level Photography I class is a prerequisite. Prerequisite: Photography Workshop I. Cumulative Skills: IND

T 12:30PM-03:20PM JLC 131  
W 07:00PM-08:30PM PFB CLASS

HACU-0258-1 PR IP  
**Recycled Images**  
Abraham Ravett

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

W 09:00AM-11:50AM JLC 131  
M 07:00PM-09:00PM JLC 131

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. Two concert reports will be required. There will be two final composition projects. Prerequisite: Tonal Theory I or Five College equivalent." Cumulative Skills: QUA

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

HACU-0268-1  
**Women Filmmakers: History, Theory, Practice**  
Joan Braderman

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(9-1-11)

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A course in reading films and videos as well as considering how they are produced historically, we will take gender as our point of departure. Engaging actively with making visual images will be part of our work. We explore the reasons for the historical absence of women filmmakers and study the works they produced when they won the right to do so. International cinemas, both dominant medias and films and videos made to oppose that system will be examined. We will analyze diverse works: from avant-garde director, Germaine Dulac, in Paris in the twenties of the last century to Ida Lupino, in Hollywood in the 50's to the 70's explosion of feminist films and videos and the historical and theoretical work that accompanied them. We will also consider several contemporary directors, though the largest bodies of work so far have been made by that group of women who were stirred into action by the Second Wave of the Women's Movement - who are still working today, such as: Sally Potter, Yvonne Rainer, Margarethe Von Trotta et al. Students are expected to attend all class meetings and learn to take detailed formal notes on all films and tapes screened. In addition to weekly assignments, an ambitious final project should be written, performed, photographed, filmed or installed. Cumulative Skills: MCP, IND

W 06:00PM-09:00PM                      JLC 131  
T 05:00PM-07:00PM                      JLC 131

HACU-0269-1

### **Master Musicians of Africa I: West Africa**

Bode Omojola

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

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

HACU-0270-1

### **Fleeting Images: Choreography on Film**

Constance Hill

From silent slapstick comedy and grandiose musicals to martial arts action films and music television videos, the dancing body has riveted the camera's eye since the creation of moving pictures at the turn of the twentieth century. This course examines the centrality of dance in the motion picture, and at the same time shows how the medium of film has transformed the physics of dance (time, space, energy) into fantastical visual dimensions. We will focus on works that have most successfully produced a true synthesis of the two mediums, negotiating between the spatial freedom of film and the time-space-energy fields of dance; the cinematic techniques of camera-cutting-collage and the vibrant continuity of the moving body. As we analyze the kinetic images that are choreographies of body and camera (discerning how each move is rhythmically paced, shot, edited, and scored; and the roles of the choreographer, director, editor in shaping and controlling the moving image), we hope to enlarge the concept of so-called screen dance and gain an understanding of how dance functions to maintain and assert cultural and social identities. Putting into theory to practice, we will form small group collaborations to create an original study in choreography for the camera. Students will engage in all aspects of production, from concept, choreography, and performance to direction, lighting, sound, and editing. Cumulative Skills: WRI, MCP, IND

M 07:00PM-10:00PM                      FPH ELH

HACU-0271-1 **PR**

### **Teaching Writing**

Marian MacCurdy

The purpose of this course is to provide both broad and deep knowledge of the theory and practice of teaching writing, both academic and personal. We will examine composition theories that highlight the importance of writing as well as its diversity in multiple contexts-academic, creative, and personal. The course is based on two primary premises: 1) writing is a recursive process of reflection, revision, and feedback; 2) writing involves conscious choices made in response to the writer's purpose and the audience. We will learn what promotes good writing, what hampers it, what encourages creativity, what inhibits it. We will examine controversies in teaching writing so students will have the background to construct their own philosophy of and approach to teaching writing. We will study grammar and its relationship to clear

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(9-1-11)

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writing. We will determine, learn, and practice effective teaching strategies for helping writers to become effective communicators. Prerequisite: 1 previous writing intensive course Cumulative Skills: IND, WRI

T 12:30PM-03:20PM

EDH 5

HACU-0276-1 **PR**

### **Readings in German Narrative Forms: Identity and Crisis**

Alicia Ellis

This advanced seminar is geared to those students who already possess a significant background in national literatures and an interest in reading and making sense of an eclectic selection of 20th century German texts which reckon with identity and/in crisis by thinking and writing about language, form and style as well as history, the political and the civic. We will read erudite and virtuosic texts whose subject matter range from homoerotic desire, gendered spaces, the magic of the real, childhood, alienation, exile, memory and the Holocaust. Authors might include but are not limited to: Musil, Rilke, Seghers, Walser, Duerrenmatt, Bachmann, Bernhard and Wolf. Additional critical essays may be assigned to enhance our reading: Nietzsche, Hegel, Simmel, Auerbach, Lukacs, Benjamin, Adorno and Kracauer. This is not an introductory course and a high-level of proficiency in close-reading and critical writing is expected. This course will be conducted in English with no knowledge of German expected. However, some readings will be completed with bilingual German-English editions. Prerequisite: Upper Division II/III status with evaluations in advanced literature seminars.

Cumulative Skills: WRI, MCP

TTH 12:30PM-01:50PM

FPH ELH

HACU-0278-1

### **Introduction to Comparative Literature**

Mary Russo

Comparative Literature is an exacting discipline that studies literature across boundaries of culture, geography, and language. This course will focus on textual analysis and critical reflection on the important acts of reading and writing, in relation to other disciplines and cultural media like history, politics, film, journalism, and art. Theoretical approaches to interpretation will be stressed. Texts will be in English, although possible, students will be encouraged to read works and view films in the original. For students with high intermediate or better language skills, a short translation project is possible as a final project. Cumulative Skills: WRI, MCP

TTH 10:30AM-11:50AM

EDH 5

HACU-0283-1

### **This Film Inspired By...: Screening Multicultural Literature**

McKinley Melton

This course will consider literary texts whose impact has been all the more significant because they served as inspiration for film adaptations, raising key questions regarding audience, medium, and the relationship between the two. Examining literature that emerges from a variety of cultural contexts, we will consider the implications of translation and adaptation, consistently interrogating the role of shifting and expanding audience. As we engage in multiple approaches to literary and cultural analysis over the course of the semester, we will also seek to better understand the significance of the social, political, and historical contexts which frame the literature and the subsequent films that emerge. Cumulative Skills:

WRI

MW 10:30AM-11:50AM

FPH 107

W 07:00PM-09:00PM

FPH 107

HACU-0284-1

### **Lovers, Goddesses, Talking Animals: Classics of Indian, Literature**

Indira Peterson

Introduction to the classical and medieval literature of India in translation, mainly from the Sanskrit, Tamil and Hindi languages, from multiple regional and religious traditions. We will read masterworks from 500 B.C to the 18th century, focusing on genre, themes (kingship, love, nature, gender, ethics, religion), literary theory and criticism, and comparisons with similar and related works in European literature. The texts and genres studied are: the epics Ramayana and Mahabharata, classical Sanskrit drama (Kalidasa's Shakuntala and the Ring of Recollection), Sanskrit and Tamil lyric poems on love, war and wisdom, the Panchatantra animal tales, stories of adventure and wit from the Ocean to the Rivers of Story, the poems of the mystics Antal, Surdas, Mirabai, Kabir and Chandidas, in several languages, and the Urdu ghazals of Ghalib. ; Learning Goals (pre-F11 entrants): WRI, MCP

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(9-1-11)

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T 05:00PM-07:50PM

FPH 104

HACU-0287-1

IP

### **Directing and Performance for Film, Video and Installation**

Baba Hillman

This is an advanced practice/theory course for Div III and Div II video and film students interested in developing and strengthening the element of performance in their work. How does performance for the camera differ from performance for the stage? How do we find a physical language and a camera language that expand upon one another in a way that liberates the imagination? This course will explore performance and directing in their most diverse possibilities, in a context specific to film and videomakers. The class will emphasize the development of individual approaches to relationships between performance, text, sound and image. We will discuss visual and verbal gesture, dialogue and voice-over, variations of approach with actors and non-actors, camera movement and rhythm within the shot, and the structuring of performance in short and long form works. Screenings and readings will introduce students to a wide range of approaches to directing and performance. We will study works by Tala Hadid, Charles Burnett, Eija-Liisa Ahtila, Claire Denis, Anri Sala, Nagisa Oshima, Wong Kar Wai, Pedro Almodovar, the Wooster Group, and Apichatpong Weerasethakul among others. Students will complete three projects. Cumulative Skills: MCP, IND

T 09:00AM-11:50AM

JLC 120

M 06:30PM-09:00PM

JLC 120

HACU-0288-1

### **Shakespeare and Woolf**

L. Brown Kennedy

Lovers and mad men have such shaping phantasies, that apprehend more than cool reason ever comprehends." (A Midsummer Night's Dream) In the first part of the course we will read Shakespeare (five plays) and in the latter part Virginia Woolf (four novels and selected essays). Our main focus will be on the texts, reading them from several perspectives and with some attention to their widely different literary and cultural assumptions. However, one thread tying together our work on these two authors will be their common interest in the ways human beings lose their frames of reference and their sense of themselves in madness, lose and find themselves in love or in sexuality, and find or make both self and world in the shaping act of the imagination. The method of the course will include directed close reading, discussion, and periodic lectures. Three to four pieces of student writing are expected." Cumulative Skills: WRI

MW 10:30AM-11:50AM

FPH 102

HACU-0290-1

IP

### **Computer Music I**

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. Cumulative Skills: IND

TH 12:30PM-03:20PM

LIB B3

HACU-0291-1

IP

### **Riverscaping: Design, Collaboration and Practice**

Thomas Long

The fall of 2011 marks the launch of the riverscaping design/build competition. In conjunction with this event, this course invites students to participate in research and architectural design in both a classroom and office environment. The riverscaping design competition requires partnerships between students and professionals, and this studio design course facilitates this exchange. Students participating in this course will team up with local artists and architectural practitioners working both in and out of their offices/studios to complete the challenges of the project and the submission requirements

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(9-1-11)

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of the competition. In this course, students will work with their team to develop their own individual design projects, identifying their own approach to the riverscaping project and organizing the final design panels for submission. Students will be required to meet once per week in class to discuss readings, progress and experiences within the different practicing environments. This course requires substantial out-of-class studio work and commitments to a rigorous schedule of production. This course is open to all Five College students, but requires that all students have completed at least one architectural design studio prior to the start of this course. Cumulative Skills: IND

TH 12:30PM-03:20PM

EDH 3

HACU-0292-1

IP

### **Performing Dance Repertory**

Cathy Nicoli

It is here that dancers deepen, diversify and challenge their performance abilities in dance. Intermediate and advanced level dancers will work intensively with a guest artist in the creation and performance of a dance to be presented in the FCDD Faculty Concert in March 2012 and/or the Hampshire Winter Dance Concert in February 2012. In class students will study the artist's unique style, collaborate in creating and composing the movement, and hone their interpretation and performance skills. Additional rehearsals might be scheduled, possibly including evening/weekend/Jan Term/Spring 2012 times. Students are strongly encouraged to enroll in Contemporary Dance Technique (HACU 215), taught by the same artist, but in any case they must enroll in some dance technique class this semester. Cumulative Skills: IND

MW 04:00PM-05:50PM

MDB MAIN

HACU-0293-1

IP

### **Division II Studio Seminar: Painting Your Own Reality--from Frida, Kahlo (1907-1954) to Charlotte Salomon (1917-1943 and Margaret, Kilgallen (1967-2001).**

Andrea Dezso

Students will create a body of paintings in search of their very own artistic vision through a series of inquiries aimed to examine and express the highly subjective and ever-shifting world of personal lived experience. Kahlo's deep introspection seamlessly merging real and surreal, Salomon's semi-obscure outsider-art-like painted autobiography and Margaret Kilgallen's world fusing folk, hobo and street art will guide us on the journey of discovering and claiming our own personal voices. Students will be expected to keep a sketchbook and to work a minimum of 6 hours a week outside of class time. Cumulative Skills: IND, MCP

W 09:00AM-11:50AM

ARB STUDIO 1

HACU-0294-1

PR

### **Urban Space and Nature: Recent Environmentalist Approaches, to Urban Design**

Ipek Rohloff

This course studies recent approaches to urban design that have been shaped within an environmentalist paradigm. The course discussions will place emphasis on urban space (void) -- not on building block (solid) - that shapes important aspects of human experience including social interactions, cognition, sense of community and place and relations with the natural environment. Class discussions will call for a broader understanding of urban space within criticisms of growth, modernist planning ideas, consequences of economic development and urban decline. Synthesizing criticisms to these developments, environmentalist approaches to urban design will be explored within critical reviews of recent urbanist models such as new urbanism, smart growth, landscape urbanism and community design. Through assignments utilizing case study research strategy, students will investigate design and planning strategies at various scales ranging from suburbs, mill-towns to metropolis. This course combines seminar and studio pedagogies. Cumulative Skills: WRI, MCP, IND

T 12:30PM-03:20PM

EDH 3

HACU-0298-1

PR

### **Border Culture: Globalization and Contemporary Art**

Lorne Falk

This course will look at the phenomenon of globalization and contemporary art through the lens of border culture, a term that refers to the "deterritorialized" nature of an image when it is removed from its context or place of origin. Its themes include borders within the realms of language, gender, ideology, race, and genres of cultural production. Border culture emerged in the 1980s in Tijuana/San Diego in a community of artists who had spent many years living outside their homelands or living between two cultures--an experience that in 2011 might well represent the nature of contemporary life

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## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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

as well as art praxis. Division II and III students will have the opportunity to develop an independent paper, website, or portion of their thesis in this course." Cumulative Skills: IND, WRI, MCP

TH 07:00PM-09:50PM

FPH 105

HACU-0301-1 **PR**

### **Visual Culture and the Holocaust**

Sura Levine

This course will explore the aesthetic policies of the Third Reich, the visual arts created by artists in the concentration camps, and the more recent trends to memorialize the Holocaust in visual terms. Topics will include: the Weimar Republic and the inter-war critiques of German society by German artists, the rise to power of Adolf Hitler and National Socialism, Hitler as an artist-manqu and the effects his lack of success had on the official aesthetic policies of the Third Reich, Leni Riefenstahl's films, artists who continued to produce their work while hiding, artistic production at the concentration camps, the "Degenerate Art" exhibition and the mass destruction of avant-gardist art in Germany, and the "rape" of Europe and the Nazi "collection" practices. We will examine notions of collective memory as they are constructed in holocaust monuments in Europe and the U.S. and recent cinematic representations of this crucial period.

Prerequisite: Preference will be given to advanced Division II and III students with backgrounds in art history and modern European history." Cumulative Skills: WRI, IND, MCP

W 01:00PM-03:50PM

ASH 111

HACU-0312-1

### **Advanced Studio Arts Projects: Reconsidering the Every Day**

Daniel Schrade

This seminar will offer space for a discourse on interdisciplinary visual art productions on a Division III level. The goal of this course is to conceptualize, create, reflect and present a project in relation to contemporary, western and non-western art productions. Postmodern and Post-postmodern movements will be introduced as a means of contextualizing studio work. Classes will consist of studio work, individual and group critiques. Additional class time will be spent discussing your thoughts regarding readings, lectures and projects. Students will have to present a paper on an artist to be assigned. Cumulative Skills: IND, MCP

M 06:30PM-09:30PM

ARB STUDIO 1

HACU-0319-1 **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 Contemporary Musical Practices at the 300 Level. Cumulative Skills: IND

M 02:30PM-05:20PM

MDB CLASS

HACU-0322-1 **PR**

### **Theory 3: Topics in Philosophy and Literature**

Mary Russo

This seminar is designed for Division III and upper-level Division II students whose projects or concentrations have a theoretical component. Students in this course are expected to participate in an intensive consideration of a common theme and to gain an expanded knowledge of critical theory through group discussion and independent projects. The topic this semester will be philosophy and literature. Beginning with Aristotle and Aeschylus, the course will pair philosophers and literary figures. These may include Dante and Augustine, Plato and Thomas Mann, Rousseau and Iris Murdoch, Julia Kristeva and Breton and others. Students who are interested in a particular contemporary theorist or literary figure in their Division IIIs will have an opportunity to shape our syllabus. Prerequisite: advanced work in literature, philosophy, or critical theory. Students interested in the course are advised to consult with the instructor in the spring semester.

Cumulative Skills: IND

W 01:00PM-03:50PM

EDH 5

HACU-0334-1 **IP**

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## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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

### **Division III Projects Class: Photography and Mixed Media:, Sequence/Structure/Juxtaposition**

Jacqueline Hayden

This class is intended to be about, to further, your own work, what it is, what you plan with and through it, what you want it to be, both as it relates to your beginning Division Three projects, as well as to your general orientations as image-makers and-thinkers. It will be primarily up to you, therefore, to generate your visual production for the class - the work for it, that is to say, should extend from your own motivations and inspirations. A variety of exercises and assignments will, however, instigate and should develop structures for you with which to weave your work into larger statements, image to image and concept to concept. The course is open to advanced students beginning their Division III concentration or to late Division II students, dependent in the latter case on demand. Cumulative Skills: IND

W 01:00PM-05:00PM

JLC 131

HACU-0337-1

### **Dekassegui, Karaoke, Saudade: Identity Politics of Nikkei, Brazilians--the First 100 Years**

Junko Oba

The year 2008 commemorated the centenary of Japanese immigration in Brazil. It was a historic and rather emotional moment for the Nikkei (Japanese expatriates) communities that had long strived for public recognitions of their presence and achievements in Brazilian society and national history. The centennial celebrations and their media coverage also helped raise the visibility of an estimated 320,000 Brazilian migrant workers in Japan, many of whom are of Nikkei descent. They return-migrated to their ancestral homeland since the mid 1980s and by now semi-permanent residents of Japan, yet largely disenfranchised from the mainstream Japanese society. Toward the end of 2008, a series of massive layoffs generated a large number of homeless Brazilians and highlighted their uneasy presence and perpetual homelessness" between the two homelands. This course examines the complex migration trajectory and history of Nikkei Brazilians; their identity politics; and how these recent events and their changing status have affected their identity performance in both public and private spaces." Cumulative Skills: WRI, MCP

TTH 09:00AM-10:20AM

MDB CLASS

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.

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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.

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HACU-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 2011 COURSE DESCRIPTIONS

(9-1-11)

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

### INTERDISCIPLINARY ARTS (IA)

IA-114T-1 **FY, DR**

New Distribution Area: **ADM**

#### **Where Are the Dressing Rooms? Exploring Spaces for, Performance**

Peter Kallok

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

MW 10:30AM-11:50AM

EDH 103

IA-121T-1 **FY, DR**

New Distribution Area: **ADM**

#### **Writing World Families: introductory fiction-writing through, stories about family,**

Nathalie Arnold

Stories about families speak to universal questions about love, abandonment, security, authority, freedom, biology, sexuality, and respect. They are often the first stories we tell, and the first we want to hear. This course will focus on international and U.S. writing about families. Through creative writing exercises and writing 2 short stories, students will examine their own preconceptions about family, and ask: how are families constituted? What can divorce bring about? How does death transform the living? What is the impact of global motion on parents and children? What happens when a family member's life-goals differ from those of her spouse, parents, or siblings? Drawing in part on their own experiences but, more importantly, actively using their imaginations and making things up, students will explore the power of invention, techniques in the art of fiction, and the complexity of the human relationships that are often most familiar to us all. Cumulative Skills: IND, MCP

TTH 09:00AM-10:20AM

EDH 5

IA/LM-139T-1 **FY, DR**

New Distribution Area: **ADM**

#### **Design for the Greater Good**

Donna Cohn

Design for the Greater Good: Students in this class will work collaboratively on community oriented design projects with established local groups. We will consider how designed objects or environments can encourage positive human interactions, energy and resource conservation, and physical well-being. This is a practical, hands-on design class in which we will learn how to research community needs, problem solve, and work with the realities of limited resources.

Cumulative Skills: IND, MCP, QUA, WRI

MW 10:30AM-11:50AM

LCD CLASS

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

New Distribution Area: **CHL**

#### **Elementary Spanish**

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 sixty percent of the requirement for credit. Topics of study are based on assignments from the course textbook, Vistas, current and global events, and the students' experiences. Cumulative Skills: MCP; Learning Goals (pre-F11 entrants):EXP, PRS

MW 04:00PM-06:20PM

FPH 104

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

New Distribution Area: **ADM**

#### **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

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## FALL 2011 COURSE DESCRIPTIONS

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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, Vistas, and the students' experiences. This class focuses on speaking and using Spanish. Classroom attendance and participation count for sixty percent of the requirement for credit.

Cumulative Skills: MCP; Learning Goals (pre-F11 entrants):EXP, PRS, PRJ

MW 01:00PM-03:20PM

FPH 104

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

New Distribution Area: **CHL**

### **Introduction to Writing**

William Ryan, Ellie Siegel

This course will explore the work of scholars, essayists, and creative writers in order to use their prose as models for our own. We'll analyze scholarly explication and argument; we'll also try to appreciate the artistry in our finest personal essays, short fiction, and poetry. Students will complete a series of critical essays in the humanities, social sciences, and natural sciences, respectively, and follow with a personal essay, a brief memoir, and a piece of short fiction or poetry.

Students will have an opportunity to submit their work for peer review and discussion. Frequent, enthusiastic revision is an expectation. Cumulative Skills: IND, WRI; Learning Goals (pre-F11 entrants):EXP, MCP, PRS, REA, WRI

WF 01:00PM-02:20PM

GRN WRC

IA/LS-0110-1 **DR**

New Distribution Area: **CHL**

### **Elementary Arabic I**

Heba Arafah

A yearlong course that introduces the basics of Modern Standard Arabic, this course concentrates on all four skills: speaking, listening, reading, writing. Beginning with a study of Arabic script and sound, students will complete the Georgetown text Alif Baa and finish Chapter 15 in Al Kitaab Book 1 by the end of the academic year. Students will acquire vocabulary and usage for everyday interactions as well as skills that will allow them to read and analyze a range of texts. In addition to the traditional textbook exercises, students will write short essays and participate in role-playing, debates, and conversations throughout the year. Cumulative Skills: MCP, IND; Learning Goals (pre-F11 entrants):EXP, EXP, WRI

MTWTHF 09:00AM-09:50AM

ASH 111

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

New Distribution Area: **CHL**

### **Elementary Chinese I**

Yunyun Fang, Kay Johnson

This course will be taught by a visiting professor of Chinese from the Hampshire College China Exchange program and supervised by Professor Kay Johnson. It will cover the first semester of beginning Chinese. The second semester of beginning Chinese will be offered during the spring semester. The course will follow the Integrated Chinese textbook series. The class will cover speaking, reading, and writing Chinese characters. Required books are: Integrated Chinese Textbook Level 1, Part 1; Integrated Chinese Workbook Level 1, Part 1; Integrated Chinese Character Workbook, Level 1, Part 1. The class will meet three times a week (Monday, Wednesday, Friday from 5:00-5:50) for one hour each session; there are also two one-hour drill sessions per week (Tuesday and Thursday 5:00-5:50) for a total of five class periods per week. Additional drill session times will be scheduled if necessary. Students who complete this class will be able to continue studying Chinese at the next level at any of the other Five Colleges. Cumulative Skills: MCP; Learning Goals (pre-F11 entrants):MCP

MTWTHF 05:00PM-05:50PM

FPH 103

IA/LM-0116-1 **DR**

New Distribution Area: **ADM**

### **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. Cumulative Skills: IND; Learning Goals (pre-F11 entrants):EXP, PRJ, PRS

TH 12:30PM-03:50PM

LCD SHOP

## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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

IA-0118-1 **DR**

New Distribution Area: **CHL**

### **Crafting American Short Story**

Matthew Schmidt

This course introduces students to the evolving artistry of the short story in the United States from the nineteenth century to the present. Designed both for students interested in creative writing and in literary history and criticism, the course focuses on the short story as a synthesis of personal imagination, craft, culture and history. Each week of the course will be divided between discussion sessions devoted to analysis of assigned readings and workshops in which class members will read their own creative and critical writing in small groups. We'll analyze short fiction in relation to theme and sociohistorical context, and also focus on style, tone, characterization, dialogue, point of view, and evocation of time and place. Requirements: Regular attendance, weekly short writing assignments and a longer final project. Cumulative Skills: IND, WRI; Learning Goals (pre-F11 entrants):EXP, REA, WRI

MW 04:00PM-05:20PM

FPH 101

IA-0120-1 **DR**

New Distribution Area: **ADM**

### **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, plaster, steel, and concrete. Student generated imagery in sculpture will foster discussions around representation, abstraction, the body, technology, public art, and installation art. Readings, image lectures, visiting artists and group critiques will further establish a creative and critical environment for the development of independent work in three dimensions. Cumulative Skills: IND; Learning Goals (pre-F11 entrants):EXP, PRJ

TTH 09:30AM-11:50AM

ARB SCULPT

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

New Distribution Area: **CHL**

### **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. Cumulative Skills: MCP; Learning Goals (pre-F11 entrants):PRJ, MCP, PRS

TTH 12:30PM-01:50PM

FPH 108

IA-0131-1 **DR**

New Distribution Area: **ADM**

### **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. Cumulative Skills: MCP, IND; Learning Goals (pre-F11 entrants):EXP, PRS, MCP, REA

MW 09:00AM-10:20AM

EDH 5

IA-0145-1 **DR**

New Distribution Area: **CHL**

### **The Screenwriter As Social Critic**

Matthew Schmidt

Designed for students interested in creative writing and film criticism, this course introduces principles of fictional screenwriting and examines how the screenplay can serve as a mode of social criticism, satire, cultural critique, and historical exploration. We'll examine how screenwriters and writer-directors tell their stories through images and sound, dramatizing social realities and cultural myths and fantasies informing contemporary life. Weekly discussions will emphasize close readings of specific films drawn from the contemporary cinema, offering a variety of aesthetic styles, genres, and approaches to the art of visual storytelling. Workshop sessions will allow students to share their own creative and critical writing. Students will write a series of short critical essays, screenwriting exercises, and a final writing project. Readings in film criticism, cinema history, and selected screenplays. Films: Citizen Ruth (1996), Kitchen Stories (2003), A Very Long Engagement (2005), Brokeback Mountain (2005), Tickets (2005), Children of Men (2006), The Lives of Others

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## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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(2006), Volver (2006), Atonement (2007), An Education (2009), and several others. Cumulative Skills: WRI, MCP; Learning Goals (pre-F11 entrants):EXP, REA, WRI

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

M 06:30PM-09:00PM ASH 112

IA-0149-1 **DR**

New Distribution Area: **ADM**

### **Arts Integration: Theater as a Dynamic Teaching Tool**

Priscilla Hellweg

This 100 level class is a hands-on exploration on the use of theater arts in public school classroom as a means to engage, enhance and inspire learning. Participants will explore theater games from the perspective of social and academic learning skills, as well as creative and critical thinking skills, for elementary and middle school youth. We will focus on inclusive teaching strategies and differentiated instruction to engage all levels of interest and experience, focusing on multiple learning styles, and best practices in classroom instruction. We will investigate arts integration activities, developed by Enchanted Circle Theater (ECT), across curriculum boundaries of math, science, social studies and English language arts. Students will learn strategies for adapting theater games and ECT's creative education templates into classroom learning activities. There will be opportunities to work with guest teaching artists from Enchanted Circle Theater, and to visit an elementary school to participate in an arts integrated lesson. Each student will develop a creative curriculum project of their choice, with learning objectives and outcomes, arts integrated activities, writing prompts, and daily class plans. Student will come away with an increased awareness of arts integration pedagogy, formative and summative assessment strategies, curriculum development, and an increased understanding of the impact of arts in education as a dynamic teaching tool. Cumulative Skills: IND; Learning Goals (pre-F11 entrants):EXP, PRJ, PRS

WF 09:00AM-10:20AM EDH 103

IA-0159-1 **DR**

New Distribution Area: **ADM**

### **Sequential Imagery I**

Thomas Haxo

This course provides initial preparation for work in the arts and other fields where visual ideas are presented sequentially. Sequential skills will be built through a compounding series of assignments that utilize drawing. Assignments addressing linear and non-linear sequence with, line, tone, color, space, and light will facilitate the development of personal imagery. Narrative and non-narrative themes will be discussed. A wide range of tools and techniques will be employed in exploration of subject matter. A broad range of issues concerning sequential drawing will be discussed through group critiques and discussions. Cumulative Skills: IND; Learning Goals (pre-F11 entrants):EXP, PRJ

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

IA-0166-1 **DR**

New Distribution Area: **ADM**

### **Introduction to Art Education**

Jana Silver

In this introductory course, students will develop a general understanding of art education and its relationship to contemporary society. Through investigation of cultural, sociological and philosophical influences we will explore the teaching of visual arts in public and private schools, museums, community-based educational programs, and other alternative educational sites. We will discuss current issues within the profession, theory, funding and the diverse pedagogical approaches practiced in each of these fields within art education. This class will integrate discussions, observations and hands on involvement in art teaching situations. Cumulative Skills: IND, MCP, WRI; Learning Goals (pre-F11 entrants):PRJ, PRS, MCP, REA, EXP

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

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

New Distribution Area: **ADM**

### **Tinkering for Fun & Profit: Creative 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

## FALL 2011 COURSE DESCRIPTIONS

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practical, acquire basic fabrication and design skills, do some intuitive engineering and engage in 3D doodling. This course is DART related. Cumulative Skills: IND; Learning Goals (pre-F11 entrants):EXP, PRJ, PRS, QUA

WF 02:30PM-03:50PM

LCD SHOP

IA-0179-1 DR

New Distribution Area: **CHL**

### **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, Camille Paglia, Pablo Neruda, Gwendolyn Brooks, W.H. Auden, William Carlos Williams, Nazim Hikmet, Anna Akhmatova (tr. Kunitz), and Robert Hayden. Cumulative Skills: IND, MCP, WRI; Learning Goals (pre-F11 entrants):EXP, PRS, REA

TTH 10:30AM-11:50AM

EDH 4

IA/LM-0181-1 DR

New Distribution Area: **PCSJ**

### **The Business of Change: Social Action Through, Entrepreneurship**

Megan Briggs Lyster

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. Cumulative Skills: IND, MCP; Learning Goals (pre-F11 entrants):PRJ, PRS, REA, WRI

TTH 02:00PM-03:20PM

LCD CLASS

IA-0188-1 DR

New Distribution Area: **ADM**

### **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 theories of the politics of identity as they relate to issues of performance, performativity, and embodiment. Students will also read contemporary feminist, queer, and anti-racist plays and performance art. Throughout the semester, we will put our theory into productive practice, translating both theoretical as well as performance texts onto our own bodies--students will work collaboratively as actors, dancers, directors, choreographers, dramaturgs, and designers. In partnership with invited guest artists from the Performing Identity Series, students will also devise original performance work. Cumulative Skills: IND, MCP, WRI; Learning Goals (pre-F11 entrants):MCP, PRJ, PRS, REA, WRI

TTH 12:30PM-03:00PM

MDB SMALL

IA-0192-1 DR

New Distribution Area: **ADM**

### **Directing Contemporary American Drama**

Djola Branner

This introductory course examines and applies principles of directing through the lens of twentieth and twenty-first century American drama. Primary considerations include identifying the conflict of the play, investigating the world of the play, interpreting the action of the play, staging the play, and developing a collaborative language with actors. The principles are examined in at least four written assignments, a group presentation, and a showcase of selected scenes from three contemporary American plays (TBA). Required texts: Thinking Like a Director by Michael Bloom, and three plays (TBA). Recommended text: A Director Prepares by Anne Bogart. Cumulative Skills: IND, MCP, WRI; Learning Goals (pre-F11 entrants):EXP, MCP, PRJ, PRS, REA, WRI

TTH 10:30AM-11:50AM

EDH 103

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

New Distribution Area: **CHL**

### **Intermediate Spanish I**

Samira Artur

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. Cumulative Skills: MCP; Learning Goals (pre-F11 entrants):EXP, MCP, MCP, PRS, PRJ, REA

TTH 12:30PM-03:00PM FPH 103

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

New Distribution Area: **CHL**

### **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. Cumulative Skills: MCP; Learning Goals (pre-F11 entrants):EXP, MCP, PRS, PRJ, REA

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

IA/LS-0204-1 **DR**

New Distribution Area: **CHL**

### **Teaching English to Speakers of Other Languages**

Pamela Shea

This course aims to provide a basic foundation for Teaching English to Speakers of Other Languages" (TESOL) and will equip participants with tools for their own reflection and growth as teaching professionals. By participating in interactive workshops, writing lesson plans, teaching, tutoring and receiving feedback each participant will gain experience, confidence and awareness of the skills and teaching techniques required for successful English language teaching. To supplement in-class activities, participants will have the opportunity to conduct focused observations of English language classes and will teach or tutor an English language learner or group of ESL learners as a means of applying specific techniques in a teaching context. The ultimate goal of this course is for participants to be prepared for actual teaching situations and be confident as TESOL instructors/tutors. Students who choose to continue tutoring ESL students through the spring 2012 term may have the option of using their teaching hours toward the Division II Community Engaged Learning requirement. Students successfully completing both the fall course and spring teaching practicum may be eligible to receive a Hampshire College TESOL Certificate. Teaching ESL/EFL (English as a Second Language/English as a Foreign Language) has become a growing field as cultures and economies globalize. Acquiring TESOL certification can lead to teaching opportunities around the world." Cumulative Skills: MCP, IND; Learning Goals (pre-F11 entrants):PRS, PRJ

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

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 fiction-writing. Taking up the concepts of 'mystery' 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 as well as the worlds we ourselves contain. 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 role does 'mystery' play in both reading and writing fiction? Is every story a mystery at heart? 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, write from dreams and daydreams, and generate a helpful critical language for talking about student work. Students should be in their third semester, preparing to file Division II, and should

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*CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; FY = First Year Students Only;  
PR = Prerequisites required; IP= Instructor Permission required; (see Appendix for Division I index)*



## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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

have taken at least one 100-level creative writing course. Interested students must attend the first meeting. Cumulative Skills: IND

F 09:30AM-12:20PM

EDH 4

IA-0213-1 **DR**

New Distribution Area: **CHL**

### **A Century of British and Irish Drama**

Talya Kingston

This course will take a close look at plays written in Britain and Ireland over the last century, exploring works by playwrights such as John M. Synge, George Bernard Shaw, Shelagh Delaney, Harold Pinter, Carol Churchill, Brian Friel and Martin McDonagh. Each week will be devoted to a different playwright. Students will both examine how the plays speak to the particular time and society in which they were written, and explore the creative potential of producing them on our own stages now. Cumulative Skills: IND, WRI; Learning Goals (pre-F11 entrants): PRS, REA, WRI

TTH 09:00AM-10:20AM

EDH 4

IA-0216-1

**IP**

New Distribution Area: **ADM**

### **Truthful Invention: Fiction Writing Workshop for Advanced, Students**

Michael Lowenthal

In this advanced workshop we will seek to express human truths by making things up. We will explore the craft of fiction writing, including such elements as character, plot, diction, dialogue, and point of view - as well as the essential skill of reading as a writer. Discussing published stories and students' own manuscripts, we will ask questions both technical (Where should a story start? How much can be left between the lines?) and existential (What is fiction for? Can it be truer than facts?). Students will write two new stories, plus shorter assignments, and will also respond, orally and in writing, to one another's work. The workshop will serve as a structured opportunity for students to test their work before a supportively critical audience. Prerequisite: college-level creative writing course. Instructor Permission only: No permission granted until the first week of class. No writing samples accepted. Interested students must attend the first course meeting. Cumulative Skills: IND

M 06:30PM-09:20PM

EDH 4

IA-0229-1 **DR PR**

New Distribution Area: **ADM**

### **Object and Environment**

Gregory Kline

In this course students will explore the sculptural object as a self contained form and as an element within a found or created environment. Traditional materials such as steel, wood, plaster and concrete will be taught concurrently with more ephemeral materials including paper, wire mesh and found materials. Ideas originating within the traditions of modernism, postmodernism, minimalism, post minimalism, installation art and public art will be introduced through slide lectures, readings and independent research. The course will culminate in an independent project. An introductory level course in sculpture is recommended. Cumulative Skills: IND; Learning Goals (pre-F11 entrants): EXP, PRJ, PRS

MW 01:00PM-03:20PM

ARB SCULPT

IA-0231-1 **DR**

New Distribution Area: **ADM**

### **Designing With Light**

Peter Kallok

What draws us to the light? What is the depth of our connection? We use light as a mode of artistic expression: to illuminate, to underscore, to surprise or intimidate. Why? After beginning with a study of the fundamentals of theatrical lighting design, we will then proceed to explore the use and design of light in other disciplines such as dance, music, sculpture, and installation art. Through the study of how light defines and reinforces line, movement, texture, scale, and color in many disciplines, we gather skills and techniques that will inform our own personal use of lighting design. Students will experiment with light manipulation in class and work on group and individual projects throughout the semester. Cumulative Skills: IND; Learning Goals (pre-F11 entrants): EXP, PRS, PRJ

TTH 12:30PM-01:50PM

EDH 103

IA-0236-1 **DR IP**

New Distribution Area: **CHL**

### **The Practice of Literary Journalism**

Michael Lesy

Literary Journalism encompasses a variety of genres, including portrait/biography, memoir, and investigation of the social landscape. Literary journalism uses such devices as plot, character, and dialogue to tell true stories about a variety of

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*CCR = Co-curricular course; DR = Satisfies Division I distribution requirements; FY = First Year Students Only;  
PR = Prerequisites required; IP = Instructor Permission required; (see Appendix for Division I index)*

## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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

real worlds. By combining evocation with analysis, immersion with investigation, literary journalism tries to reproduce the complex surfaces and depth of people, places, and events. Books to be read will include: The JOHN McPHEE READER, Dexter Filkin's THE FOREVER WAR, and Mircea Eliade's COSMOS AND HISTORY. Students will be asked to produce weekly, non-fiction narratives based on encounters with local scenes, situations and people. Mid-term and Final writing projects will be based on the fieldwork and short, non-fiction narratives that students will produce, week after week. Fieldwork will demand initiative, patience, curiosity, empathy, and guts. The writing itself will have to be excellent. Core requirements are: (1) Meeting weekly deadlines and (2) Being scrupulously well-read and well-prepared for class. Cumulative Skills: WRI, MCP, IND; Learning Goals (pre-F11 entrants): EXP, MCP, PRJ, PRS, REA, WRI

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

IA-0245-1 DR

New Distribution Area: PCSJ

### **Seminar in Messaging for Social Change**

George Gathigi

All over the world, populations are confronted by various challenges-- ,health and nutrition, economic empowerment, gender disparities, environmental issues, peacebuilding, violence, and education, among many. These issues call for response from different actors including governmental and non-governmental entities. This dialogic seminar will introduce learners to ways in which communication based interventions can be used to respond to issues that affect communities. We will examine how to creatively design communication messages that are informed by the prevailing circumstances and provide compelling and relevant information to the target audience using print, electronic, and new media. Using examples, both local and worldwide, we will read, watch, and listen to different communication interventions that have been implemented. We will identify examples of current issues and develop strategies that inform and encourage collective attitude and behavioral change. At the end of the course, students will design a project of their choice. Students from interdisciplinary arts --including theatre, drawing, design, animation, creative writing-- social sciences, humanities, among others, are welcome. Cumulative Skills: MCP; Learning Goals (pre-F11 entrants): EXP, PRS, PRJ, MCP

T 06:30PM-09:30PM FPH 107

IA/LM/CS-0261-1

### **Animals, Robots and Applied Design**

Donna Cohn, Sarah Partan

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

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

IA-0276-1 DR IP

New Distribution Area: CHL

### **The Past Recaptured: Photographs, Facts and Fictions, 1890-1910**

Michael Lesy

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

Introductory/Survey college courses in American/European history or American/European literature." Cumulative Skills: IND, MCP, WRI; Learning Goals (pre-F11 entrants): EXP, MCP, PRJ, PRS, REA, WRI

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

## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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

IA-0291-1 **DR**

New Distribution Area: **ADM**

### **Opening the Instrument: An Introduction to Acting**

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 monologues, one scene and (at least) three written assignments. The latter include one theatre review, two character biographies and one role 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. Cumulative Skills: IND, MCP, WRI; Learning Goals (pre-F11 entrants): EXP, PRS, REA, WRI

MW 01:00PM-03:20PM

EDH 103

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

### **Third Year Chinese I**

Yunyun Fang, Kay Johnson

This course will be taught by a visiting professor of Chinese from the Hampshire College China Exchange program, Y. Fang, and supervised by K. Johnson. Students entering this class will be expected to have completed Intermediate Chinese or the equivalent of an intensive college-level second year Chinese course. The class will cover the final chapters of Integrated Chinese Level 2, part 2 and then proceed to *Discussing Everything Chinese* (Advanced Intermediate Chinese). Emphasis will be placed equally on speaking, reading, and writing. By the end of the Fall semester, students will be expected to have mastered all of the grammar patterns and characters (both recognition and writing from memory) introduced in the Integrated Chinese series, Levels 1 and 2 and *Discussing Everything Chinese*, vol. 1. The second semester of Third Year Chinese will be offered during the spring semester. Pre-requisite: completion of an intensive second year Chinese college course or equivalent is required to enter this class. Cumulative Skills: MCP

MTW 04:00PM-04:50PM

FPH 103

IA-0330-1 **PR**

### **Advanced Sculpture: Emphasis on the Figure**

Thomas Haxo

In this course students will refine their technical and perceptual skills in response to the human form. The course will focus on the full figure allowing students to explore this challenging subject from multiple perspectives. Historical and contemporary issues and approaches to the figure will be elucidated through presentations, critiques, and independent research. Intermediate sculpture at the college level is recommended but not required. Cumulative Skills: IND

TTH 01:00PM-03:20PM

ARB STUDIO 2

IA-0332-1 **IP**

### **Theatre Division III Seminar**

Talya Kingston

This seminar is designed for first or second semester Division III students whose project involves some aspect of theatre. Seminar participants will be expected to read some key performance texts and discuss them in relation to their own work, as well as helping to select readings relevant to their area of focus. We will also attend performances and participate in workshops led by theatre practitioners. Considerable time throughout the semester will be devoted to 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 seminar can be used as an advanced learning activity.

T 02:00PM-05:00PM

EDH 103

IA-0336-1 **PR**

### **Division III Concentrators Seminar in Visual Art**

William Brayton

This critique-based seminar will provide a forum for the discussion of independent visual art production at the upper Division III level. Weekly rotating group critiques will provide an ongoing forum for the discussion of Division III work. Readings will be incorporated to define historical paradigms and elucidate contemporary issues. Information regarding grants, documentation, artist statements, resumes and fields of employment in the arts will be introduced. Digital

## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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

image lectures and independent research will be used to inform and broaden class discussions. Several visiting artists will present their own work and conduct individual and group critiques. Cumulative Skills: IND

T 12:30PM-03:20PM

ARB STUDIO 1

IA-0338-1      **PR**

### **Art, Nature and Technology**

John Slepian

The discourses of art, nature and technology have been intertwined for centuries, but as technology becomes more sophisticated, it is possible for artworks to go beyond just representing nature, and to begin to simulate it or engage it directly. This course will explore the ways that art can employ both the ideas and tools encountered in areas of research like artificial life, the simulation of complex systems, remote environmental sensing, biomimicry, and green technology. Students will complete a series of conceptually based art projects culminating in a final project of their own devising. Projects will be contextualized by looking at the work of artists working with nature, from the earth art of the 1960s to contemporary work such as Ken Goldberg's Telegarden." There will be series of readings on topics like the social construction of nature."

TTH 09:30AM-11:50AM

ARB STUDIO 1

IA-0351-1      **IP**

### **Advanced Poetry Writing 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. Artists whose work will, in some way, guide us include: Emily Dickinson, Abida, 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, and Robert Hayden. 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, and another 5-10-page critical paper on duende, sparseness, the ecstatic, departure, or rupture in relation to one of your poems. Cumulative Skills: IND, MCP, WRI

TH 12:30PM-03:20PM

EDH 1

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.

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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.

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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 2011 COURSE DESCRIPTIONS

(9-1-11)

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

### LEMELSON PROGRAM (LM)

LM/IA-0116-1 **DR**

New Distribution Area: **ADM**

#### **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. Cumulative Skills: IND; Learning Goals (pre-F11 entrants):EXP, PRJ, PRS

TH 12:30PM-03:50PM

LCD SHOP

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

New Distribution Area: **ADM**

#### **Tinkering for Fun & Profit: Creative 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. Cumulative Skills: IND; Learning Goals (pre-F11 entrants):EXP, PRJ, PRS, QUA

WF 02:30PM-03:50PM

LCD SHOP

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

New Distribution Area: **PCSJ**

#### **The Business of Change: Social Action Through, Entrepreneurship**

Megan Briggs Lyster

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. Cumulative Skills: IND, MCP; Learning Goals (pre-F11 entrants):PRJ, PRS, REA, WRI

TTH 02:00PM-03:20PM

LCD CLASS

LM/CS/IA-0261-1

#### **Animals, Robots and Applied Design**

Donna Cohn, Sarah Partan

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

TTH 10:30AM-11:50AM

LCD CLASS

**FALL 2011 COURSE DESCRIPTIONS**

**(9-1-11)**

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

LM/IA-139T-1 **FY, DR**

New Distribution Area: **ADM**

**Design for the Greater Good**

Donna Cohn

Design for the Greater Good: Students in this class will work collaboratively on community oriented design projects with established local groups. We will consider how designed objects or environments can encourage positive human interactions, energy and resource conservation, and physical well-being. This is a practical, hands-on design class in which we will learn how to research community needs, problem solve, and work with the realities of limited resources.

Cumulative Skills: IND, MCP, QUA, WRI

MW 10:30AM-11:50AM

LCD CLASS

## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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

### LANGUAGE STUDIES (LS)

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

New Distribution Area: **CHL**

#### **Elementary Spanish**

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 sixty percent of the requirement for credit. Topics of study are based on assignments from the course textbook, *Vistas*, current and global events, and the students' experiences. Cumulative Skills: MCP; Learning Goals (pre-F11 entrants):EXP, PRS

MW 04:00PM-06:20PM

FPH 104

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

New Distribution Area: **CHL**

#### **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, *Vistas*, and the students' experiences. This class focuses on speaking and using Spanish. Classroom attendance and participation count for sixty percent of the requirement for credit. Cumulative Skills: MCP; Learning Goals (pre-F11 entrants):EXP, PRS, PRJ

MW 01:00PM-03:20PM

FPH 104

LS/IA-0110-1 **DR**

New Distribution Area: **CHL**

#### **Elementary Arabic I**

Heba Arafah

A yearlong course that introduces the basics of Modern Standard Arabic, this course concentrates on all four skills: speaking, listening, reading, writing. Beginning with a study of Arabic script and sound, students will complete the Georgetown text *Alif Baa* and finish Chapter 15 in *Al Kitaab Book 1* by the end of the academic year. Students will acquire vocabulary and usage for everyday interactions as well as skills that will allow them to read and analyze a range of texts. In addition to the traditional textbook exercises, students will write short essays and participate in role-playing, debates, and conversations throughout the year. Cumulative Skills: IND, MCP; Learning Goals (pre-F11 entrants):EXP, REA, REA

MTWTHF 09:00AM-09:50AM

ASH 111

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

New Distribution Area: **CHL**

#### **Elementary Chinese I**

Yunyun Fang, Kay Johnson

This course will be taught by a visiting professor of Chinese from the Hampshire College China Exchange program and supervised by Professor Kay Johnson. It will cover the first semester of beginning Chinese. The second semester of beginning Chinese will be offered during the spring semester. The course will follow the Integrated Chinese textbook series. The class will cover speaking, reading, and writing Chinese characters. Required books are: Integrated Chinese Textbook Level 1, Part 1; Integrated Chinese Workbook Level 1, Part 1; Integrated Chinese Character Workbook, Level 1, Part 1. The class will meet three times a week (Monday, Wednesday, Friday from 5:00-5:50) for one hour each session; there are also two one-hour drill sessions per week (Tuesday and Thursday 5:00-5:50) for a total of five class periods per week. Additional drill session times will be scheduled if necessary. Students who complete this class will be able to continue studying Chinese at the next level at any of the other Five Colleges. Cumulative Skills: MCP; Learning Goals (pre-F11 entrants):MCP

MTWTHF 05:00PM-05:50PM

FPH 103

## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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

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

New Distribution Area: **CHL**

### **American Sign Language I**

Ruth Moore

This course introduces the third mostly 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 using 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/DVDs and class discussion. Cumulative Skills: MCP; Learning Goals (pre-F11 entrants):PRJ, PRS, MCP

TTH 12:30PM-01:50PM

FPH 108

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

New Distribution Area: **CHL**

### **Intermediate Spanish I**

Samira Artur

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. Cumulative Skills: MCP; Learning Goals (pre-F11 entrants):EXP, MCP, PRJ, PRS, REA

TTH 12:30PM-03:00PM

FPH 103

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

New Distribution Area: **CHL**

### **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. Cumulative Skills: MCP; Learning Goals (pre-F11 entrants):EXP, MCP, PRJ, PRS, REA

TTH 12:30PM-03:00PM

FPH 104

LS/IA-0204-1 **DR**

New Distribution Area: **CHL**

### **Teaching English to Speakers of Other Languages (TESOL)**

Pamela Shea

This course aims to provide a basic foundation for Teaching English to Speakers of Other Languages" (TESOL) and will equip participants with tools for their own reflection and growth as teaching professionals. By participating in interactive workshops, writing lesson plans, teaching, tutoring and receiving feedback each participant will gain experience, confidence and awareness of the skills and teaching techniques required for successful English language teaching. To supplement in-class activities, participants will have the opportunity to conduct focused observations of English language classes and will teach or tutor an English language learner or group of ESL learners as a means of applying specific techniques in a teaching context. The ultimate goal of this course is for participants to be prepared for actual teaching situations and be confident as TESOL instructors/tutors. Students who choose to continue tutoring ESL students through the spring 2012 term may have the option of using their teaching hours toward the Division II Community Engaged Learning requirement. Students successfully completing both the fall course and spring teaching practicum may be eligible to receive a Hampshire College TESOL Certificate. Teaching ESL/EFL (English as a Second Language/English as a Foreign Language) has become a growing field as cultures and economies globalize. Acquiring TESOL certification can lead to teaching opportunities around the world." Cumulative Skills: MCP, IND; Learning Goals (pre-F11 entrants):PRJ, PRS

TTH 10:30AM-11:50AM

FPH 107



## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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

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

### **Third Year Chinese I**

Yunyun Fang, Kay Johnson

This course will be taught by a visiting professor of Chinese from the Hampshire College China Exchange program, Y. Fang, and supervised by K. Johnson. Students entering this class will be expected to have completed Intermediate Chinese or the equivalent of an intensive college-level second year Chinese course. The class will cover the final chapters of Integrated Chinese Level 2, part 2 and then proceed to Discussing Everything Chinese (Advanced Intermediate Chinese). Emphasis will be placed equally on speaking, reading, and writing. By the end of the Fall semester, students will be expected to have mastered all of the grammar patterns and characters (both recognition and writing from memory) introduced in the Integrated Chinese series, Levels 1 and 2 and Discussing Everything Chinese, vol. 1. The second semester of Third Year Chinese will be offered during the spring semester. Pre-requisite: completion of an intensive second year Chinese college course or equivalent is required to enter this class. Cumulative Skills: MCP

MTW 04:00PM-04:50PM

FPH 103

## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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### NATURAL SCIENCE (NS)

NS-104T-1 **FY, DR**

New Distribution Area: **PBS**

#### **Optics and Holography**

Frederick Wirth

This course is an introduction to fundamental principles in optics as applied to image formation and holography. Each student will have a chance to produce two white-light visible holograms in our lab, as well as to undertake an individual project dealing with three dimensional image reproduction, holography or more broadly defined optical phenomena. Topics will include geometric and physical optics, the nature and propagation of light, vision and color, photography, and holography. Aesthetic considerations will be part of the course as well. Class will meet for one hour and twenty minutes twice a week, plus a lab of at least three hours for experimental investigations and holographic imaging. Cumulative Skills: WRI, IND, QUA; Learning Goals (pre-F11 entrants):PRJ, PRS, QUA, REA

WF 10:30AM-11:50AM

CSC 333

W 02:30PM-05:00PM

CSC B13

NS-111T-1 **FY, DR**

New Distribution Area: **PBS**

#### **Peering into the Future**

Rayane Moreira

In this course we will examine the newest developments in several promising energy technologies, including photovoltaics, solar thermal power, biofuels, and energy storage in the form of batteries and hydrogen. Students will spend the first few weeks doing intensive research on the science of one of these cutting-edge technologies, writing a series of reports that will ultimately be combined into a paper on the science behind their topic. Then, through some creative medium, whether music, art, fiction writing, drama, journalism, design or invention, students will aim to divine or design its future. We will explore each topic as a class, analyzing and discussing readings on all levels, from magazine articles to scientific research papers. Both the instructor and the students will contribute common readings, which will in turn enrich the development of student projects and papers. Students will be evaluated on analysis of readings, class participation and presentations, and their term papers and creative work. Cumulative Skills: IND, WRI, QUA; Learning Goals (pre-F11 entrants):WRI, REA, PRJ, QUA

TTH 09:00AM-10:20AM

CSC 333

NS-125T-1 **FY, DR**

New Distribution Area: **PBS**

#### **Ecology of New England Old Growth Forests**

Lawrence Winship

Not long ago, in the mid-1800s, the landscape of New England was primarily rolling farmland. Stands of trees covered less than 20% of Massachusetts. Now the reverse is true, and over 80% of the land is covered with young woods. The same kinds of trees are back, but the forests are substantially different and the impacts of human activity remain. Yet hidden within our second and third growth forests are patches of trees that were never clear-cut and in some cases were not cut at all. In those places, called old growth" forests or "historic woodlots," we can get a glimpse of what the pre-colonial woodland might have been like. We can study forest ecology in the absence of direct human disturbance. The significance of old woods and the ecology of the plants, animals, and soil organisms found on sites undisturbed by intense human activity are "hot" topics among conservationists and forest managers alike. In this course, we will visit old growth sites, learn how to identify, age, and census trees, and how to read the history of a site. We will locate and map special trees, soils and plants. We will examine the literature on both the social and ecological significance of old trees and old soils. Students will complete group or individual projects." Cumulative Skills: WRI, IND, QUA; Learning Goals (pre-F11 entrants):PRJ, PRS, QUA

WF 10:30AM-11:50AM

CSC 3-OPEN

F 01:00PM-05:00PM

CSC 1-AGRI

NS-149T-1 **FY, DR**

New Distribution Area: **PBS**

#### **Terrestrial Ecology and Natural History**

Brian Schultz

This course will examine terrestrial ecology and natural history with an emphasis on our area and studies of the Hampshire fields and forests, as well as visits to other local points of interest (e.g., Mount Tom, the Conn. River flood plain, the Quabbin reservoir); focusing on birds, arthropods, and plants, but with attention to mammals, herps, geology, etc. We will spend as much time as possible outside, weather permitting, and combine walking and seeing and learning the local flora and fauna, such as the birds migrating through in the Fall or local trees, with scientific sampling studies of such

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## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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features as life under logs (e.g., millipedes and red-backed salamanders) or in the canopy (using the Hampshire canopy walkway), or the biodiversity of the Hampshire campus (including quantitative inventories and museum-type collections for display in Cole Science). Cumulative Skills: WRI, QUA, IND; Learning Goals (pre-F11 entrants):QUA, PRJ, PRS, WRI, REA

MW 10:30AM-11:50AM                      CSC 1-ECOL  
W 01:00PM-04:00PM                      CSC 1-ECOL

NS-168T-1 **FY, DR**

New Distribution Area: **PBS**

### **The Species Problem**

Charles Ross

Theodosius Dobzhansky, a prominent evolutionary biologist, wrote biological classification is simultaneously a man-made system of pigeonholes devised for the pragmatic purpose of recording observations in a convenient manner and an acknowledgment of the fact of organic discontinuity." What does it mean to be a species? How do we define a species and are they even real? How does speciation work? This course will consist of two parts: We will survey definitions of "species" (there are over 20), we will produce our own definition, and we will discuss how speciation works -- when it starts, when it ends, what is required. Additionally, we will explore first-hand how variation of a particularly difficult natural system (fritillary butterflies) relates to species delineations in this group. Students will read and discuss primary literature, synthesize ideas and data in writing, and develop research projects addressing the species-status of butterflies." Cumulative Skills: WRI, QUA, IND; Learning Goals (pre-F11 entrants):PRJ, QUA

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

NS-195T-1 **FY, DR**

New Distribution Area: **PBS**

### **Pollution and Our Environment**

Dulasiri Amarasiriwardena

This course will explore environmental pollution problems covering four major areas: the atmosphere, the hydrosphere, the biosphere, and energy issues. Several controversial topics, including acid rain, automobile emission, ozone layer depletion, mercury, lead and cadmium poisoning, pesticides, solid waste disposal, and problems of noise and thermal pollution will be addressed. We will emphasize some of the environmental issues affecting our immediate community, as well as those in developing nations. We will also do several project-based labs, gain understanding of scientific methodology, and learn how to write scientific research reports. Students are expected to engage in scientific inquiry and to view their investigations in broader context, to gain a clear sense of the scientific process, and to develop quantitative, oral and written communication skills. Class participation, satisfactory work on the required class projects, literature critiques, and laboratory/field reports are required for evaluation. Cumulative Skills: WRI, QUA, IND; Learning Goals (pre-F11 entrants):REA, WRI, QUA, PRS, PRJ

WF 10:30AM-11:50AM                      CSC 121  
F 01:00PM-04:00PM                      CSC 2-CHEM

NS-0105-MP **DR**

New Distribution Area: **PBS**

### **Natural Science Mentored Independent Study**

Charlene D'Avanzo

This class is designed for Division I students who wish to conduct independent research (outside of a regular course). Division I students will partner with a Division II or III student in the following general areas: 1) Agriculture, Environment, Ecology, Geology, and Sustainability; 2) Human Health and Animal Science; 3) Biology, Chemistry, Physics, Astronomy, and Mathematics. Specific research topics will be designated by the upper-level students. First meeting time will be Thursday, September 15, 2011, at 4:30 pm in CSC 316. Although students will mainly be working with their mentors on the research, there will also be regular twice-monthly meetings of the whole group over the semester to discuss topics such as writing research proposals, designing experiments, and the nature of scientific research. These meeting times will be based on students' schedules. Prerequisite: NS 305 students must have interest in helping first-year students engage in independent work. Cumulative Skills: IND; Learning Goals (pre-F11 entrants):PRJ

TH 04:30PM-05:50PM                      CSC 316

NS-0106-1 **DR**

New Distribution Area: **PBS**

### **Earth Resources**

Steven Roof

In this course students will investigate issues in environmental earth science and examine how society interacts with Earth processes and resources. This course emphasizes a hands-on, field- and lab-oriented approach. Class discussions

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## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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and weekly projects introduce the major concepts and techniques of earth science (geology), environmental sciences, and resource management. Students will learn to observe, pose questions, build hypotheses, and develop answers through field research and quantitative data analysis. Students will often be given complex problems and asked to figure out for themselves how to collect data and work toward solutions. Through local field trips, we will explore the history of our planet, and earth-shaping processes such as earthquakes, volcanic eruptions, and erosion. By learning how our planet evolves, students can then evaluate the current state of Earth and solutions to environmental ills. Cumulative Skills: WRI, QUA, IND; Learning Goals (pre-F11 entrants):PRJ, REA, QUA, WRI

TTH 12:30PM-01:50PM

CSC 333

TH 02:00PM-03:30PM

CSC 1-AGRI

NS-0112-1 **DR**

New Distribution Area: **PBS**

### **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?" Cumulative Skills: QUA, WRI, IND; Learning Goals (pre-F11 entrants):QUA, PRJ, PRS

M 01:00PM-02:20PM

CSC 2-OPEN

WF 01:00PM-02:02PM

CSC 333

NS-0122/0322-1 **DR**

New Distribution Area: **PBS,**

**ADM**

### **Sustainable Landscaping Practicum**

Lawrence Winship

Combining ideas, principles, and practices from horticulture, ecology and landscape design, we will develop and implement a sustainable landscape plan for part of the Hampshire College campus. We will first visit and come to understand several different natural plant communities in the Pioneer Valley and learn about native plants in the landscape from experts at Nasami Farm. We will learn how to identify herbs, vines, perennials, shrubs and trees, and how to place them with regard to soil, water, nutrients and canopy structure. We will then map an area, identify invasive species to be suppressed, and design a multi-storied sustainable plan incorporating both human and ecological design goals such as interesting flowers, colors, improved sight lines, and incorporation of edible species. Writing for the course will include a site inventory and an analysis of plant environment and dynamics, as well as a documented plan. Students will be expected to put in hours outside of class time improving and maintaining our site. NS 322 students will supervise design and action teams of NS 122 students. Cumulative Skills: QUA, IND; Learning Goals (pre-F11 entrants):QUA, PRJ, REA

MW 02:30PM-03:50PM

CSC 333

NS-0132-1 **DR**

New Distribution Area: **PBS**

### **Environmental History of New England**

Charlene D'Avanzo

New England has a fascinating environmental history, clearly evident in the Connecticut River Valley, home to Hampshire College. Humans have left their mark. For example, settlers in the 1700s cleared most trees for agriculture and heating, and Native Americans used fire to improve game hunting. In this class, students will learn about changes in the land" locally through field trips, projects, and discussions. One project will focus on the Connecticut River, where we use historic maps and fieldwork via canoe to look at rapid (over decades) evolution of the floodplain. For another, we will examine history of the Quabbin Reservoir, Boston's water source. Four Hampshire dorms are named after the towns drowned when the reservoir was created over 70 years ago. The course ends with independent projects students design.

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(9-1-11)

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This course is a great introduction to the local environment and how to do ecological and environmental fieldwork."

Cumulative Skills: WRI, QUA, IND; Learning Goals (pre-F11 entrants):QUA, PRJ, WRI

MW 09:00AM-10:20AM

CSC 333

M 01:30PM-04:30PM

CSC 3-OPEN

NS-0134/0334-1 **DR**

New Distribution Area: **PBS**

### **Bodies, Guts, and Bones: A Biocultural Approach to Diet and, Nutrition**

Pamela Stone

We are inundated with questions regarding diet, wellness and longevity. Often used words and phrases such as low fat, high fiber, no carbs, sugar free, calcium rich, anorexia, obesity, bone density, and supersize me, offer complex messages to the public. The interface between nutrition and popular culture fuels the core of this course. Students will work on independent projects that test popular notions about diet and nutrition using a broad range of methodologies and will design and carry out an original project on some aspect of food, nutrition and culture. Topics in human diet and nutrition will be examined from a biocultural perspective and will include current information on growth and development, nutrition and disease processes, diet and culture, anthropology, and genetics. Cumulative Skills: IND, MCP, QUA, WRI; Learning Goals (pre-F11 entrants):PRJ, PRS, QUA, REA, WRI

M 10:30AM-11:50AM

CSC 333

W 10:30AM-11:50AM

CSC 3-OSTE

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

New Distribution Area: **PBS**

### **Human Gene Therapy: Proceed with Caution**

Lynn Miller, John Castorino

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 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 Michael 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. Cumulative Skills: WRI, QUA, MCP, IND; Learning Goals (pre-F11 entrants):PRS, QUA, REA, WRI, PRJ

TTH 10:30AM-11:50AM

CSC 2-OPEN

NS-0150-1 **DR**

New Distribution Area: **PBS**

### **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. Cumulative Skills: WRI, QUA, IND; Learning Goals (pre-F11 entrants):PRJ, PRS, QUA, REA, WRI

TTH 02:00PM-03:20PM

CSC 1-ECOL

NS-0153/0353-1 **DR**

New Distribution Area: **PBS**

### **Natural History of Infectious Disease**

Lynn Miller

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

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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. Cumulative Skills: WRI, QUA, IND; Learning Goals (pre-F11 entrants):EXP, MCP, PRJ, PRS

MW 09:00AM-10:20AM CSC 2-OPEN

NS-0154-1 **DR**  
**Science of Stress**  
Cynthia Gill

New Distribution Area: **PBS**

Stress is a daily part of our lives that has become an intense subject of interest among scientists and the medical community. The body's responses to stress are linked to multiple health problems, but stress can also be overused as an explanation. In this course, we will examine the scientific evidence for the links between stress and human health issues such as cancer, heart disease, diabetes, and depression. This will include readings of primary scientific research papers and coverage of basic physiological mechanisms in humans and other animals. Students will learn techniques to measure stress, stress hormones and glucose regulation. In addition, as community service outreach, students will develop projects to explore the effectiveness of stress relief options in the college community. Cumulative Skills: WRI, QUA; Learning Goals (pre-F11 entrants):QUA, WRI, PRJ, REA, PRS

MW 09:00AM-10:20AM CSC 3-OPEN

NS-0157/0357-1 **DR**  
**Sustainable Water Resources**  
Christina Cianfrani

New Distribution Area: **PBS**

All life requires water to survive. Where do we get our water? Where does it go? Will there always be enough? How can we manage our water resources to ensure there is enough? This course explores these topics using a systems approach to gain an understanding of how our water resources are intimately tied with the surrounding ecosystem. Topics include the water cycle, hydrologic budgets, urban stormwater management and low impact development. Students will read and discuss primary literature, delineate watershed boundaries, compute water budgets (at the watershed level and for their own water use), and complete a group design project. Each group will develop a design for a stormwater best management practice to be located somewhere on the Hampshire campus. Designs will include: assessment of need for improved stormwater management, building layout/plan, and stormwater calculations. Groups will be required to present their final designs to the class. Cumulative Skills: WRI, QUA; Learning Goals (pre-F11 entrants):PRJ, QUA, REA, WRI

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

NS/CS/HACU-0180-1 **DR**  
**Science in the Islamic World: From Almagest to the "Islamic" bomb"**  
Salman Hameed

New Distribution Area: **PBS, MBI**

History of western science would be incomplete without the inclusion of Arab and Muslim contributions in the Middle-ages. In this course we will explore some of the reasons behind the outstanding growth of scientific reasoning in the Islamic world, including the motivation for translating Greek works and the role of religion in the early progress of science. While we are familiar with prominent Greek philosophers and scientific personalities of the post- Renaissance era, the lives of many Muslim scientists such as Al-Haytham (Alhazen), Ibn-Sina (Avicena), Ibn-Rushd (Averros) and their contributions remain largely unknown to many students. We will also explore the fascinating philosophical struggle between the rationalist and the traditionalist (orthodox) philosophers. The course will conclude with a look at the reasons for the later decline of scientific thinking in the Muslim world and the contemporary struggles to reconcile modern science with traditional religious systems. Cumulative Skills: WRI, MCP; Learning Goals (pre-F11 entrants):MCP, REA

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

NS-0194-1 **DR**  
**Geological Controversies**  
Steven Roof

New Distribution Area: **PBS**

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

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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." Cumulative Skills: WRI, QUA, IND; Learning Goals (pre-F11 entrants):PRJ, QUA, REA, WRI

MW 02:30PM-03:50PM

CSC 2-OPEN

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 scientific research reports.

Chemistry I is the first term of a two-term course in general chemistry Cumulative Skills: WRI, QUA

MWF 09:00AM-10:20AM

CSC 121

M 01:30PM-04:30PM

CSC 2-CHEM

NS-0204-1

### **Physics I**

Herbert Bernstein

Introduction to Classical Mechanics: As a first course of real college physics, this introduction will concentrate mainly on mechanics with perhaps some applications to astronomy. Topics include: kinematics and dynamics in one and two dimensions, planetary motion, conservation of energy and momentum, rigid bodies and rotation in three dimensions and, if time permits, relativity. This calculus-based course makes heavy use of mathematics to develop realistic examples. It is highly recommended that students take calculus in the same semester if not before. Weekly laboratory/field work is required. The labs are grouped into three major units. Evaluations will be based on class participation, problem sets, and laboratory project reports. Calculus I is a co-requisite, or ability to learn it on the fly." Cumulative Skills: QUA

M 01:00PM-02:20PM

CSC 202

WF 01:00PM-02:20PM

CSC 2-OPEN

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. Cumulative Skills: WRI, QUA

TTH 12:30PM-01:50PM

CSC 316

NS-0234-1

### **Cell and Molecular Biology**

John Castorino

This course is designed to provide students with an introduction to fundamental biological concepts, including cell, organelle and membrane structure and function, bioenergetics and metabolism, and the molecular basis of inheritance and information transfer. We will also examine DNA structure and topology, transcription, translation, methods in biotechnology, genome size and complexity, regulation of transcription, tissue specific expression, mutation and oncogenesis. We will use Albert's Molecular Biology of the Cell, 5th edition, as our textbook and supplement this with several papers from the primary literature. We will focus on the experimental basis of this knowledge and introduce

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(9-1-11)

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experimental design and technique so the students can readily review areas independently which we will not cover. Each student will write two critical reviews of a paper chosen from the recent primary literature, with the second including an historical overview which provides a context for the selected research question. Weekly problem sets will be assigned to assess students' progress with the readings and their ability to think creatively with the material. Cumulative Skills: QUA, WRI, IND; Learning Goals (pre-F11 entrants):QUA, REA, WRI

TTH 02:00PM-03:20PM

CSC 3-OPEN

NS-0243-1

### **Biohistories of the African Diaspora**

In this course we explore how science is expanding our knowledge of enslaved Africans' biologies and lifeways in the Americas, with special emphasis on the 18th century New York African Burial Ground. Located in lower Manhattan, the African Burial Ground is the earliest and largest African-American cemetery excavated in North America and a US National Monument. Students will learn and apply laboratory techniques for reconstructing lived experiences and environments through original research projects involving skeletal remains of African Burial Ground individuals. Teeth in particular provide excellent records of geographic origin, migration and health into adolescence, and we will investigate early life histories through dental histology and chemistry. Throughout the course, we will also explore major themes and debates in (diaspora) biohistory. For example, how does one identify and interpret Africanisms" or genetic ancestry? What are the political stakes and ethical principles of bioarchaeology (i.e., the study of skeletal remains from archaeological settings)? What are the uses and limits of the diaspora concept in scientific and interdisciplinary research? Students' research findings will contribute to a fast-growing body of biocultural knowledge about African Diasporans during the American colonial and early national periods." Cumulative Skills: IND, WRI, MCP

MW 09:00AM-10:20AM

CSC 1-ECOL

M 01:30PM-03:30PM

CSC 1-ECOL

NS-0255-1 **DR**

New Distribution Area: **PBS**

### **Watershed Hydrology**

Christina Cianfrani

How does water move through the landscape? What can we learn from studying streams and rivers? Students will explore topics in hydrology and watershed management. Areas of focus will include hydrologic cycle/water budgets, watershed characteristics, groundwater hydrology, aquatic ecosystems, and urban hydrology. Students will get their hands and feet wet in the lab and around Hampshire's campus, read and discuss primary literature, analyze data in teams, and learn basic skills scientist use to analyze water-related issues. In addition to gaining an understanding of hydrological processes, students will collect and analyze hydrologic data from a local watershed and develop a comprehensive watershed management plan. This course is suitable for upper-division students as well as first-year students with basic science background and an interest in water resources. Cumulative Skills: WRI, QUA; Learning Goals (pre-F11 entrants):QUA, PRJ

T 12:30PM-03:30PM

CSC 1-AGRI

NS-0257/0337-1

### **Astrobiology**

Salman Hameed, Jason Tor

Are we alone in the universe? The essence of that question has likely been a source of inspiration since the dawn of humanity. The modern science of astrobiology is a transdisciplinary study of extraterrestrial life in the universe drawing from active research in astrophysics, biology, chemistry, and geology. A microbiologist, an astronomer, and a planetary scientist have teamed up to take you through this inter-disciplinary course, where we will look at the history of extraterrestrial debate and analyze the science behind astrobiology. We will investigate the properties of life as we know it and extrapolate these properties to consider the potential for simple life forms to exist on Mars and elsewhere in our solar system, to the possibility of intelligent life on habitable planets near distant stars, and finally the implications of extraterrestrial life to life on Earth. Cumulative Skills: WRI

M 07:00PM-09:40PM

FPH WLH

NS-0260-1 **DR**

New Distribution Area: **PBS**

### **Calculus in Context**

David Kelly, Sarah Hews

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.

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## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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

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. Cumulative Skills: QUA; Learning Goals (pre-F11 entrants):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. Cumulative Skills: QUA

TTH 02:00PM-03:20PM

CSC 316

NS-0270-1

**PR**

### **Evolutionary Ecology**

Charles Ross

Ecology and Evolutionary Biology are intimately related yet rarely considered together. This course will look at the interface of these two areas to see how organisms adapt to their biotic and abiotic environments and how population and community-level processes influence evolutionary patterns. We will consider natural processes that influence phenotypic variation in populations and how that variation affects adaptive significance and evolutionary potential. Topics include life history evolution, niche structure, behavior, population growth, and species interactions. Evolutionary Biology and Ecology are recommended prerequisites for this class. Cumulative Skills: WRI, QUA

TTH 12:30PM-01:50PM

CSC 202

NS-0272-1

**DR**

New Distribution Area: **PBS**

### **Anthropology of Reproduction**

Pamela Stone

This course focuses on the biological and cultural components of reproduction from an evolutionary and cross-cultural perspective. Beginning with the evolution of the pelvis, this course examines the nutritional problems, growth and developmental problems, health problems, and the trauma that can affect successful childbirth. The birth process will be studied for women in the ancient world and we will examine historical trends in obstetrics, as well. Worldwide rates of maternal mortality will be used to understand the risks that some women face. Birthing customs and beliefs will be examined for indigenous women in a number of different cultures. Students will be required to present and discuss material and to work on a single large research project throughout the semester that relates to the course topic.

Cumulative Skills: IND, MCP, QUA, WRI; Learning Goals (pre-F11 entrants):PRJ, PRS, QUA, REA, WRI, MCP

W 01:00PM-03:50PM

CSC 3-OSTE

NS-0276-1

### **Elements of Sustainability**

Frederick Wirth

Hampshire College is in the middle of implementing the plan mandated by the American College & University Presidents Climate Commitment. It includes improved recycling efforts, energy sparing retrofits for campus facilities, and the installation of a modest solar electric facility. Many other exciting projects are in the wings awaiting evaluation and funding. There are still many approaches to determining a proper course of action. The viewpoints of LCA, the ecological footprint", and "Natural Capitalism" each provide a standard against which to measure any particular program of change or

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## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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development. The Sightlines campus carbon assessment is the tool being used to evaluate the impact of these projects. In this course we will employ several case studies to examine these issues. Emphasis will be placed on understanding underlying scientific principles, evaluating evidence available from the technical and scientific literature, and developing innovative approaches and solutions." Cumulative Skills: WRI, QUA, IND

TTH 12:30PM-01:50PM

CSC 3-OPEN

NS-0299-1

### **Learning Activity Projects**

Herbert Bernstein, Lynn Miller

Students in Learning Activity Projects 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. Students 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. Cumulative Skills: WRI, QUA, MCP, IND

NS-0305-1

IP

### **Natural Science Mentored Independent Study**

Charlene D'Avanzo

This class is designed for Division I students who wish to conduct independent research (outside of a regular course). Division I students will partner with a Division II or III student in the following general areas: 1) Agriculture, Environment, Ecology, Geology, and Sustainability; 2) Human Health and Animal Science; and 3) Biology, Chemistry, Physics, Astronomy, and Mathematics. Specific research topics will be designated by the upper-level students. First meeting time will be Thursday, September 15, 2011, at 4:30 pm in CSC 316. Although students will mainly be working with their mentors on the research, there will also be regular twice-monthly meetings of the whole group over the semester to discuss topics such as writing research proposals, designing experiments, and the nature of scientific research. These meeting times will be based on students' schedules. Prerequisite: NS 305 students must have interest in helping first-year students engage in independent work. Cumulative Skills: IND

TH 04:30PM-05:50PM

CSC 316

NS-0314-1

PR

### **Organic Chemistry II**

Rayane Moreira

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

Cumulative Skills: WRI, QUA, IND

MWF 10:30AM-11:50AM

CSC 316

TH 02:00PM-06:00PM

CSC 2-CHEM

NS-0316-1

PR

### **Linear Algebra**

Kenneth Hoffman

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

MWF 01:00PM-02:20PM

CSC 316

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## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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NS-0320-1

### **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. Cumulative Skills: IND

TTH 10:30AM-11:50AM      CSC 316

NS-0322/0122-1

IP

### **Sustainable Landscaping Practicum**

Lawrence Winship

Combining ideas, principles, and practices from horticulture, ecology and landscape design, we will develop and implement a sustainable landscape plan for part of the Hampshire College campus. We will first visit and come to understand several different natural plant communities in the Pioneer Valley and learn about native plants in the landscape from experts at Nasami Farm. We will learn how to identify herbs, vines, perennials, shrubs and trees, and how to place them with regard to soil, water, nutrients and canopy structure. We will then map an area, identify invasive species to be suppressed, and design a multi-storied sustainable plan incorporating both human and ecological design goals, such as interesting flowers, colors, improved sight lines, and incorporation of edible species. Writing for the course will include a site inventory and an analysis of plant environment and dynamics, as well as a documented plan. Students will be expected to put in hours outside of class time improving and maintaining our site. NS 322 students will supervise design and action teams of NS 122 students. Cumulative Skills: QUA, IND

MW 02:30PM-03:50PM      CSC 333

NS-0334/0134-1

IP

### **Bodies, Guts, and Bones: A Biocultural Approach to Diet and, Nutrition**

Pamela Stone

We are inundated with questions regarding diet, wellness and longevity. Often used words and phrases such as low fat, high fiber, no carbs, sugar free, calcium rich, anorexia, obesity, bone density, and supersize me, offer complex messages to the public. The interface between nutrition and popular culture fuels the core of this course. Students will work on independent projects that test popular notions about diet and nutrition using a broad range of methodologies and will design and carry out an original project on some aspect of food, nutrition and culture. Topics in human diet and nutrition will be examined from a biocultural perspective and will include current information on growth and development, nutrition and disease processes, diet and culture, anthropology, and genetics. Cumulative Skills: IND, MCP, QUA, WRI

M 10:30AM-11:50AM      CSC 333  
W 10:30AM-11:50AM      CSC 3-OSTE

NS-0337/0257-1

IP

### **Astrobiology**

Melinda Dyar

Are we alone in the universe? The essence of that question has likely been a source of inspiration since the dawn of humanity. We will look at the history of extraterrestrial debate and analyze the transdisciplinary science behind astrobiology. We will investigate the properties of life as we know it and extrapolate these properties to consider the potential for simple life forms to exist on Mars and elsewhere in our solar system, as well as the possibility of intelligent life on habitable planets near distant stars, and, finally, the implications of extraterrestrial life to life on Earth. Assessments will include critical reading and writing about scientific literature on this topic. Cumulative Skills: WRI

M 06:00PM-09:40PM      FPH WLH

## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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

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 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 Michael 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. Cumulative Skills: WRI, QUA, IND

TTH 10:30AM-11:50AM

CSC 2-OPEN

NS-0353/0153-1

**IP**

### **Natural History of Infectious Disease**

Lynn Miller

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

MW 09:00AM-10:20AM

CSC 2-OPEN

NS-0357/0157-1

**IP**

### **Sustainable Water Resources Design**

Christina Cianfrani

All life requires water to survive. Where do we get our water? Where does it go? Will there always be enough? How can we manage our water resources to ensure there is enough? This course explores these topics using a systems approach to gain an understanding of how our water resources are intimately tied with the surrounding ecosystem. Topics include the water cycle, hydrologic budgets, urban stormwater management and low impact development. Students will read and discuss primary literature, delineate watershed boundaries, compute water budgets (at the watershed level and for their own water use), and complete a group design project. Each group will develop a design for a stormwater best management practice to be located somewhere on the Hampshire campus. Designs will include: assessment of need for improved stormwater management, building layout/plan, and stormwater calculations. Groups will be required to present their final designs to the class. Cumulative Skills: WRI, QUA

TTH 10:30AM-11:50AM

CSC 333

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.

**FALL 2011 COURSE DESCRIPTIONS**

**(9-1-11)**

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NS-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.

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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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## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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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-0143-1 **CCR**

##### **Women's Design and Fabrication**

Patricia Bennett

The intent of this course is to provide a supportive space for female students to acquire hands-on fabrication shop skills. Students will be introduced to the basic tools, equipment, machinery and resources available through the Lemelson Center. We will cover basic elements of design and project planning. Students will be expected to participate in discussions of their own and each other's work. Upon completion of the course, participants will have start-to-finish experience with several projects, a working knowledge of what's available in the shop, and the skills needed to go forward with their own ideas.

M 07:00PM-09:30PM

LCD SHOP

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.

F 09:30AM-12:00PM

LCD SHOP

#### **OUTDOOR PROGRAMS AND RECREATIONAL ATHLETICS (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. Pre-requisite is completion of OPRA 0101. 5-College students will be graded pass/fail.

TTH 07:00PM-08:30PM

RCC 21

## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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OPRA-0105-1 **CCR**

**Gentle, Rejuvenative Yoga, Section 1**

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.

M 10:30AM-12:00PM

RCC 21

OPRA-0106-1 **CCR**

**Gentle, Rejuvenative Yoga, Section 2**

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.

W 10:30AM-12:00PM

RCC 21

OPRA-0107-1 **CCR**

**Intermediate/Advanced Yoga, Section 1**

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.

M 09:00AM-10:30AM

RCC 21

OPRA-0108-1 **CCR**

**Intermediate/Advanced Yoga, Section 2**

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.

W 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

## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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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: Japanese Swordsmanship**

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 02:00PM-03:30PM                      RCC GYM

OPRA-0118-1 **CCR**

### **Rape Aggression Defense, Basic Physical Defense**

Amanda Surgen, Marion Taylor

The Rape Aggression Defense system is a program of realistic self-defense tactics and techniques. The system is a comprehensive course for women that begins with risk awareness, prevention, 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 9, 16, 23, and 30 at 1-4 PM. 5-College students will be graded pass/fail.

F 01:00PM-04:00PM                      RCC 21

OPRA-0120-1 **CCR**

### **T'ai Chi**

Rob Zilin

T'ai Chi is an enjoyable exercise which gives a feeling of exquisite mental calm and emotional ease. T'ai Chi does not strain your joints or ligaments, but actually heals them and teaches your body to move with perfect efficiency. T'ai Chi will not strain your heart or circulatory system, but is a gentle and effective tonic to your heart. T'ai Chi is especially beneficial to the functions of your internal organs and builds up your body from the inside out. T'ai Chi has its origin as a valid martial discipline. Our emphasis will show the contrasts and similarities of the health art and martial art. This 2 hour class is open to beginner and experienced students. During the first few classes students will be sorted into appropriate practice groups depending on experience and ability. More advanced practices and intermediate form work will happen during the second hour of the class. 5-College students will be graded pass/fail.

MW 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 1:00pm - 2:20pm to the end of the term. 5-College students will be graded pass/fail.

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

W 01:00PM-02:20PM                      RCC POOL

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## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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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 2:30pm - 3:50pm to the end of the term. 5-College students will be graded pass/fail.

F 12:30PM-06:00PM                      RCC RIVER  
W 02:30PM-03:50PM                      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 9 - November 14. 5-College students will be graded pass/fail.

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

OPRA-0141-1 **CCR**

### **Beginning Swimming**

Glenna Alderson

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

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PR = Prerequisites required; IP= Instructor Permission required; (see Appendix for Division I index)*

## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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F 12:30PM-06:00PM

RCC GYM

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

### **Introduction to Sport Climbing**

Michael Alderson

Sport Climbing is the term used to describe the style of climbing where a person uses fixed protection to lead climb. This class will focus on teaching the technical skills 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

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 Strength 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

## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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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 6 weeks. September 8 - October 13. 5-College students will be graded pass/fail.

TTH 02:00PM-03:00PM                      RCC GYM

OPRA-0176-1    **CCR**

### **Strength Training**

Amanda Surgen

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

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.

T 12:00PM-05:30PM                      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-0191-1    **CCR**

### **American Red Cross CPR/AED Training, Section 1**

Marion Taylor

This course will cover the material needed for certification by the American Red Cross in Adult CPR/ AED. Lecture and video instruction combined with skills practice and testing will prepare each student to cope with various injury and illness situations. This course will meet only on the advising day, September 28. This course is not intended to fulfill any academic requirements. Please bring \$15 to cover certification fee.

W 09:00AM-12:00PM                      RCC 21

OPRA-0192-1    **CCR**

### **American Red Cross Class in Adult CPR/AED, Section 2,**

Amanda Surgen

This course will cover the material needed for certification by the American Red Cross in Adult CPR/ AED. Lecture and video instruction combined with skills practice and testing will prepare each student to cope with various

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## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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injury and illness situations. This course will meet only on the advising day, November 3. This course is not intended to fulfill any academic requirements. Please bring \$15 to cover certification.

TH 09:00AM-12:00PM                      RCC 21

OPRA-0193-1    **CCR**

### **American Red Cross Class in First Aid, Section 1**

Karen Warren

This course will cover the material needed for certification by the American Red Cross is First Aid. Lecture and video instruction combined with skills practice and testing will prepare each student to cope with various injury and illness situations. This course will meet only on the advising day, September 28. This class is not intended to fulfill any academic requirements. Please bring \$15 to cover certification.

W 01:30PM-04:00PM                      RCC 21

OPRA-0194-1    **CCR**

### **American Red Cross Class in First Aid, Section 2**

Troy Hill

This course will cover the material needed for certification by the American Red Cross is First Aid. Lecture and video instruction combined with skills practice and testing will prepare each student to cope with various injury and illness situations. This course will meet only on the advising day, September 28. This class is not intended to fulfill any academic requirements. Please bring \$15 to cover certification.

TH 01:30PM-04:00PM                      RCC 21

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                      LIB KIVA

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

## FALL 2011 COURSE DESCRIPTIONS

(9-1-11)

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### APPENDIX

#### **Division I for fall 2011 entrants**

##### Division I Distribution Areas (for Fall 2011 entrants)

ADM = Arts, Design, and Media

CHL = Culture, Humanities, and Languages

MBI = Mind, Brain, and Information

PBS = Physical and Biological Sciences

PCSJ = Power, Community, and Social Justice

##### Division I Cumulative Skills (for Fall 2011 entrants)

WRI = Analytical Writing and Informed Research Practice

QUA = Quantitative Skills

MCP = Multiple Cultural Perspectives

IND = Independent Work

#### **Division I for entrants prior to fall 2011**

Students who began Division I prior to fall 2011 must meet complete a course in each of the 5 schools to meet distribution requirements and demonstrate satisfactory progress in all the following learning goals:

##### Division I Learning Goals (for entrants prior to fall 2011)

WRI = Write critically and analytically

QUA = Understand quantitative methods of analysis

MCP = Understand multicultural perspectives on intellectual or artistic subjects

REA = Learn to read and interpret intellectual or artistic works

PRJ = Conceive and complete project-based work

PRS = Effectively present ideas orally

EXP = Develop creating abilities in expressive modes such as creative writing, visual and performance arts, and music