

FALL 2016 Course Descriptions

CS-0111-1 **The Emergence of Literacy**

Professor: Melissa Burch

The majority of adults are able to read fluently. However, when children learn to read, the process is dependent on a number of skills and requires a great deal of adult guidance. In this course we will discuss the cultural importance of literacy across societies and throughout childhood. We will focus on the development of the complex skill of reading, including phonemic awareness, phonics, fluency, and higher-order processes that contribute to decoding and text comprehension. Because instruction can play a determining factor in children's acquisition of literacy skills, we will study early reading materials and examine practices that are employed at home and in the classroom to facilitate the acquisition of these skills. We will also collaborate with a local elementary school to develop resources for families to support language and literacy engagement at home. Evaluation will be based on class participation, a series of short papers, and a longer final project.

Instructor Permission: No Satisfies Distribution: MBI This course has a Prerequisite: No

Time: MW 09:00AM-10:20AM

Location: ASH 222

CS-0112-1 **Introduction to Programming in Unity**

Professor: Jaime (Jaime) Davila

This course is designed to give students a strong introduction to computer programming, with an emphasis on their developing their own projects by the end of the semester. By the end of the course successful students will be able to write programs of moderate difficulty. While Unity is a platform commonly used to develop computer games, students will be able to develop any type of program. As a course that can provide a strong foundation for further computer science courses, this class will expose students to input/output operations, if-else structures, loops, functions, objects, and classes. No prior programming experience is necessary.

Instructor Permission: No Satisfies Distribution: ADM, MBI This course has a Prerequisite: No

Time: MW 09:00AM-10:20AM

Location: ASH 126

CS-0114-1 Introduction to Philosophy

Professor: Laura Sizer

Philosophy is a method of inquiry that helps us reflect on our own condition, our relationships with each other and the world around us through the careful investigation of concepts such as mind, freedom, morality, and justice. It is also a mode of analysis and criticism that allows us to examine the structure and soundness of our ideas and arguments. This class will introduce you to some of the classic questions in philosophy, as well as the methods of inquiry philosophers use to examine them. Topics may include arguments for the existence of god, the nature of knowledge, the problem of free will, and the nature of mind. A series of shorter and longer papers will be required.

Instructor Permission: No Satisfies Distribution: MBI This course has a Prerequisite: No

Time: TTH 12:30PM-01:50PM

Location: ASH 221

CS-0119-1 Political Culture: Elections

Professor: James Miller

Every society offers public rituals, formal instruction and places of sacred memory whose purpose is to foster a common political identity like nationalism and citizenship. Some of these devices appear natural and timeless; others are obviously invented. Some exist in peaceful periods; others are meant to galvanize people for warfare. One important example of political culture is the presidential election campaign, which will be happening for much of this term, and will be our focus of study. Students will lead reading discussions, write an essay and complete a final project that includes a group presentation and an individual paper.

Instructor Permission: No Satisfies Distribution: MBI This course has a Prerequisite: No

Time: TTH 02:00PM-03:20PM

Location: ASH 222

CS-0122-1 Intro to Tabletop Game Design

Professor: Robert Daviau

In this course, students will play, analyze, and design tabletop games to introduce them to the concepts of game design. We will make good use of the Hampshire Game Library. Assignments will be project-based and are intended to provide both crucial practice of skills and useful additions to a portfolio. The course will include three primary parts. First, students will play and analyze existing games on a weekly basis. Second, students will work in small teams creating initial prototypes highlighting different aspects of game design. Third, each student will individually design an original game. Frequent critiques and playtests will increase students' ability to give and receive thoughtful feedback and to learn how to iterate effectively.

Instructor Permission: No Satisfies Distribution: ADM, MBI This course has a Prerequisite: No

Time: MW 09:00AM-10:20AM

Location: ASH 221

CS-0129-1 Introduction to Personality Psychology

Professor: Rachel Steele

Personality psychology (along with the related field of social psychology) seeks to understand people's characteristic patterns of social behaviors, attitudes, and emotions with an emphasis on how individuals differ from one another (compared to social psychology's emphasis on situational effects). This course will explore major theoretical contributions and empirical evidence. Personality psychologists attempt to understand why different people do different things in the same situation using quantitative research (correlational and experimental). This research examines: 1) biological underpinnings of personality, 2) environmental effects on personality, and 3) differences in how people perceive and process information about their social world. Student evaluations will be based on class participation, written critical responses to selected readings, verbal summaries and presentations of selected readings, and a research proposal that will consist of a project proposal, a draft, and a final paper.

Instructor Permission: No Satisfies Distribution: MBI This course has a Prerequisite: No

Time: MW 02:30PM-03:50PM

Location: ASH 222

CS-0137-1 Plato's Moral and Political Philosophy

Professor: Ernest Alleva

This course explores central questions in Plato's moral and political philosophy: What is the good life for

human beings? What is virtue? What do specific virtues, such as justice, piety, courage, and wisdom involve? What makes an individual or a community just? What roles do knowledge, emotion, and education play in a virtuous life? What significance does the nature and organization of the psyche have in being virtuous? How is virtue acquired? Is it innate? Can it be taught? Are all humans capable of being virtuous? Is a virtuous life more meaningful or valuable than other human pursuits? What role does philosophy have in understanding and answering these questions? The course will involve close readings of key texts by Plato and will emphasize philosophical analysis, argument, and criticism.

Instructor Permission: No Satisfies Distribution: MBI This course has a Prerequisite: No

Time: MW 04:00PM-05:20PM

Location: ASH 222

CS-0143-1 Stop Motion from Scratch - Fundamental Skills for Animating, Absolutely Anything

Professor: Dillon Markey

This course uses the framework of stop motion animation to build a fundamental skill set for creating any type of animation. Students begin by creating wire-armatured puppets using a technique called "foam buildup," which is a common technique most famously utilized by Ray Harryhausen in King Kong. The puppets the students create in the first weeks of class will provide them with both a canvas and a brush to explore their personal style by animating specific movements and analyzing each other's work. Students will be introduced to materials such as latex rubber, epoxy resins, animation clays, and silicone gel mediums. Class lectures will cover animation history and techniques as well as when, where, and why to choose them. Course work will progress from simple bouncing ball animation to fully realized character animation with lip sync.

Instructor Permission: No Satisfies Distribution: ADM This course has a Prerequisite: No

Time: T 06:00PM-09:00PM

Location: LIB B3

CS-0177-1 Aliens: Close Encounters of a Multidisciplinary Kind

Professor: Salman Hameed

This course can be summed up as: everything you wanted to know about aliens but were afraid to ask (a scientist). The course will explore the topic of extraterrestrial intelligence from the perspective of several different fields. We will look at the history of UFO sighting claims and analyze the reliability of

eye-witness testimonies, explore psychological & sociological reasons behind claims of alien abductions, and analyze the current state of the search for extraterrestrial intelligence (SETI) from the perspective of astronomy and planetary research. We will also examine how film and television have shaped our view of aliens in popular culture. We will conclude the course by looking at religions that have been inspired by UFOs and extraterrestrials.

Instructor Permission: No Satisfies Distribution: MBI This course has a Prerequisite: No

Time: T 06:30PM-09:20PM

Location: ASH 111

CS-0203-1 Sagens for the 21st Century: Creating Short Videos for, Science Communication

Professor: Salman Hameed

Millions of people worldwide have been inspired to pursue science by shows written and hosted by Carl Sagan, David Attenborough, Neil deGrasse Tyson, Bill Nye, and others. What makes their videos appealing? How do they communicate complex scientific ideas in a simple language? In this course, students will learn how to develop ideas for a science video, write a script, and host a science-themed show for online audiences. The students are expected to work in small groups for their projects.

Instructor Permission: No Satisfies Distribution: MBI This course has a Prerequisite: No

Time: M 02:30PM-05:20PM

Location: ASH 126

CS-0206-1 Introduction to Statistics

Professor: Ethan Meyers

This class is an introduction to statistical methods that are useful for analyzing data. Topics will include descriptive statistics (summary statistics and graphical methods), and resampling and parameter inference methods for calculating confidence intervals and conducting hypothesis tests. Students will learn how to use the R programming language to explore statistical concepts and to analyze real data. Assignments will consist of weekly problem sets that cover newly introduced topics, and cumulative learning checks that reinforce the topics that have been covered. By the end of the class students should be able to understand the concepts that underlie statistical analyses used in a variety of fields, and should be able to apply statistical methods to gain insight into data that they collect.

Instructor Permission: No Satisfies Distribution: MBI This course has a Prerequisite: No

Time: TTH 10:30AM-11:50AM

Location: ASH 126

CS-0210-1 The Social Psychology of Building Peace in the Context of, Violent Intergroup Conflict

Professor: Rachel Steele

This social psychology class focuses on contextual factors of and potential obstacles to pursuing peace and reconciliation following violent intergroup conflict. Themes that will be addressed include: the role of history and memory, perceptions of victimhood, group-based emotions, the desire for retribution, and ideology. The course will also address means of fostering reconciliation through justice mechanisms, apologies, and reparations. We will use a psychological lens through which to explore these issues, but other disciplinary perspectives will be highlighted and an interdisciplinary approach will be encouraged. Student evaluations will be based on class participation, written critical responses to selected readings, verbal summaries and presentations of selected readings, and a research proposal that will consist of a project proposal, a draft, and a final paper.

Instructor Permission: No Satisfies Distribution: MBI This course has a Prerequisite: No

Time: MW 01:00PM-02:20PM

Location: ASH 221

CS-0216-1 Animal Behavior I: Evolution and Function of Behavior -- Theory, and Fieldwork

Professor: Sarah Partan, Mark Feinstein

This is the first of a two-course sequence exploring the main theoretical ideas and methods of ethology, the scientific study of animal behavior. In this first semester we explore the functional and evolutionary bases of animal behavior and cognition, including altruism, social behavior, communication, and anti-predator behavior. Students will also learn and put into practice some of the ways that ethologists observe, record and measure behavior outdoors in the natural world. The main reading and discussion material for the course will be drawn from the first half of John Alcock's textbook, *Animal Behavior*, supplemented by journal articles from the professional scientific literature. Two summary/critique papers on the journal articles will be required, along with a report on a public lecture relevant to the themes of the course, and a full-length term paper on a species and research topic of the student's choosing. The final project will be presented to the whole class either orally or in a poster session. Subsequent enrollment in the second semester of the sequence is encouraged but not required.

Instructor Permission: No Satisfies Distribution: MBI, PBS This course has a Prerequisite: No

Time: F 09:00AM-11:50AM

Location: FPH ELH

CS-0228-1 Memory and Media

Professor: Tina Chen

How do we make memories? How do we forget? What does amnesia actually look like? Are eyewitnesses the most trustworthy source? Everyone forms lay theories about the ways we remember and the kinds of information we remember. These theories, which may or may not be accurate, manifest in the media from tips on improving your memory in the news to amnesia plot lines in soap operas. In this class, we'll discuss what the research says about how memory works and draw connections to the media we encounter in our everyday lives. Students will read both primary and secondary literature, present and participate in discussions in class, and complete written assignments both in and outside of class, including a final paper.

Instructor Permission: No Satisfies Distribution: MBI This course has a Prerequisite: No

Time: MW 04:00PM-05:20PM

Location: ASH 111

CS-0238-1 Cognitive Development

Professor: Rebecca Rosenberg

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. 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 understanding contribute to these abilities. Students will read textbook chapters and empirical research articles, complete in-class and out-of-class written activities, facilitate group-led class discussions, and write short papers on class topics. Prerequisite detail: Prerequisites: One prior course in the CS department in psychology, neuroscience, linguistics, or animal behavior.

Instructor Permission: No Satisfies Distribution: MBI This course has a Prerequisite: Yes

Time: TTH 10:30AM-11:50AM

Location: ASH 221

CS-0251-1 Museums as learning contexts: Designing and assessing museum, spaces for learning

Professor: Timothy (Tim) Zimmerman

In this course, we will explore the explicit and implicit assumption that learning occurs in museum spaces. Many museums (art, science, etc.) and designed museum-like spaces such as aquariums, sculpture gardens, and historical centers, often collectively called "informal learning institutions," frequently include educational components in their mission statements or goals. Yet, how are these components enacted or realized? Several questions will drive our inquiry: How do we define learning in these settings? How do we measure learning in these settings? What design or program elements foster learning in these settings? How do culture, social norms and notions of privilege influence learning in these spaces? We will discuss foundational readings and critical research on museum learning. Students will conduct museum learning activities, conduct a short museum learning study and write a paper on a topic of interest related to museums as learning contexts.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: F 01:00PM-03:50PM

Location: EDH 4

CS-0256-1 Narrative in Tabletop Game Design

Professor: Robert Daviau

There are many types of games that tell stories from modern digital AAA titles (like Bioshock Infinite) to 1980s classics (text adventures) to roleplaying games. But how can you create a compelling narrative in a boardgame or card game? This class will look at the confluence of story, character, and game design and how these are combined with board games. Students will study other media, analyze their use of narrative, and study other board games that employ heavy narrative. Using these tools, students will design their own gaming experiences that employ characterization, theme, a three-act plot, plot twists, and elements of modern storytelling. Prerequisite Detail: At least one course in game design.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: Yes

Time: T 09:00AM-11:50AM

Location: ASH 222

CS-0261-1 **Oceans of Change: Ocean and Human Protection in the Face of, Climate Change**

Professor: Timothy (Tim) Zimmerman

How do we help people learn about, understand, and enact pro-environmental behavior (e.g., drive less, political action, consumer choice)? We will explore this question through the example of the ocean. Marine ecosystems are under immense human pressures. Ninety percent of fish stocks are overfished; coral reefs are dying; dead zones are growing; ocean acidity is increasing. These all have human consequences, often disproportionately impacting marginalized people (poor; indigenous; minorities). Against this backdrop, we'll explore how to move forward through theories from cognitive science (why can't people "understand" climate issues?), ecopsychology (why don't people use less energy?), learning sciences (how do we design climate change curriculum), psychology (don't people care?), and cultural studies (indigenous peoples know how to live sustainably, right?). Through class discussion, whole-class and individual project-based work, and short class papers, students will develop broad-based knowledge about both marine science and perspectives for promoting a better human-nature future.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: TTH 10:30AM-11:50AM

Location: RWK 202

CS-0277-1 **Evolution of Game Playing Multi-agent Systems**

Professor: Jaime (Jaime) Davila

Evolutionary computation is an artificial intelligence strategy based on natural evolution, in which candidate solutions are evaluated and recombined based on their performance. Agent-based systems use a collection of information to solve a complex task, while possibly providing for planning, communication, error recovery, and learning. In this course we will study and combine these two techniques and apply them to virtual simulations of games such as Capture the Flag, Robocup, RoboRescue, Quidditch, and others. Emphasis is placed on the design and implementation of course projects. Students will be able to work with a variety of software packages, such as neural network simulators, evolutionary packages, virtual world simulators, computer game platforms such as pygames and Unity. Students should be comfortable programming in at least one high level programming language such as python, C, C++, C#, Java, Lisp, etc. Prerequisite detail: At least one college-level course in computer programming.

Instructor Permission: No Satisfies Distribution: MBI This course has a Prerequisite: Yes

Time: TTH 12:30PM-01:50PM

Location: ASH 222

CS-0279-1 The Hampshire Woods: Creating a long-term database of, animal biodiversity

Professor: Sarah Partan

Although previous students and classes have studied various aspects of biodiversity in the Hampshire Woods over the years, much of the data they collected tends to be lost with the passing of time. The goal of this class is to take the first steps toward building a long-term database of animal diversity on Hampshire property. The rationale for this goal is that the earth's climate is near the beginning of likely dramatic upcoming changes, and it is of utmost importance to document biodiversity now, before we lose species we may not have realized were here. Students in this exploratory class will work together to figure out a plan for documenting biodiversity. We will examine how long-term databases are used by other research groups, set up a pilot database of our own, and will spend a good deal of time exploring our woods to learn together about what is there. Students with experience or interest in natural history, animal identification, and computer databases are particularly encouraged to join the class.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: W 09:00AM-11:50AM

Location: ASH 111

CS-0288-1 The hidden power of form in language and media

Professor: Daniel Altshuler, James Miller

Does form determine content? For example, perhaps semantic structures of language have the effect of shaping the possible narratives of story telling. Or, aspects of a medium's technology may set the parameters of the cultural forms of expression that are distinctive to that medium. In both cases, there is something implicit in the means of communication that determines how it can be used - and in ways that might not be obvious to the language speaker/ writer or media producer/user. This course will explore these speculations from the perspectives of linguistics and media studies.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: W 01:00PM-03:50PM

Location: FPH 108

CS-0322-1 **The Klamath Language**

Professor: Mark Feinstein

This course is an intensive investigation of the linguistic structure of an unfamiliar and little-studied language - Klamath (maqlaqsyalank), once spoken by thousands of people in southern Oregon and now effectively extinct. A linguistic "isolate" (not obviously related to other languages), Klamath offers an important perspective on the hypothesis that there are universal, species-general properties of linguistic capacity. We'll be paying special attention to Klamath phonology and morphology (along with syntactic and semantic issues) , utilizing recorded data collected by the instructor in the field, as well as reading what there is of scientific literature focused on the language. In addition, we will look at Klamath from the standpoint of thinking about the impact of "language death" and social and cultural dimensions of the growing diminution of linguistic diversity. Coursework will include hands-on analyses of available data as well as a sustained final paper on a topic of the student's choosing. Prerequisite detail: Prior coursework in linguistics

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: Yes

Time: W 01:00PM-03:50PM

Location: ASH 111

CS-0335-1 **Seminar: Mind, Brain, Behavior**

Professor: Neil Stillings

This seminar is for advanced students whose work involves mind, brain, or behavior and who are studying disciplines in the cognitive, brain, or psychological sciences. Students will select the topics to covered, choosing journal articles, essays, or books in each area. Each week students will be expected to write a discussion paper or contribute to a web forum and to engage in intensive discussion during the single class meeting. Leadership of at least one class meeting, and an extended paper on one of the course issues is also required. Students are expected to spend at least six to eight hours a week outside of class time on the weekly reading and writing assignments and on developing their final projects. Prerequisite: Two or more courses in relevant fields. At least four previous semesters of college work. First-year students are not eligible. Second-year students require permission from the advisor and instructor. Prerequisite detail: Two or more courses in relevant fields. 4 previous semesters of college work.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: Yes

Time: W 02:30PM-05:20PM

Location: ASH 221

CS-0343-1 Research in Infant Cognition

Professor: Rebecca Rosenberg

This course is an upper level research seminar designed for students who wish to learn how to perform research with infants and young children, and how to apply those research methods to answer questions in the domain of cognitive psychology. The course will cover all areas of setting up and running an infant study using behavioral measures, including theory, methods, and the practical aspects of running infant research. Students will read and present relevant literature and will learn how to design, run, code, and analyze infant studies. Studies will primarily focus on infants' quantificational abilities, working memory capacity, and reasoning about the physics of solid objects. This course provides useful research experience for any students wishing to pursue divisional projects or graduate work in psychology, cognitive science, or related fields with infants or children. Prerequisite detail: Two prior courses in the CS department in psychology, linguistics, animal behavior, and/or neuroscience, or permission of instructor. Prior experience with infants and small children preferred.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: Yes

Time: TTH 02:00PM-03:20PM

Location: ASH 221

CS-0346-1 Pre-Production for Animated Short Films

Professor: Dillon Markey

In this class students will conceptualize and prepare a short animated film, examining the process of creating animated shorts regarding conception, pitching, scripting, design, storyboarding, budgeting, and scheduling. Lectures will look at previous examples at each stage of the process and the various approaches appropriate for different venues (independent shorts, web content, grant writing, television pitches, features), and will discuss the broad landscape of opportunities. Course work will involve various experiments and exercises to develop and conceptualize a film. Ultimately, students will present a complete proposal for an animated film, show, or series. Narrative games and interactive installations are also welcome, though the course generally focuses solely on filmic storytelling. Live action concepts are acceptable if they have a significant, integral animation element. Students are encouraged to delve deeply and work at their own pace based on their intended medium and platform while still engaging

with regular course work. Prerequisite detail: Students interested in this course must have a demonstrable level of mastery of some form of animation, and have taken at least one related college level course.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: Yes

Time: MW 02:30PM-03:50PM

Location: ASH 112

CS-0377-1 Aliens: Close Encounters of a Multidisciplinary Kind

Professor: Salman Hameed

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

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: T 06:30PM-09:20PM

Location: ASH 111

CS-113T-1 Universal Grammar

Professor: Daniel Altshuler

This tutorial will be run as a Teaching and Learning Community. We will meet once a week in the classroom to discuss what it means to have a universal language, a universal grammar and the difference between the two. Is a universal language/grammar something we aspire to have? Do we have a choice in the matter? To make sense of these questions, we will investigate phonological, syntactic and semantic phenomena in various languages of the world. Students will also meet in small groups once a week outside the classroom setting to create their own form of communication.

Instructor Permission: No Satisfies Distribution: MBI This course has a Prerequisite: No

Time: TTH 09:00AM-10:20AM

Location: ASH 111

CS-118T-1 Philosophy and Science of Emotions

Professor: Laura Sizer

This course is an interdisciplinary investigation of emotions rooted in an analytical philosophical approach. The aim of the course is to understand how different academic disciplines approach the study of emotions, and how these perspectives can inform each other. Are emotions primarily bodily responses? Thoughts? What roles do cultures play in shaping our emotions? What functions do emotions serve? Do babies have the same emotions as adults? What can neuroscience tell us about emotions? To answer these questions we need to look beyond our personal experiences and examine evidence and arguments offered by philosophy, psychology, neuroscience, anthropology and evolutionary theory. Students will read and critically analyze material from a variety of different disciplines, and will write several short and longer papers.

Instructor Permission: No Satisfies Distribution: MBI This course has a Prerequisite: No

Time: TTH 09:00AM-10:20AM

Location: ASH 221

CS-127T-1 Cognitive Science: Minds, Brains, & Intelligent Machines

Professor: Neil Stillings

Scientific studies of the mind, the brain, and intelligent machines have become thoroughly intertwined. In this tutorial students will explore threads, patterns, and tensions in this rich and exciting fabric of inquiry, including contrasting theoretical perspectives, major findings, and key research methods. Readings will be drawn from books and scientific journals. Students will complete short writing assignments and a final paper on a topic of their choosing.

Instructor Permission: No Satisfies Distribution: MBI This course has a Prerequisite: No

Time: MW 10:30AM-11:50AM

Location: ASH 222

CS-173T-1 **Introduction to Data Science**

Professor: Ethan Meyers

Data Science is a field that uses computational tools to extract insight from large data sets. In this class will discuss several of the main topics in Data Science including data visualization, how to manipulate large data sets (data wrangling), and how to make predictions from data (machine learning). Students will learn how to use the R programming language to analyze data. Assignments will consist of weekly problem sets that cover newly introduced topics, and a midterm and a final project. By the end of the class students should be able to effectively visualize and analyze data in order to extract information for large data sets. The class has no prerequisites; past programming experience will be useful.

Instructor Permission: No Satisfies Distribution: MBI This course has a Prerequisite: No

Time: MW 10:30AM-11:50AM

Location: ASH 126

CSI-0103-1 **Introduction to Writing**

Professor: 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, and we'll appreciate the artistry in our finest personal essays and short fiction. Students will complete a series of critical essays in the humanities and natural sciences and follow with a personal essay and a piece of short fiction. Students will have an opportunity to submit their work for peer review and discussion; students will also meet individually with the instructors. Frequent, enthusiastic revision is an expectation. Limited to Division One Students. In this course students are generally expected to spend at least six to eight hours a week of preparation and work outside of class time. This course will be reading, writing, and discussion-intensive.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: WF 01:00PM-02:20PM

Location: GRN WRC

CSI-0110-1 **Global Poverty: Theories and Practices**

Professor: Michael Gonzales

Poverty action and alleviation are terms that have been used in relation to how we imagine engaging with the so-called "Third World." This course seeks to analytically engage with poverty practices utilizing different models and paradigms of poverty alleviation around the world. Furthermore, the investigation of poverty alleviation will be situated within a larger historical context of 20th and 21st century international development. While global poverty action and alleviation has been propagated through state-led international development projects, the course also seeks to examine the role of non-governmental organizations, social movements, private corporations, and philanthropic foundations all aimed at tackling and eradicating poverty. The course also examines the ways in which poverty is concentrated in urban settings. While most of the course content is situated in the "Third World," case studies on poverty and inequality in the "First World" will be examined as well interrogating normative notions of the "Third World" and "First World."

Instructor Permission: No Satisfies Distribution: CHL, PCSJ This course has a Prerequisite: No

Time: MW 10:30AM-11:50AM

Location: FPH ELH

CSI-0140-1 **Surveillance in the Digital Age**

Professor: Allison Page

When Edward Snowden leaked classified documents detailing the U.S. government's extensive surveillance apparatus, uproar ensued. From critics who accused him of treason to supporters who were outraged by what the documents contained, Snowden became a polarizing figure who shed light on the massive reach of the NSA. In this 100-level course, we will examine the proliferation of surveillance in the digital age. We will historicize surveillance technologies, beginning with slavery and Foucault's theorization of the Panopticon to the quotidian surveillance of today. We will examine a wide range of topics, including visibility/invisibility, slavery, terrorism, migration and the state, privacy, incarceration, health, social media, data mining, biometrics, Wikileaks, participation, and policy. Together, we will work to define what surveillance means in the digital age, particularly as it relates to the politics of race, gender, sexuality, and capitalism. We will engage a variety of theoretical, historical, and popular texts, including documentary film, literature, and reality television. We will also address contemporary resistance to surveillance such as counter-surveillance and cultural/artistic responses.

Instructor Permission: No Satisfies Distribution: PCSJ This course has a Prerequisite: No

Time: MW 02:30PM-03:50PM

Location: FPH 102

CSI-0143-1 **Buddhism & Society in Asia**

Professor: Sue Darlington

This course will examine how the beliefs and practices of Buddhism adapted to and influenced Asian societies and their religious cultures. Rather than defining Buddhism strictly as a scriptural religious philosophy, this course moves beyond canonical boundaries and focuses on historical and contemporary practices. We will begin with the history of how Buddhism spread across Asia and adapted to each new society. Topics of examination include, among others, temple economy, spirit healing, clerical marriage, role of women, Buddhist ritual, body immolation, nationalism, practical morality, and the relationship between monastic communities and laity. There will be required film screenings on several Wednesday evenings, 6-8 p.m.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: TTH 10:30AM-11:50AM

Location: FPH 103

CSI-0158-1 **The Global Economy: What rules serve the public interest?**

Professor: Mehrene Larudee

This course explores the intended and unintended consequences of cross-border economic transactions. How are people and national economies affected by trade, foreign debt, migrant labor contracting, cross-border monopolies over seeds and medicines, and corporate tax avoidance using tax havens? We examine the role of transnational firms (TNFs), asking who wins and who loses from such firms' activities, and from the rules governing them. How and why have such rules evolved? How powerful are TNFs over people and governments in the countries that host them, and why? Case studies include management of mineral, energy, water, and land resources; efforts to curb tax havens' facilitation of crime, corruption, bribery, and tax evasion; debt-driven dependence on private lenders and multinational organizations (IMF, World Bank); and the likely impact of proposed agreements like the Trans-Pacific Partnership. We consider standard views along with alternative approaches that analyze power structures and suggest solutions.

Instructor Permission: No Satisfies Distribution: PCSJ This course has a Prerequisite: No

Time: MW 01:00PM-02:20PM

Location: RWK 106

CSI-0161-1 **Introduction to African Politics**

Professor: Noel Twagiramungu

The images of Africa most commonly seen in the US flood our minds with inconsistent messages. Africa is portrayed and discussed as a locus of ancient tribal conflicts, disease, famine, and suffering. While struggles do occur just as they do in all places, understanding the diverse experiences of the peoples of Africa requires engagement with the cultures, politics, religions, and perspectives of African people. This course is intended to introduce students to the basic concepts, issues, methods and arguments in the study of Africa. To understand the peculiarities of African politics along with the possibilities and constraints Africans face in the ever changing world affairs, students will learn not only about formal politics and institutional frameworks but also about more informal, seemingly less visible modes of action, interaction and resistance.

Instructor Permission: No Satisfies Distribution: PCSJ This course has a Prerequisite: No

Time: MW 09:00AM-10:20AM

Location: FPH 104

CSI-0169-1 **Constitutionally Queer: Law, Gender and Sexuality**

Professor: Flavio Risech-Ozeguera

This course is an introduction to US constitutional law through an extended interrogation of the notion of equality. By reading historical analyses and court opinions that reflect and shape debates about the proper place of the State in queer people's bedrooms and lives, we will gain basic familiarity with modes of legal analysis, constitutional politics and the law as a historically contingent system of power. Until 2003, consensual sex between adult same-gender partners was a felony in many states. Though bans on same-sex marriage were struck down in 2014, the Court was deeply divided on the issue. Full legal personhood for the gender-queer and trans remains elusive. We will examine and critique many of the legal arguments and political strategies that have been deployed to challenge this legal landscape of inequality, and question the normative assumptions of state regulation of sexuality and gender expression. The course will include readings of many of the key race, gender and sexual civil rights rulings of the Supreme Court on what it means to enjoy the "equal protection of the law" promised to "all persons" by the Fourteenth Amendment.

Instructor Permission: No Satisfies Distribution: PCSJ This course has a Prerequisite: No

Time: TTH 10:30AM-11:50AM

Location: FPH 104

CSI-0171-1 Transformative Voices: An Introduction to Public Speaking

Professor: Laura Greenfield

Do you want to use your voice to change the world? In this introductory public speaking course, students will learn to analyze public speech and to cultivate their own courageous voices. The course will pay particular attention to the ways in which speakers use their voices in protest against contemporary injustices—testifying, bearing witness, disrupting, and mobilizing for action. Critically examining dominant discourse conventions or "the rules" (e.g. standardized English, politeness, etc.) through a sociopolitical lens, students will be supported in purposefully navigating or rejecting speaking conventions that reinforce the systems they seek to transform. In other words, each speaker will craft their own voice in order to honor who they are and achieve their unique aims. Necessarily, the course will also examine the critical role of radical listening in public spaces. Activities in this discussion-intensive course include reading essays, viewing a wide range of speeches (videos and live), delivering a series of in-class student speeches, writing analytical essays, and meeting for individual sessions with a Transformative Speaking Program peer mentor, among others.

Instructor Permission: No Satisfies Distribution: PCSJ This course has a Prerequisite: No

Time: TTH 12:30PM-01:50PM

Location: FPH 106

CSI-0172-1 Trajectories of Race in Latin America

Professor: Roosbelinda Cardenas

What does the term "race" mean? Is it an appropriate and/or legitimate way to talk about human diversity? What does it mean in different places? Rather than exploring these questions in the abstract, in this course we will look at a grounded history of this concept. That "place" is Latin America and the Caribbean and the historical periods we will explore include the colonial encounter, post-independence nation building, and the contemporary moment. The course is designed to first introduce students to broadly global understandings of racial ideology. It then tracks the manifestation of such ideas through a history of Latin American racial formations. We will pay particular attention to how racial ideas relate to space, class, and national identity throughout the region.

Instructor Permission: No Satisfies Distribution: PCSJ This course has a Prerequisite: No

Time: TTH 02:00PM-03:20PM

Location: FPH 104

CSI-0174-1 **Queerness - Experience - Politics**

Professor: Veronica Zebadua-Yanez

In this course, we will interrogate the intersections between queer theory and politics using the interpretive lens of experience: What is queer theory, and how does it intersect with politics? Is there something such as "queer experience," and how is it expressed politically? Is "the queer" always already political and, if so, is queerness always a radical and subversive standpoint? Or, has queerness become a normalized identity? We will focus on texts that are phenomenologically rooted in experience—the experience of politics, of the body, of desire, of identity. We will start with the philosophy of Simone de Beauvoir and the political theory of the Marquis de Sade. These two thinkers—which we will read as queer-refused to substantiate identity, embodiment, sexuality, desire, and sexual difference, and effectively destabilized the usual connotations of the political. Among other authors we will consult are Wittig, Butler, Salamon, hooks, and Edelman.

Instructor Permission: No Satisfies Distribution: PCSJ This course has a Prerequisite: No

Time: MW 09:00AM-10:20AM

Location: FPH 102

CSI-0180-1 **Introduction to Cultural Anthropology**

Professor: Jennifer Hamilton

This course introduces students to the discipline of anthropology, the study of human cultures and societies. In particular, students will explore cultural anthropology's themes, concepts, and methodologies, beginning with the discipline's emergence in the United States in the early 20th century and moving into 21st century anthropological inquiries. The course will be organized around a series of basic questions: How do anthropologists ask questions? How do they conduct research? How do they make sense of the world around them? What does anthropology have to offer a world with often vexing social and political problems? What are anthropology's limitations and constraints? What might a publicly engaged anthropology look like, especially in an era of globalization? We will investigate these questions by exploring anthropological work in specific areas including new media; food and culture; the cultures of science and biomedicine; and, anthropology beyond the human.

Instructor Permission: No Satisfies Distribution: PCSJ This course has a Prerequisite: No

Time: MW 01:00PM-02:20PM

Location: FPH 105

CSI-0187-1 China Rising: Reorienting the 21st Century

Professor: Kay Johnson

China Rising: Reorienting the 21st Century: 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, including the emergence of a large migrant class, the consequences of harsh population control policies such as increasingly skewed sex ratios and "hidden children," alongside a sharp reduction of poverty, increasing freedoms, the rise of a large middle class, and the emergence of consumerism as a cultural ideology. The environmental consequences of these rapid changes will be considered alongside the treatment of ethnic minorities and the possibilities for citizen activism will be considered and debated. At the end of the course we will consider the impact of China's international rise as an economic power and energy consumer on US-China relations as China challenges US global dominance and becomes a major global actor.

Instructor Permission: No Satisfies Distribution: PCSJ This course has a Prerequisite: No

Time: TTH 12:30PM-01:50PM M 07:00PM-09:00PM

Location: FPH 104, FPH 104

CSI-0191-1 Making and Unmaking the School to Prison Pipeline

Professor: Wardell Powell

This course is designed to engage students in a semester long examination of the complex systems that link schools with the juvenile and adult correctional system. Students will use original texts, documentaries, and research to understand the history of the school to prison pipeline. Students will examine the role that race, ethnicity, linguistic differences, and disabilities affect the risk of suspension, dropout, delinquency, and criminality. Students will use the knowledge developed over the semester to develop their own empirically supported theories on the school to prison pipeline phenomenon, and to present these theories in an end of the semester poster session.

Instructor Permission: No Satisfies Distribution: PCSJ This course has a Prerequisite: No

Time: MW 02:30PM-03:50PM

Location: FPH 104

CSI-0204-1 **Ways of Knowing in CSI: Interpretive Approaches to Social, Research**

Professor: Kimberly Chang

This course is designed for students transitioning into Division II to introduce them to faculty in the School of Critical Social Inquiry: the kinds of questions we ask, research methodologies we use, and writing we produce. Each week, a faculty guest speaker will share a recent research project, focusing on the "behind the scenes" stories of the intentions, dilemmas, and choices that informed their research. Together we will read and think critically about the epistemological assumptions behind methodology, the power of method to enable or limit particular kinds of knowledge, and the ethics of socially engaged scholarship. Each student will develop a viable research proposal on a subject of their own choosing, while learning how to be more intentional, creative, and ethical in their own research and writing choices.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: MW 01:00PM-02:20PM

Location: FPH 102

CSI-0210-1 **Introduction to Economics**

Professor: Mehrene Larudee

This course will provide an introduction to economics from a political economy perspective. Most of the class will be devoted to examining economic theories that have been developed to explain and support the operation of the market-based, capitalist system. In particular, we will study how different theories attempt to explain the determination of prices, output, profits, wages and employment. The relationships between economy, polity and society 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.

Instructor Permission: No Satisfies Distribution: PCSJ This course has a Prerequisite: No

Time: TTH 02:00PM-03:20PM

Location: FPH 105

CSI-0218-1 **Housing: The Geography and Politics of Shelter**

Professor: Michael Gonzales

How do we dwell in our cities? Through what economic, political, and social processes are our living environments constituted? What does it mean to be shelterless and homeless in our propertied world? This course will look at housing processes and housing policies in and across a range of global contexts. It will explicitly adopt a comparative and transnational approach to the geography of housing, showing how a globalized perspective provides important insights into local shelter struggles and housing policy debates. In the broadest sense, the course will use housing as a lens to study space and society, state and market, the public and private sectors, power and change.

Instructor Permission: No Satisfies Distribution: PCSJ This course has a Prerequisite: No

Time: MW 02:30PM-03:50PM

Location: RWK 202

CSI-0219-1 **Beyond the population bomb: Rethinking population and the, environment in an era of climate change**

Professor: Anne Hendrixson

Population, or "overpopulation," has long been blamed as a primary reason for environmental problems, including climate change. In this class, we will critically examine the gendered and racialized ways that environmental thinkers have framed population in relation to resource scarcity, food insecurity, conflict and violence, environmental degradation and climate change. Starting from the 1948 bestsellers *Our Plundered Planet* and *Road to Survival* to the 2014 coffee table book, *Overdevelopment, Overpopulation, Overshoot*, we will analyze environmental discourses that call for population reduction to address environmental issues. We will explore how these discourses influence environmental activism, impact sexual and reproductive health policy, and fuel anti-immigrant rhetoric, while obscuring the complex contributors to environmental problems. In the class, we will look to reproductive, environmental and climate justice movements to find frameworks that take action on environmental issues while fighting for social justice.

Instructor Permission: No Satisfies Distribution: PCSJ This course has a Prerequisite: No

Time: M 01:00PM-03:50PM

Location: FPH 107

CSI-0225-1 **The Battle Between Science and Religion in Sexual and, Reproductive Health Policy**

Professor: Marlene Fried

This course explores past and current debates over the role of religion and science in public policy, specifically in the areas reproductive rights, health and justice. We look both at claims that science and religion are inevitably in conflict, as well as arguments for their compatibility. Topics may include: claims that abortion is linked to breast cancer and causes a form of post-traumatic stress disorder; the refusal of some public officials to issue marriage licenses to people who identify as LGBTQ; the debates over public funding for abstinence-only sexuality education, and coverage of abortion and contraception in the Affordable Care Act. We will look at these issues in the context of broader societal debates over the teaching of creationism and intelligent design in public schools and challenges to claims about the objectivity of science. Students are required to participate in class discussions, give an oral presentation, write short essays based on the readings and complete a final research paper or project.

Instructor Permission: No Satisfies Distribution: PCSJ This course has a Prerequisite: No

Time: TTH 10:30AM-11:50AM

Location: FPH 107

CSI-0228-1 **Organizing in the Whirlwind: African American Social, Movements in the Twentieth Century**

Professor: Amy Jordan

This course will explore the organizing efforts of African-Americans during the twentieth century. We will examine activism in both rural and urban sites and in cross-class, middle-class and working-class organizations. The readings will provide critical perspectives on how class, educational status, and gender shape the formation, goals, leadership styles and strategies of various movements. Some of the movements include the lobbying and writing of Ida B. Wells, the cross-regional efforts of the Brotherhood of Sleeping Car Porters, and the post-WWII radical union movement in Detroit and the local 1199 hospital workers union movement in New York. 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.

Instructor Permission: No Satisfies Distribution: PCSJ This course has a Prerequisite: No

Time: MW 02:30PM-03:50PM

Location: FPH 103

CSI-0230-1 **U.S. Imperialism and Hawai'i**

Professor: Lili Kim

Even though Hawai'i is often referred to as the "Paradise on Earth," the history of Hawai'i is rife with controversial U.S. imperialism and its legacies. This course examines the history of U.S. annexation of Hawai'i as a case study of U.S. imperial ambitions. We will examine the history of the rise and fall of the Hawaiian Kingdom, the illegal overthrow of the Hawaiian monarchy, the establishment of Hawaii as a U.S. territory, and finally the current status of Hawai'i as the 50th state of the United States. Topics include the role of missionaries in introducing capitalist economy in Hawai'i, Native Hawaiian resistance to American annexation, indigenous land struggles as a result of urbanization and U.S. military expansion after annexation, new colonialism of Asian settlers in Hawai'i, revitalization of Hawaiian culture, and contemporary Hawaiian sovereignty movements. Through a variety of primary sources (court cases, diaries, memoirs, letters) and secondary sources (scholarly books, articles, documentaries, films) students will critically examine how U.S. imperialism manifested itself in Hawai'i and imposed American geopolitical and economic interests on the sovereign people of Hawai'i. This course is strongly recommended for students interested in taking the field-based course in Hawai'i during January term.

Instructor Permission: No Satisfies Distribution: PCSJ This course has a Prerequisite: No

Time: TTH 10:30AM-11:50AM

Location: FPH WLH

CSI-0232-1 **Rivers of Life and Death**

Professor: Sue Darlington

Rivers have become sites of contention surrounding how they can best serve the people living along them and the nations through which they flow. For some, they provide cultural meanings and livelihoods; for others, they represent progress in the ways they can be developed and used. We will critically examine several case studies of rivers to unpack the cultural, environmental, economic, and identity conflicts that arise worldwide as people's concepts of rivers collide. Issues explored will include colonization and trade, indigenous histories and rights, economic development and dams, water rights, environmental debates, and transnationalism. The rivers we will look at will likely include the Connecticut, the Mekong (Southeast Asia), the Ganges (India), the Yangtze (China), and the Amazon

(South America), each bringing different stories of meaning, conflict, development, and environmentalism. Students will research a river of their choice throughout the semester. Theories from anthropology, history, human rights and agrarian studies will inform our explorations of these rivers and their controversies.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: MW 09:00AM-10:20AM

Location: RWK 202

CSI-0233-1 **Introduction to History**

Professor: Udit Sen

This course is of interest to all Div II students who seek to incorporate a historical perspective to their work. It will cover a wide range of topics and recent methodologies such as transnational identities, immigration/migration, race and ethnicity, women's history, early modern science, visual culture, sex and the body, gender and the law. Students will have the opportunity to engage directly with archival material and critically analyze oral history methods. The readings will be located in Renaissance Europe, the early modern Mediterranean, the Black Atlantic, and Contemporary America/Transnational Sites. In addition, we'll invite other Hampshire historians to speak about their own work in Afro-American, South Asian, Middle-Eastern, and nineteenth- and twentieth-century U.S. history. The first section is devoted to reading the historical literature; the second section is a seminar devoted to an in-depth study of your own work. The aim of this course is to provide you with a foundation in historical methods, and to produce a substantial research paper for your Div. II portfolio.

Instructor Permission: No Satisfies Distribution: PCSJ This course has a Prerequisite: No

Time: MW 02:30PM-03:50PM

Location: FPH 105

CSI-0237-1 **Chinese Diasporic Communities in the World: Race, Empire,, and Transnationalism**

Professor: Richard Chu

This course examines the experiences of Chinese diasporic communities in Southeast Asia, the United States, and the Caribbean within the historical context of empire-building, colonization, war, transnationalism, and globalization. The period covered spans from the 1600s to the present, and focus will be given to how dominant groups attempt to localize and discipline Chinese diasporic subjects and

how the latter negotiate, manipulate, and challenge such efforts. Themes include racism, transnationalism, ethnicity, gender, class, empire, and nationalism.

Instructor Permission: No Satisfies Distribution: PCSJ This course has a Prerequisite: No

Time: TTH 02:00PM-03:20PM

Location: FPH ELH

CSI-0238-1 People Out of Place: Bodies, Borders, Documents

Professor: Flavio Risech-Ozeguera, Margaret Cerullo

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

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: TTH 02:00PM-03:20PM

Location: FPH 107

CSI-0239-1 Coffeehouses, Catastrophe, and Culture: East Central Europe

Professor: James Wald

In the past century, Bohemia, Hungary, and Poland have been transformed from provinces of a multiethnic empire into a series of small successor states whose experience went from independence to Nazi occupation and communist dictatorship and back again. Today, they are members of NATO and the European Union. These three regions, with their dynamic and at times unstable population mixture of Germans, Slavs, Magyars, and Jews, embodied the tension between nationalism and cosmopolitanism, tolerance and intolerance, the persistence of tradition and the exuberance of modernity. Our course will treat the histories of the countries and cultures?the people who lived those histories and the literature, music, and art that gave voice to those tensions. In addition, we will consider the appropriation and transformation of history through memory and memorialization in the present. The course is strongly

recommended for participants in a summer 2017 program in Prague and Krakow, but is open to all students.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: MW 09:00AM-10:20AM

Location: FPH 106

CSI-0243-1 Global Justice: Rights, Reparations, and Peace

Professor: George Fourlas

In this course we will focus on advanced topics in the global justice debate: war, human rights, and the demands of peace. We will begin with a survey of mainstream approaches to global justice, ranging from Kant's "Perpetual Peace," to Rawls's Law of Peoples, and various cosmopolitan approaches. We will then move to a discussion of the realities of war, colonialism, and human rights. Here, we will engage the Geneva Conventions and its additional protocols in relation to contemporary case studies and non-ideal philosophical approaches to issues of justice and war. The second half of the class will focus on contemporary issues in transitional justice, emphasizing the goals and practices of reconciliation, and clarifying what these activities imply for mainstream approaches to global politics.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: TTH 02:00PM-03:20PM

Location: FPH 102

CSI-0247-1 The Fire This Time: Youth Activism, Black Politics and, 21st Century Social Movements

Professor: Toussaint Losier

Sparked by a string of killings at the hands of police and vigilantes, the emerging #BlackLivesMatters movement has called national and international attention to the routine and racially targeted exercise of state-sponsored violence in the United States. Through various other forms of nonviolent, direct actions, this largely youth-led movement has not only brought attention to the issue of police accountability, but also the problems of anti-black racism, hetero-patriarchy, and transphobia. Furthermore, its participants have boldly raised the demand for Black liberation. In examining this movement, this course will draw insight from Black history and politics, critical and queer theory, along with studies of political economy and social movements. By placing this movement in its broader spatial and historical context, as well as

in conversation with other 21st century social movements, this course will seek to clarify key aspects of the present and futures Black youth are actively creating.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: TTH 09:00AM-10:20AM

Location: FPH 102

CSI-0251-1 **Berlin, Berlin! History, Art, and Culture**

Professor: Jutta Sperling

Berlin has been at the center of German politics and culture all throughout the twentieth and twenty-first century. Through a series of case studies and a focus on select political events, we will discuss major changes in German culture and society since the end of WW I. Topics might include: the revolution of 1918 and the assassination of Rosa Luxemburg; gay culture in the 1920's; the rise of Nazism and the burning of the Reichstag; Jews during WW II; Russians in Berlin; the building of the wall in 1961; Rudi Dutschke and the student rebellion of 1968; GDR dissidents; the Turkish community; the squatter movement; reunification and gentrification; club-culture; African (and Syrian) migrants and refugees. We will read fiction and creative non-fiction as well as scholarly literature. A film series will accompany the course with a German discussion session. Assignments are flexible and can incorporate artistic productions. This course might be of particular interest to students who will participate in the Berlin program in the spring of 2017.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: MW 04:00PM-05:20PM

Location: FPH 105

CSI-0254-1 **Election Stories - Past and Present**

Professor: Aaron Berman, William Ryan

This course will focus on American presidential elections and try to understand not only their impact on people living at the time, but how our understanding of them continues to shape our present politics. We will look at contemporary and historical interpretations of elections in scholarship, journalism, film, fiction, and other media. We will pay special attention to the treatment of historically significant elections and to coverage of the 2016 elections. Students will be expected to produce a substantial

portfolio of essays and journalism. This course can be used to satisfy Division I distribution requirements.

Instructor Permission: No Satisfies Distribution: PCSJ This course has a Prerequisite: No

Time: TTH 02:00PM-03:20PM

Location: FPH 106

CSI-0255-1 Antisemitism: Hating the Jews More Than Necessary

Professor: 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.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: MW 04:00PM-05:20PM

Location: FPH 104

CSI-0256-1 Ethical Imagining

Professor: Lorne Falk

In his last interview Fluxus artist Dick Higgins said, ".one of the areas that has been understated since the immediate post-war era has been ethics. Exploring the nature of kindness or of cruelty, or of the various implications of Bosnia or of militarism or things like that. Ethical exploration is an area of subject matter that has to be dealt with." More recently, Canadian cultural critic and psychoanalyst Jeanne Randolph has explored how we act morally and ethically while participating in a culture of abundance, opulence and consumerism. This course will explore ethics as a subject in the work of contemporary artists and thinkers in different media and disciplines, and across different cultures. It will explore ethical

imagining as a cultural practice-how the imagination is elusive, contingent, yet exceedingly precious, and how it helps us understand changes in human relations and in culture that have evolved with 20C and 21C materialism.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: TH 07:00PM-10:00PM

Location: FPH 105

CSI-0264-1 **Black (im)Possibilities: Reimagining Struggle**

Professor: Professor Tinson

Singers, savants, and soothsayers meet muralists, musicians, and miracle workers at the Amen Corner exchanging blueprints for an uncertain future. This course historicizes U.S.-based and Afro-diasporic Black imaginaries for social change in the 20th century. From the radical journalism against lynching waged by Ida B. Wells, to the "We Charge Genocide" petition to the United Nations, and down to contemporary struggles against police brutality, gendered violence, and anti-Black carceral politics, people of African descent have long waged above- and underground struggles for political visibility, economic justice, and spatial democracy. This course, designed for students at the Division II stage, will pay close attention to Black peoples' visions for justice across a range of sociopolitical and cultural registers. Far from resigning to state violence, this course will explore definitions and strategies of possibility through the multifaceted social re-imaginings cast by African descendants.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: W 04:00PM-06:50PM

Location: FPH 106

CSI-0266-1 **Anthropology of Reproduction**

Professor: 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. Birthing customs and beliefs will be examined for indigenous women in a number of different cultures. Worldwide rates of maternal mortality will be used

to reveal the larger constellation of risks for morbidity and mortality for biologically female bodies. In addition we will examine the recent dialogues surrounding the technocratic model of birth to understand the changing focus of birth as women centered to a medical condition, which needs to be controlled. 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.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: MW 10:30AM-11:50AM

Location: FPH 107

CSI-0272-1 **Critical Psychology**

Professor: Peter Gilford

Students often approach the field of psychology with a desire to both understand themselves and to help alleviate the suffering of others. Many are also motivated by a desire to work towards social justice. Yet psychology and the mental health disciplines, along with their myriad forms of inquiry and intervention, are inextricably entangled with current social and political arrangements. This course will survey the vast field of psychology from a critical perspective, problematizing and inquiring about psychological methods, practices, and philosophical assumptions with the intent of coming to understand how psychology has come to be such a potent and undetectable sociopolitical force. By inquiring about how psychological knowledge shapes and defines how we come to self-understanding and what we believe it means to be properly human, we will explore how these understandings support or challenge existing arrangements of power and privilege. A prior college-level course in psychology is a prerequisite for enrollment. Students should be committed to submitting twice-weekly commentary on assigned readings, reaction papers, a mid-term paper, and to initiate and complete a final paper project of their own design by the end of the course.

Instructor Permission: No Satisfies Distribution: PCSJ, CHL This course has a Prerequisite: Yes

Time: W 02:30PM-05:20PM

Location: FPH 107

CSI-0273-1 **Making Space: The Role of the Built Environment in Social, Transformation**

Professor: Myrna Breitbart

Built environments reflect prevailing social priorities. At times, they are also useful in challenging those

priorities and demonstrating the possibility of new and more equitable social and economic relationships. This course examines historical and contemporary examples of urban planning and creative place-making that intentionally employ the built environment to help address social issues, educate, support new social relationships, or actively foster social imaginaries through experimentation with alternative ways of living and working. Through case studies, we explore historical efforts to address what were presumed to be "urban" problems as well contemporary critical spatial practices that attempt to address such issues as the privatization of public space or gentrification through geographies of resistance that include temporary occupations and transformations of public space, participatory design, and other creative forms of urban spatial intervention. We also consider the importance of, and range of perspectives on, a sense of place as experienced by diverse urban residents. Opportunities are provided for individual and/or collaborative research, class facilitation and presentations.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: T 09:00AM-11:50AM

Location: CSC 101

CSI-0274-1 **Cuba: Revolution and Its Discontents**

Professor: Margaret Cerullo, Roosbelinda Cardenas

This course will take an interdisciplinary approach (historical, cultural and geopolitical) to study the complex and contested reality of Cuba. Why does this small island nation fascinate, annoy, inspire and disturb so much of the rest of the world? Displacing images of Cuba circulating in US popular and official culture, we examine the constructions of race, gender, and sexuality that have uniquely defined the Cuban nation. We propose to locate Cuba as part of the Caribbean (with its history of settler colonialism, old plantation economies and new tourist economies), as part of Latin America (linked by a shared history of Spanish conquest, problematic republicanism and revolutionary movements), and as part of the African diaspora (with its long history of slavery, liberatory struggles and new articulations of Black identities). Finally, we will interrogate how Cuba should be understood in relation to the U.S., and to its own transnational diasporas in Miami and elsewhere. The course will engage with primary texts, historiography, literature, film, and music to examine Cuba within these multiple frameworks. Students will complete frequent short response essays and a substantial research paper. This course is required for students wishing to study in the Hampshire in Havana semester program (open to all Five College students). The course will provide support for framing independent projects and applications for the Cuba Semester. Though conducted in English, some readings will be available in Spanish and English. Concurrent enrollment in a Spanish language class is recommended. .

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: W 01:00PM-03:50PM

Location: FPH 101

CSI-0275-1 **Psychosis, Art, Poetry: A Poetics of the Human**

Professor: Annie Rogers

In this course we will explore psychosis as a structure of human experience that gives voice to the inaudible and vision to the imperceptible. We will study psychosis and its insights into the human through the artistic work of those who have left a trace of their experience in visual works and writing. We will consider historic art by psychotic patients, and also look at "outsider artists" in modern and contemporary time. We will be guided into the experience of psychosis through published writings by psychotic subjects; our theory of that experience will rely on a Lacanian, structural framing of psychosis. Each student will write a long essay on psychosis in response to the images and writings of the course, and will be responsible for three revisions of this essay during the semester. This course is intended for division II students who are interested in psychoanalysis, clinical psychology, the visual arts or creative writing.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: M 01:00PM-03:50PM

Location: FPH 101

CSI-0283-1 **Ab/normal Psychology**

Professor: M. Lourdes Mattei

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

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: TH 09:00AM-11:50AM

Location: EDH 2

CSI-0285-1 **Narratives of (Im)migration**

Professor: Lili Kim

This history and writing seminar will explore different forms of personal narratives - historical memoirs, fiction, films, and oral histories - interpreting American immigrant and migrant lives to examine critical historiographical issues in U.S. immigration history. Through reading seminal historical narratives along with award-winning novels and memoirs, we will investigate on-going construction of major issues in U.S. immigration history such as imperialism, acculturation, language, citizenship, biculturalism, displacement, belonging, family, cultural inheritance, community and empowerment, agency and resistance, as well as memory and identity formation. We will pay close attention to gender, race, class, nation, and sexuality as categories of analysis and lenses through which we examine the history and narrative of U.S. immigration. The second half of the semester will be devoted to students producing their own creative non-fictional work (memoirs, films, oral histories) of immigrant/migrant narratives.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: T 12:30PM-03:20PM

Location: FPH 101

CSI-0289-1 **Childhood and American Poetry**

Professor: Rachel Conrad

In this advanced seminar we will use poetry as a site of thinking about children and childhood. We will consider questions of power, perspective, and experience regarding children and adults, examine works primarily in 20th century American poetry, and explore poetry-writing in relation to thinking about children and childhood. Our goal will be to balance attention to questions about ideas with questions about creative form. Readings will include poetry written by adults for adult audiences, poetry written by adults for young audiences, and poetry written by young people, supplemented by readings in childhood studies and literary criticism. Assignments will encompass poetry writing and analytic writing, and one project that requires scheduling outside of class time. Previous coursework in childhood studies and creative writing is recommended.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: TH 12:30PM-03:20PM

Location: FPH 108

CSI-0303-1 **Monogamy**

Professor: Angela Willey

Grounded in queer and feminist concerns with marriage and coupled forms of social belonging, this class will consider "monogamy" from a range of disciplinary and interdisciplinary perspectives. From the history of marriage to the science of mating systems to the politics of polyamory, the class will explore monogamy's meanings. Students will become familiar with these and other debates about monogamy, a variety of critical approaches to reading and engaging them, and fields of resistance to a variety of "monogamy stories" within and beyond the academy. The course will draw in particular on feminist critiques of the nuclear family, queer historicizations of sexuality, and science studies approaches to frame critical questions about what monogamy is and what discourses surrounding it can do. Through historical analysis and critical theory, the class will foreground the racial and national formations that produce monogamy as we know it. Students will develop skills in critical science literacy, interdisciplinary and collaborative research methodologies, and writing in a variety of modalities.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: W 04:00PM-06:30PM

Location: FPH 102

CSI-0315-1 **Division III Seminar**

Professor: Omar Dahi

This Division III seminar will be organized around students' Division III Independent Study Projects, and primarily targeted towards economics, development studies, and social science students. Students will be responsible for reporting on their progress several times during the semester and for providing serious, thoughtful written feedback on one another's work. We will also address general and shared issues of conducting research, formulating clear and persuasive analysis, and presenting results both orally and in writing. The primary purpose of the seminar is to provide a supportive and stimulating intellectual community during the Division III process. Instructor permission required

Instructor Permission: Yes Satisfies Distribution: This course has a Prerequisite: No

Time: W 04:00PM-06:30PM

Location: FPH 108

CSI-0356-1 Division III Seminar in Childhood, Youth, and Learning

Professor: Rachel Conrad

This seminar is designed for students pursuing a Division III project 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 assumptions, perspectives, and methodologies involved in different disciplinary approaches to work related to childhood, young people, and/or education. The remainder of the course will involve students' presentations of works in progress, peer editing and feedback, and sharing strategies for completing large independent projects. This course is limited to Division III students.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: T 12:30PM-03:20PM

Location: FPH 108

CSI-119T-1 Dis-Orientation: A Critical Ethnography of Hampshire College

Professor: Kimberly Chang

Critical ethnography is a way of knowing about the cultural worlds we live in through our reflexive participation in and writing about those worlds. Like going to college, doing critical ethnography requires disorientation in order to begin to question what we take for granted and learn through our engagements with others. In this tutorial, first-year students will learn the disorienting methods of critical ethnography as a way of knowing about the intersecting cultural worlds that make up Hampshire College. Each student will carry out a semester-long ethnographic project and will be guided through the process of posing ethnographic questions, conducting fieldwork and interviews, grappling with the ethics of participatory research, writing field notes and other forms of ethnographic documentation, and engaging in the critical reflexive act of interpretation and writing. Through this ethnographic exploration of Hampshire, students will gain an understanding of the method, the college, and themselves.

Instructor Permission: No Satisfies Distribution: PCSJ This course has a Prerequisite: No

Time: TTH 09:00AM-10:20AM

Location: FPH 103

CSI-123T-1 Syria and the Refugee Crisis

Professor: Omar Dahi

The Syrian crisis has become one of the most complex political and humanitarian challenges of the 21st century. Though the Syrian uprising started alongside the Arab Uprisings in Egypt, Tunisia, Bahrain, and elsewhere, it now lies at the intersection of local, regional, and global conflicts. In this course we will explore the many dimensions of the Syrian crisis. Some questions we will explore are: what are the roots of the Syrian crisis? What role did economic, political, and social factors alongside other issues such as climate change play in setting it in motion? What are the geopolitics of the crisis and what is the role of regional and international powers? What is everyday life like for Syrians both those inside Syria as well as refugees? What are the challenges associated with economic recovery and peacebuilding. We will explore these questions by examining articles, documentaries, interviews and primary documents related to the crisis.

Instructor Permission: No Satisfies Distribution: PCSJ This course has a Prerequisite: No

Time: TTH 09:00AM-10:20AM

Location: FPH 104

CSI-128T-1 **Partition of India: Politics, History and Memory**

Professor: Udit Sen

Independence from British rule saw colonial India being partitioned into Hindu-majority India and Muslim-majority Pakistan in 1947. This 'event' was accompanied by riots, genocidal ethnic violence and led to the displacement of over 15 million people. This course is designed as an exploration of the many meanings of this watershed in South Asian history. Beginning with the 'high politics' of partition, we will move on to exploring common people's experience and memories of partition, 'from below'. Causes of religious hatred, the refugee crisis, memory and fiction on partition will be some major themes. The continuing relevance of partition in the politics, society and culture of South Asia today will be explored in detail, using the broadest range of sources (newspapers, films, primary historical sources, creative writing, interviews and documentaries). This course will be of interest to all students interested in exploring the inter-relationship between conflict, history, gender and memory.

Instructor Permission: No Satisfies Distribution: PCSJ This course has a Prerequisite: No

Time: MW 10:30AM-11:50AM

Location: FPH 105

CSI-131T-1 Black Protest Traditions in African American Dance: African, American social and Performance History

Professor: Amy Jordan

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

Instructor Permission: No Satisfies Distribution: ADM, CHL This course has a Prerequisite: No

Time: MW 10:30AM-11:50AM

Location: FPH 108

CSI-132T-1 Freedom Dreams

Professor: Professor 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.

Instructor Permission: No Satisfies Distribution: PCSJ This course has a Prerequisite: No

Time: MW 10:30AM-11:50AM

Location: FPH 104

CSI-147T-1 Ethics and the Common Good

Professor: George Fourlas

In this class, we will explore the field of ethics from the starting point of a primordial tension: the experience of being both an individual and a member of a relational environment. This starting point places our exploration in stark contrast to classical approaches to ethics, which focus on the consequences of individual actions, universal rules, and individual habits. Instead, we will discuss ethics in terms of interpersonal relations and we will focus on how we can work on our relations in order to transform ourselves and thus our circumstances. Hence, in this exploration it will become clear that acting ethically is far more complicated than commonly assumed, but also an absolutely necessary practice for the proper functioning of a democratic society and thus for the fostering of a healthy environment. The general goal of this class is to have a clear understanding of key theories and texts in applied ethics and social-political philosophy, but also a clearer sense of what one must do to act ethically in every day encounters.

Instructor Permission: No Satisfies Distribution: PCSJ This course has a Prerequisite: No

Time: TTH 09:00AM-10:20AM

Location: FPH 101

CSI-183T-1 A Complex Relationship: The History of the American, Relationship with the Middle East

Professor: Aaron Berman

In this course, students will explore the complex and little understood history of the relationship between the Arab Middle East and the United States. We will look at the role missionaries, oil engineers, scholars and diplomats played in forging the relationship. We will pay particular attention to how the Arab-American community has attempted to influence perceptions of the Middle East and government policy. Students will be active learners in this course. We will be reading early twentieth century primary

sources as well as scholarly and popular texts. Students will define and explore areas of particular interest and share them with the class.

Instructor Permission: No Satisfies Distribution: PCSJ This course has a Prerequisite: No

Time: TTH 09:00AM-10:20AM

Location: FPH 107

HACU-0101-1 **Chorus**

Professor: 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. 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. ability to sing on pitch).

Instructor Permission: No Satisfies Distribution: ADM This course has a Prerequisite: No

Time: MW 04:00PM-06:00PM

Location: MDB RECITAL

HACU-0106-1 **Introduction to Painting on Paper, Board, Canvas, and Wall**

Professor: Andrea Dezso

Students will gain experience in the fundamentals of painting, including color, composition, materials and technical considerations. We will explore a range of painting surfaces, sizes, materials and artistic approaches. Assignments will include color mixing, landscape, self-portrait, figure painting, conceptual painting, narrative painting, and work inspired by street art and graffiti. Assigned readings, artist research, individual critique, group discussions, slide presentations and film screenings will round out the experience.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: F 01:00PM-05:00PM

Location: ARB STUDIO 1

HACU-0117-1 **Modernity and the Avant-Gardes**

Professor: William Kaizen

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, created in consort with the growth of modern urbanism, industrial production, colonialist politics, and psychological experimentation. We end with the cooptation of modernist radicalism in the wake of World War II. Distinctions between the terms modernist, modernity, modernism and the avant-garde will be explored as we unpack the complex equations between art, politics, and social change in the first half of the twentieth century. Covering selected movements and groups (such as Expressionism, Cubism, Dadaism, Surrealism, l'Esprit Nouveau, Bauhaus, De Stijl, Constructivism and New Objectivity) this course will consider themes such as mechanical reproduction, nihilism, nationalism, consumerism, utopianism, and questions of primitivism and difference as they are disclosed in the making and reception of modern art and architecture.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: MW 02:30PM-03:50PM

Location: FPH ELH

HACU-0119-1 **Musical Beginnings**

Professor: Rebecca (Becky) Miller

This course focuses on the broad fundamentals of western music and music theory, including music literacy (how to read western music notation). We will look at theoretical concepts (pitch, rhythm, timbral nuances, texture, intervals, chords, harmony, etc.) and develop our sense of music cognition through ear training and solfege singing. This course will connect music to theory by teaching students how to compose music. We will also apply the theory we learn to the instruments we play (or to Orff xylophones for those who do not play an instrument). Students are required to attend one ear training class every week, either Monday or Thursday evening from 7:00 - 8:30 pm. No prior music training or literacy is required. Students who wish to skip this course and go directly into Tonal Theory I should contact Becky Miller to take a placement test before the start of fall classes.

Instructor Permission: No Satisfies Distribution: ADM This course has a Prerequisite: No

Time: TTH 10:30AM-11:50AM

Location: MDB RECITAL

HACU-0122-1 **Dancing Modern I: An Introduction to Moving and Making in, Context**

Professor: Deborah Goffe

Dancing Modern 1 is a beginning level modern dance course, which will introduce students to "modern" and "contemporary" dance practices. Establishing the studio as a laboratory, students will be invited to embody a wide variety of movement sequences designed to bring attention to the body's capacity for articulation, spatial awareness, musicality, interpretation and personal expression. This exploration of dance technique will be bolstered by experiments with improvisational and dance-making processes, alongside the research of historical and social contexts relevant to the development of the art form. Students will learn to read, discuss and write about the live and recorded choreographic works we will view over the course of the semester. Ultimately, we will direct our collective openness and commitment to growing acquainted with our expressive bodies in motion, physical and intellectual rigor, the development of dance literacy, and use of the written word as a way to record and process various aspects of embodied experience. No previous dance experience is necessary.

Instructor Permission: No Satisfies Distribution: ADM This course has a Prerequisite: No

Time: MW 02:30PM-03:50PM

Location: MDB MAIN

HACU-0133-1 **Alien/Freak/Monster: Race, Sex, and Otherness in Sci-Fi,, Horror, and Fantasy**

Professor: Professor Loza

This course examines questions of race, gender, sexuality, cultural difference, and reproduction in science fiction and horror films. It investigates how and why people in different social positions have been constructed as foreign, freakish, or monstrous. In addition to exploring the relationship between sex/gender norms and hierarchies based on race/species or class/caste, we will also consider the following questions: Does the figure of the alien/freak/monster reconfigure the relationship between bodies, technology, and the division of labor? How do such figures simultaneously buttress and transgress the boundary between human and non-human, normal and abnormal, Self and Other? How does society use the grotesque body of the alien/freak/monster to police the liminal limits of sexuality, gender, and ethnicity? How does The Other come to embody Pure Evil? Finally, what are the consequences of living as an alien/freak/monster for specific groups and individuals? This course is reading-, writing-, and theory-intensive.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: TTH 02:00PM-03:20PM

Location: EDH 2

HACU-0140-1 American Religious Experience: Literary and Historical, Perspectives

Professor: Alan Hodder

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

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: TTH 12:30PM-01:50PM

Location: FPH 105

HACU-0147-1 Modern Social Movements

Professor: Bruce Watson

Inertia and the status quo dominate even the most modern societies. So what makes change happen? What makes an idea become a cause and a cause become a movement? In this class, we will examine major social movements in modern America. The Labor Movement. The Women's Suffrage Movement. The Civil Rights Movement. The Vietnam Anti-War Movement. The Women's Movement. The Gay Rights Movement. Occupy Wall Street. Black Lives Matter. What did they have in common? What made each distinct? What strategic moves and mistakes did their leaders make? And how does history frame these movements in retrospect? This writing-intensive class, last taught in Fall 2012, will include several short (1-2 pp.) essays and two papers. Readings will include The Social Movements Reader; How People Get

Power, and The King Years: Historic Moments in the Civil Rights Movement. Readings will also include a packet of excerpts from histories, memoirs, speeches, and letters by movement participants.

Instructor Permission: No Satisfies Distribution: PCSJ This course has a Prerequisite: No

Time: MW 04:00PM-05:20PM

Location: EDH 5

HACU-0154-1 **Encapsulating Sounds**

Professor: Junko Oba

Every culture bears unique sensibilities to sounds. People cultivate distinctive ways of hearing, understanding, and relating to them. These sensibilities are also reflected in the processes of sound- and music-making. Different instruments are devised to encapsulate distinctive cultural values not only acoustically but also visually in their material forms. This course aims to explore diverse music cultures of the world through the lens of organology (the study of musical instruments). We examine a wide range of sound-making devices broadly defined as "musical instruments" in their sociocultural and historical contexts. Our investigation encompasses topics such as social functions and significations of the instruments, e.g., ritual objects, status symbols, and exotic commodities; myths and symbolism attributed to the instruments; technology and craftsmanship involved in the fabrication, and ecological and ethical concerns for the use of certain materials, e.g., exotic wood, tortoise shells, and ivory.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: MW 01:00PM-02:20PM

Location: MDB RECITAL

HACU-0162-1 **The Sun's Not Yellow It's Chicken: Color Studies**

Professor: Sara Rafferty

This course is a foundational art-making course, an update of a traditional optical color theory course or section in 2D foundations. In addition to the basics of color theory, we will consider the cultural and conceptual meanings of specific colors, and other seemingly neutral design elements such as stripes and patterns. Instead of approaching these subjects from a formal angle of relations, we will investigate how colors can be approached on the level of psychology, anthropology, literature, history, and art history. Projects will consist of physical and conceptual color theory exercises. Readings will include David Batchelor, Lisa Robertson, Herman Melville, Charles Baudelaire, Ludwig Wittgenstein, Michael Taussig,

Colour after Klein. Students will be expected to make artworks weekly outside of class in addition to reading, while in-class time will be devoted to in-class exercises, material demonstrations, artist presentations, critiques, museum visits, and collaborative projects.

Instructor Permission: No Satisfies Distribution: ADM This course has a Prerequisite: No

Time: W 01:00PM-05:20PM

Location: ARB STUDIO 1

HACU-0165-1 Intro to Media Production: Seeing Ourselves

Professor: Eric Gottesman

In this course, students will learn to evaluate and interpret images by considering their social and cultural function and examining their potential to create meaning and communicate ideas. Students will consider how they currently create and consume images, and thereby explore the influence of images on their lives. Via lectures, readings and discussions, and engaging with topics spanning the history of photography, film and video, critical theory, mass and social media, and contemporary multimedia practice, students will explore the possibilities of the image as language, and as an art form capable of articulating their personal vision. In relation to this wider context students will produce a visual journal using a variety of image making devices and will utilize content sharing sites like Instagram and Tumblr as a vehicle to curate and present a personal narrative for class discussion and critique.

Instructor Permission: No Satisfies Distribution: ADM This course has a Prerequisite: No

Time: TH 09:00AM-11:50AM

Location: JLC 120

HACU-0191-1 Feminist Philosophy: the Mysterious, the Playful, the Funny, the Useless, the Intimate, and the Indifferent

Professor: Monique Roelofs

Working with contemporary feminist approaches to questions of difference, this course asks what place we should give experiences that seem quite central to everyday cultural life: those of the mysterious, the playful, the funny, the useless, the intimate, and the indifferent. How do these experiences mesh with meanings put into play by language, the senses, performances, critical reason, and the market? How do they link up with alternative kinds of pleasure and desire? What other concepts should we add

to the list? Readings in feminist theory will be coupled with discussions of literature, art, and other cultural productions.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: TTH 10:30AM-11:50AM

Location: EDH 4

HACU-0192-1 Jazz Ensemble Seminar I

Professor: 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.

Instructor Permission: No Satisfies Distribution: ADM This course has a Prerequisite: Yes

Time: M 06:30PM-09:20PM

Location: MDB RECITAL

HACU-0195-1 Introduction to Documentary: From Idea to Finished Film

Professor: Branwen Okpako

This course will be a practical introduction to documentary filmmaking. We will examine the question of identity both in the sense of performed identities, as well as identity in the sense of signature and voice. Who is the storyteller? Why are we telling the story? Does a Documentary tell the truth? How are our identities invested in our chosen subject? In terms of technique, can we make ourselves as authors visible? If so, should we make our presence felt? These are some of the questions we will address during the course of the semester. Documenting with images can be done in so many ways; the key is to find what wants to be told and how to tell it with an authentic "own" voice. I will introduce you to some works that I think will stimulate and inspire.

Instructor Permission: No Satisfies Distribution: ADM This course has a Prerequisite: No

Time: W 01:00PM-03:50PM W 07:00PM-09:00PM

Location: JLC 120, JLC 120

HACU-0198-1 **Latin America and Latino Politics and Film**

Professor: Alexis Salas

Understanding cinema as one of the most active forces in the visual, political, and social structure of place, we will screen and discuss films which have acted as social agents in the Americas. We will read major thinkers on class, social movements, and colonialism such as Hegel, Marx, Fanon, Malcom X, and Anzaldua. Thinking in dialogue with manifestos and cultural histories, we will screen films that challenge the narrative structures, cinematic techniques, notions of political activism, means of distribution, and even very notion of cinema. In concert, the proposals of these radical visualities will foment understandings of the moving image's capacity to enact discourses and changes in society, culture, and history. Knowledge of Spanish, Portuguese, and cinema is welcome but not necessary.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: MW 04:00PM-05:20PM M 06:30PM-09:00PM

Location: FPH ELH, ASH 112

HACU-0203-1 **Group Improvisation: Introduction to Creative Dance**

Professor: Christine Goehring

Dance Pioneer Barbara Mettler said, "To create means to make up something new." In this course students explore the elements of dance through a series of creative problems solved in improvisations by individuals and groups. Directed exercises are used to heighten awareness of the body and its movement potential. Studies using the sounds of voice, hands and feet develop skills in accompaniment. Based on the principle that dance is a human need this work invites people of all ages and abilities to come together in movement and to make dance an element of their lives.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: TTH 02:00PM-03:20PM

Location: MDB MAIN

HACU-0204-1 **Black Sexuality and Womanhood, A Literary Lens**

Professor: Crystal Donkor

This course will explore representations of desire, sexuality, and womanhood in African American literature. We will trace the landscape of past, present, and futuristic representations of black female sexuality through an exploration of women's writings, ranging from slave narratives to science fiction. Our investigations will focus on the multifaceted ways that Black women choose self definition over culturally dominant narratives that attempt to degrade and place limitations upon Black womanhood. Throughout the course we will remain mindful of the historical and cultural legacies from which such literature emerges. Some of the topics we will investigate include the black female body, sexual exploitation, racial oppression, colorism, and queer desire in the writings of Harriet Jacobs, Gayl Jones, Alice Walker, and Octavia Butler - to name a few.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: MW 09:00AM-10:20AM

Location: FPH 108

HACU-0207-1 **CMYK: Graphic Design and Representation Studio**

Professor: Thomas Long, Cole Cataneo

Graphic design is a creative and critical practice at the intersection of communication and abstraction. The process of learning graphic design is two-fold, and students in this course will engage both areas: first, students will develop knowledge and fluency with design skills--in this case, software (Photoshop/Illustrator); second students will address the challenges of design head-on through discussion, practice, iteration, critique and experimentation. The projects will challenge students to explore raster and vector graphic forms, color theory and typography in creative, experimental ways to reach their objectives. Techniques, approaches, styles and processes for representing numbers, maps, philosophies and ideas will be introduced throughout the course. As a studio and software course, it will be fast-paced and immersive and will require a substantial amount of work outside of class time. The course will be made up of several small, fast-paced projects and culminate in one longer, more engaged print design project. This course is geared toward students with a design-focused course of study. Preference will be given to Architectural Studies majors and graphic design-focused students.

Instructor Permission: Yes Satisfies Distribution: ADM This course has a Prerequisite: No

Time: TTH 12:30PM-03:20PM

Location: ASH 126

HACU-0208-1 **Architecture Studio: Foundations**

Professor: Jean Jaminet

This studio introduces the formal and typological orders of architecture, emphasizing the comprehension of spatial delineators as abstract entities and the theoretical development of design concepts. Students will develop a critical understanding of architecture's motivating factors and evaluate the physical forms of buildings and their spatial configurations. A sequence of design exercises challenge students to analyze building precedents and transform them as a credible stage for future architectures. Additionally, students will consider how current social and cultural phenomena can influence and transform traditional notions of architecture. Students will be introduced to a variety of visual communication skills including modeling building, diagramming, and drawing to graphically and verbally convey design intentions. Students will be required to participate in at least one workshop day outside of class time aimed at improving upon these skills. This course combines lectures, readings, discussions and critique to foster a creative and vibrant studio culture.

Instructor Permission: No Satisfies Distribution: ADM This course has a Prerequisite: No

Time: MW 09:00AM-11:50AM

Location: EDH 3

HACU-0209-1 **Video I: Surveillance**

Professor: Hope Tucker

Pigeons, balloons, kites, aircraft, satellites, telephones, webcams, carcams, and bodycams have been used to record images of regions, communities, and people. In this introductory level video production course, we will look back at these images -- contemporary and historic examples produced by individuals, corporations, and international government surveillance programs-- that observe, track, and survey as we discuss secrecy, technology, and shifting attitudes towards privacy. Using devices that document from the ground, the sky, and the body, students will complete a series of time and screen based projects designed to develop basic technical proficiency as well as the skills and mental discipline so important to a successful working process. Hands on workshops will introduce students to modes of image acquisition, as well as skills such as lighting, editing, and sound recording. We will follow a workflow that includes research and development of an idea (designing, planning, and scheduling), production (building, testing, recording) and post-production (editing and revision). Screenings, workshops, critiques and discussion will focus on media analysis and image/sound relationships. Readings will include historical, theoretical, and literary texts. Students will gain experience in looking,

listening, and thinking critically about the making of the moving image. There are required weekly screenings and workshops. Enrolled or top 5 waitlist students who DO NOT attend the first class session risk losing their place on the class roster.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: Yes

Time: TH 09:00AM-11:50AM TH 06:00PM-08:00PM

Location: JLC 131, JLC 131

HACU-0209-2 Video I: Surveillance

Professor: Hope Tucker

Pigeons, balloons, kites, aircraft, satellites, telephones, webcams, carcams, and bodycams have been used to record images of regions, communities, and people. In this introductory level video production course, we will look back at these images -- contemporary and historic examples produced by individuals, corporations, and international government surveillance programs-- that observe, track, and survey as we discuss secrecy, technology, and shifting attitudes towards privacy. Using devices that document from the ground, the sky, and the body, students will complete a series of time and screen based projects designed to develop basic technical proficiency as well as the skills and mental discipline so important to a successful working process. Hands on workshops will introduce students to modes of image acquisition, as well as skills such as lighting, editing, and sound recording. We will follow a workflow that includes research and development of an idea (designing, planning, and scheduling), production (building, testing, recording) and post-production (editing and revision). Screenings, workshops, critiques and discussion will focus on media analysis and image/sound relationships. Readings will include historical, theoretical, and literary texts. Students will gain experience in looking, listening, and thinking critically about the making of the moving image. There are required weekly screenings and workshops. Enrolled or top 5 waitlist students who DO NOT attend the first class session risk losing their place on the class roster.

Instructor Permission: Yes Satisfies Distribution: This course has a Prerequisite: Yes

Time: TH 09:00AM-11:50AM TH 06:00PM-08:00PM

Location: JLC 131, JLC 131

HACU-0210-1 Film Workshop I

Professor: Abraham Ravett

This course teaches the basic skills of 16mm film production, including camera work, editing, animation, optical printing and preparation for a finished work in film and video. Students will submit weekly written responses to theoretical and historical readings and to screenings of films and dvd's that represent a variety of aesthetic approaches to the moving image. There will be a series of filmmaking assignments culminating in a final project. The bulk of the work will be produced in 16mm format including a variety of ways to self process film or create cameraless moving images. Digital image processing and non-linear editing will also be supported.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: Yes

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

Location: JLC 131, JLC 131

HACU-0211-1 Photo I: Black and White Photography

Professor: Claudio Nolasco

Photo I is an introduction to analogue B&W photography. In this class we will cover basic camera and darkroom skills, including the use of medium and large format cameras, exposing and developing film, and making traditional 8x10 silver gelatin prints. In addition to acquiring a working knowledge of analogue techniques, the class will concentrate on how to critically read and interpret photographs by engaging in frequent critiques of student's work.

Instructor Permission: No Satisfies Distribution: ADM This course has a Prerequisite: No

Time: T 12:30PM-03:20PM T 05:00PM-07:00PM

Location: JLC 120, JLC 135

HACU-0211-2 Photo I: Black and White Photography

Professor: Claudio Nolasco

Photo I is an introduction to analogue B&W photography. In this class we will cover basic camera and darkroom skills, including the use of medium and large format cameras, exposing and developing film, and making traditional 8x10 silver gelatin prints. In addition to acquiring a working knowledge of analogue techniques, the class will concentrate on how to critically read and interpret photographs by engaging in frequent critiques of student's work.

Instructor Permission: Yes Satisfies Distribution: ADM This course has a Prerequisite: No

Time: T 12:30PM-03:20PM T 05:00PM-07:00PM

Location: JLC 120, JLC 135

HACU-0215-1 **Modern-Contemporary Dance Technique 3: Intermediate Level**

Professor: Deborah Goffe

Modern-Contemporary Dance Technique 3 is an intermediate-level class, which will build on students' previous study of modern dance technique. The studio will be our laboratory for a semester-long exploration of a wide range of modern dance concepts with a focus on deepening sensation, clarifying points of initiation in the body, expansive use of space, connectivity and increasingly complex phrase work. Along the way we will give continued attention to alignment, spatial clarity, breath, increasing range of motion and the development of strength and stamina. Ultimately, the goal is for each student to engage in a holistic approach to contemporary/modern dance technique-moving beyond rote mimicry toward dynamic, fully expansive movement exploration. The hope is that this will form the basis of a sustainable and deeply engaged movement practice - one that may inform a lifetime of embodied creative process.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: Yes

Time: MW 04:00PM-05:20PM

Location: MDB MAIN

HACU-0219-1 **Poetry in/as Translation-Borders and Bridges**

Professor: Polina Barskova

The task of this course will be to develop portfolio of translations connected to the discussions about specifics of the poetry translation, both in theory and in practice. Students should be curious (but, obviously not masterful) about poetry and literary translation and willing to experiment with stretching the limits of their linguistic and creative possibilities. Readings will include both theoretical thinkers of translations (such as Benjamin, Derrida et al.) and poets and writers who insisted on enriching their creative practice working with translation (Poe, Nabokov, Borges, Brodsky, Carson). Portfolios for this course will include among the other possible assignments -- translations, post-class and in-class assignments, interviews with the translators in one's life.

Instructor Permission: Yes Satisfies Distribution: CHL This course has a Prerequisite: No

Time: W 01:00PM-03:50PM

Location: LIB KIVA

HACU-0222-1 Introduction to Literary Theory

Professor: Molly Whalen

An introduction to core debates in literary theory focused on four moments or movements critical to modern and postmodern literature: Marxism and historical materialism; post-structuralism; psychoanalysis; and postcolonial critique. Close readings of theoretical texts - and, on occasion, the literary texts they analyze and discuss - will allow us to explore a range of different questions that theorists of literature have asked about both the formal, aesthetic, rhetorical, or technical and the cultural, social, political, and historical dimensions of literature from the late 19th century to the present. Possible readings in Walter Benjamin, Judith Butler, Jacques Derrida, Fredric Jameson, Sigmund Freud, Edouard Glissant, Jacques Lacan, Achille Mbembe, Fred Moten, Ngugi wa Thiong'o, and Gayatri Spivak.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: MW 01:00PM-02:20PM

Location: EDH 2

HACU-0223-1 Woman and Poet

Professor: Lise Sanders

In *A Room of One's Own*, Virginia Woolf observed, "[The woman] born with a gift of poetry in the sixteenth century was an unhappy woman, a woman at strife against herself." What professional and personal challenges have female poets faced throughout history? How have women reconciled societal expectations of 'proper femininity' with the desire to write and publish? How has the marketplace influenced the development of poetry by women? How does the study of gender difference influence the process of reading and analyzing poems? These are some of the many questions this course will address. We will study the lives and works of poets ranging from Anne Bradstreet, Phillis Wheatley, Elizabeth Barrett Browning, Emily Bronte and Emily Dickinson, to Marianne Moore, Elizabeth Bishop, Anne Sexton, and Sylvia Plath.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: MW 01:00PM-02:20PM

Location: FPH 103

HACU-0229-1 The Afrological Orchestra: The Philosophy of a Groove

Professor: Martin Ehrlich

This semester, our ensemble course will jump into the wide road of the African-American music continuum at the whistle stops commonly called Funk and Rhythm and Blues. As musical artists, we will look to meet its rigorous standards of performance practice. From there, we will look at the connections, the ways this philosophy of the groove has informed so much spiritual, political, and cultural creativity in America and across the world. This ensemble course includes weekly practice, individual and in groups, as well as readings and written assignments. We will present a concert at the end of the semester. This course is open to all instrumentalists and singers. There will be an informal audition for the ensemble the Tuesday before the first day of classes.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: Yes

Time: T 06:30PM-09:20PM

Location: MDB RECITAL

HACU-0234-1 Collaboration and Collectivity in Latin American and Latino, Art

Professor: Alexis Salas

This course examines Latin American and Latino art practices based in collaboration and collectivity. We will look at artist groups such as concretismo (Helio Oiticica, Lygia Clark), New York Graphic Workshop (Luis Camnitzer, Lilita Porter), Los grupos (Felipe Ehrenberg, Maris Bustamante), the Mexican Muralists, Tucuman Arde, Polvo de gallina negra (Maris Bustamante and Monica Mayer) and ASCO (Gronk, Harry Gamboa, Willie Herron, Patssi Valdez) as well as individual practices from throughout the Americas. Such practices will foment class dialogue about labor and craft, migration and exile, design and public art, archive and erasure, social products and participatory aesthetics, iconographic imagery and collective memory. Engaging political and aesthetic debates about collaboration and collectivity, many of the assignments themselves will be experiments in co-work as well as interventions into art history by critically engaging and divulging these largely understudied practices. Foreign language skills (especially Spanish and Portuguese) are welcome, but not required.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: W 05:30PM-08:30PM

Location: FPH 104

HACU-0235-1 History of Slavery in Film: Slavery and the Cyborg

Professor: Branwen Okpako

We will approach film history in terms of the representation of slavery in film, both the technological innovation and the development of film language. While the 19th century is widely viewed as the century of the novel, the 20th was dominated by the rise of film as the force in public storytelling. What is the significance of the fact that The most widely read novel of the 19th and, in some ways, the most important film of the 20th century, are both about slavery? The 21st century ushers in an new era of technology with films like GRAVITY, the first film shot to a large extent by avatars, 12 YEARS A SLAVE, the first film to introduce a new language into mainstream cinema, and HER, the first film about an enslaved operating system. What is the relationship between slavery, post humanism and the cyborg? To what extent does film both reflect and define these concepts?

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: TTH 02:00PM-03:20PM T 07:00PM-09:00PM

Location: JLC 131, JLC 131

HACU-0237-1 Life Writing: Forms of Autobiography and Memoir

Professor: Jeffrey Wallen

Autobiography is not one literary genre among others--autobiographical writing cuts across all distinctions of genre. In the last 30 years, there has been a remarkable proliferation of life writing, and also expansion into new forms, such as on the internet and graphic novels. In this course we will read earlier forms of confession, autobiography, and memoir, and look at a wide range of recent writings, including testimony, memoirs of illness and recovery, and coming out narratives. We will also examine theories of the self, of identity, of consciousness, and of memory. Students will be expected to complete several analytical papers and to complete a final project that incorporates life writing.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: TTH 02:00PM-03:20PM

Location: EDH 4

HACU-0240-1 **Introduction to Ethnomusicology: Problems and Methods**

Professor: Junko Oba

Ethnomusicology is a field of music scholarship, which examines a wide range of music and music-related human activities with distinctive sociocultural perspectives and methodologies. This course offers an introductory experience of the field for students pursuing ethnomusicological projects in their Div II and III and those interested in exploring this relatively unknown field. Students are introduced to the historical development of the field since its emergence in the late 19th century and more recent discourses and directions, subjects that many ethnomusicologists investigate, and how they approach them. Fieldwork being a central methodology, students learn how to document, analyze, and interpret ethnographic information, how to preserve and share their research findings, and ethical issues pertaining to the handling of individual and collective cultural properties. The course also entails a brief introduction of other methodologies such as archival, organological, and iconographical research. Previous experience in music scholarship, anthropology, or cultural studies is desirable.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: MW 10:30AM-11:50AM

Location: MDB RECITAL

HACU-0247-1 **Beyond the Riot: Zines in Archives and Digital Space**

Professor: Michele Hardesty, Alana Kumbier

In this course, we will do hands-on library and archival research to examine queer, feminist, and POC zines from the 1990s and the contexts in which they were produced and circulated. Zines (an abbreviation of "fanzine") are self-published amateur print publications that have been part of U.S. subcultural scenes since at least the 1950s. In the 1990s, zines played a crucial role in sustaining queer and feminist subcultures-the best known being Riot Grrrl-at the cusp of the digital age, when "scenes" were still built through physical correspondence and in-person encounters. This course will explore several library and archival zine collections in the Pioneer Valley, including the Girl Zines collection at Smith, the Margaret Rooks papers at Mount Holyoke, the Zine Collection at Hampshire, and the Flywheel Arts Space zine library in Easthampton. The course will be co-taught by Professor Michele Hardesty and librarian Alana Kumbier of Hampshire College, in collaboration with archivist Leslie Fields and librarian Julie Adamo of Mount Holyoke College. There will be a rigorous schedule of readings in gender and queer studies (with a focus on "third wave" feminism, Riot Grrrl, queer activism, intersectionality, and the ethics of subcultural research) as well as histories of zines and alternative

publishing. While the bulk of our primary sources will be physical zines, our research methods will emphasize digital tools (Twine games, GIS mapping, timelines), and students will share research findings on an open access website. Interested students should equally be willing to dig through archival boxes and to learn some very basic coding. This is a Five College Digital Humanities course that is based at Hampshire but will frequently travel to other 5C campuses and sites. email beyondtheriot@gmail.com for details

Instructor Permission: Yes Satisfies Distribution: This course has a Prerequisite: No

Time: T 09:00AM-11:50AM TH 10:30AM-11:50AM

Location: EDH 2, LIB B9

HACU-0248-1 **Short Fictions of the Russian XIXth Century: From Pushkin, to Chekhov**

Professor: Polina Barskova

This course will explore the lesser-known masterpieces of the "Golden Age" of Russian Literature. Outside of the realm of the great Russian novel (poignantly described by Henry James as "loose baggy monsters"), there exists a realm of the exquisite shorter works of literature: short stories, tales, and sketches. We will read them, talk about them, write and play in their light. Readings will include short fictions by Alexander Pushkin, Mikhail Lermontov, Ivan Turgenev, Fyodor Dostoevsky, Anton Chekhov, and others.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: TTH 12:30PM-01:50PM

Location: FPH 107

HACU-0250-1 **Issues of Representation in Film and Video Production and, Screening Series**

Professor: Patricia Montoya

This course will examine historical and contemporary stereotyping and representations of class/race/gender/ethnicity/sexuality in contemporary media, and discuss music videos, documentaries, experimental film and video that challenge such notions. Through readings, screenings and discussions the class will inquire into the reasons for and consequences of stereotyping and the ways in which tensions of content, form and voice contest exploitative representation. A section of the class will be dedicated to films from global south and third cinema. We will engage in textual analyses of the material discussed in class to critique and compare how the techniques employed to marginalize are challenged

and employed to provide voice and self-representation to the otherwise silenced. The class will respond to these messages and representations through written assignments and a video production project analyzing and exploring the effects they have on socio-political, cultural, and personal relations. Screening Series: Monthly, student-curated screening and discussion event, open to the public and the school community at large. The screening series will show a selection of films and videos seen and discussed in this course. HACU 250 will expose students to critical readings and a kaleidoscopic collection of music videos, clips, ads, social issue documentaries and experimental film and video that challenge notions of race, gender and class through tensions of content and form in regards to representation and voice. The screening series will provide students presentation and film screening event organization skills and engage with the community in discussions about pressing issues in contemporary culture. Enrolled students and top 5 waitlist students who DO NOT attend the first class session risk losing their place on the class roster.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: Yes

Time: T 05:00PM-07:00PM TH 05:00PM-07:00PM

Location: JLC 120, JLC 120

HACU-0252-1 Making Dances 2: Engaging Process from the Studio to the S

Professor: Deborah Goffe

Making Dances 2 will build upon students' prior study of dance composition. The studio will be our laboratory as we identify and employ the tools of choreographic process, individual kinesthetic and aesthetic impulse, the role(s) of the choreographer, the relational nature of the art form and the negotiations these relationships engender (choreographer and dancer/choreographer and audience), as well as the implications of making art of/for/by the expressive body in space and time. We will begin by experimenting with formal structures and play, design and chance. The process will soon give way to group dances each student will develop in semester-long rehearsals outside of class with a group of dancers selected by audition. Culminating works may then be submitted for performance in Hampshire's Winter Dance Concert in the S17 semester. Together members of the class will work to support one another in developing a nurturing space for curious investigation, boundary expanding rigor, generous feedback and playful discovery.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: Yes

Time: MW 10:00AM-11:50AM

Location: MDB MAIN

HACU-0254-1 **Still Photography Workshop II: Photography, Citizenship,, and Collaboration**

Professor: Eric Gottesman

This class will use the pseudo-democratic nature of photography as a launching point for engaging in a community-based photographic project. In the lead-up to the 2016 political elections, each student will find one citizen (or a group of citizens) with whom to make a photographic project in relation to concepts of citizenship. We will review the history of political photography and read theories about photography and citizenship, but ultimately students in this class will find their own way to engage with citizens - poetically, politically, relationally or in some other way. The aim will be for students to engage deeply with someone whose life will be greatly impacted by the election in some way and to make a project alongside them, using their personal archives of images as well as images produced by the students.

Instructor Permission: No Satisfies Distribution: ADM This course has a Prerequisite: No

Time: F 09:00AM-11:50AM

Location: JLC 131

HACU-0255-1 **Angels and Ghosts: Walter Benjamin, Paul Klee, and Wim, Wenders**

Professor: Karen Koehler

This seminar is based on a close, comparative reading of the critical theorist Walter Benjamin, the artist Paul Klee and the filmmaker Wim Wenders. Linking history, tragedy, desire and hope to the figures of the angel, the ghost, the puppet, the trapeze artist, and the automaton, these three authors open up an examination of materiality, abstraction, representation, the seen and the unseen, the purposeful, the ephemeral, the accidental, the heartbreaking and the playful. Their comparative treatments of cities, arcades, towers and streets will also be used to explore both the sensations of place and the operations of memory in images, texts, artifacts, and in architecture. Students will create a series of artworks, creative texts, critical reviews and analytical essays.

Instructor Permission: No Satisfies Distribution: ADM, CHL This course has a Prerequisite: No

Time: T 06:00PM-09:00PM

Location: FPH 102

HACU-0256-1 **Ancient Epic1**

Professor: Robert Meagher

The aim of this course is the comparative study of four ancient epics from Mesopotamia, Greece, India, and Ireland. The core readings comprise: the Epic of Gilgamesh, the Iliad, the Mahabharata, and the Tain. Each text is considered both in its own historical and cultural context and in the larger shared context of ancient epic, myth, religion, and literature.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: TTH 12:30PM-01:50PM

Location: EDH 4

HACU-0258-1 **Master Musicians of Africa: West Africa**

Professor: Olabode Omojola

This course concentrates on the lives and music of selected West African musicians. Departing from ethnographic approaches that mask the identity of individual musicians and treat African societies as collectives, the course studies the works of individual West African musicians whose stature as master musicians is undisputed within their respective communities. It examines the contributions of individual musicians and ensembles to the ever continuous process of negotiating the boundaries and ambience of African musical practice. Individuals and groups covered this semester include Fela Anikulapo-Kuti (Nigeria), Dzignobordi (Ghana), Kandia Kouyate (Mali), Youssou N'Dour (Senegal) and Mafikizolo (South Africa). 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.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: TTH 12:30PM-01:50PM

Location: MDB RECITAL

HACU-0265-1 **Tonal Theory II**

Professor: Martin Ehrlich

This class builds upon the work done in Tonal Theory I. We will continue the process of understanding and using basic chromatic harmony, in ways connected to both Jazz and Classical music continuums. Composition assignments will be included along the way as we assimilate new theoretical knowledge.

We will look to enrich how we hear musical language, and how we understand musical syntax, where form and language intersect. The course involves weekly homework of an additive nature, periodic quizzes for diagnostic purposes, listening and concert assignments, and two final composition projects.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: Yes

Time: TTH 10:30AM-11:50AM

Location: MDB 102

HACU-0268-1 Social Issues and Interview Practices in Studio Video, Production

Professor: Patricia Montoya

This intermediate level production course places the interview as the locus of inquiry in order to explore, respond to, express, the ways in which social issues such as racism, economic inequality, homophobia, transphobia, sexism, bullying, hate speech and hate crimes, disability, incarceration, to name a few, affect us. In Social Issues and Interview Practices In TV Studio Video Production, students create, research and analyze the process of producing scripted, story-based, socially engaged, short non-fiction videos. The course examines elements of performance for the camera, studio and in the field shooting, various interview and editing techniques as well as the form, history, and function of the non-fiction genre in the U.S. The course is ideal for students who have completed other production courses and wish to further expand their skills and create a production portfolio. The first part of the course will be studying components of studio-based production with hands-on in class short production exercises. In the process, students will understand the various production roles of a studio shoot. In the remaining weeks, students will produce a short documentary for the web and public screenings and have the opportunity to work with the instructor in the production of three stylized studio interviews for Real Women Wear Orange, a documentary film by Braccus Giovanni and Carol Soto. The film tells the story of the women in the book Orange is the New Black by Piper Kerman and offers a critique to the romanticized view of formerly incarcerated women and girls presented in the Netflix series. This will be a demanding production course that will require intense work outside class, pre-production and organizational skills. Enrolled students and top 5 waitlist students who DO NOT attend the first class session risk losing their place on the class roster.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: Yes

Time: M 01:00PM-03:50PM M 07:00PM-10:00PM

Location: JLC 120, JLC 131

HACU-0272-1 Dance and Culture: Dancing Devotion

Professor: Daphne Lowell

This class will explore movement, dance, and other bodily forms of devotional practice in religious cultures. While texts, stories, music, architecture, and imagery might be more familiar artistic forms of religious expression, movement practices are always present as well: noticed or not, valued or not, in action or stillness, permission or prohibition, in formalized dances or ritualized movement, the moving body is present. Students will engage in three strands of study: movement analysis, movement research and practice, and study of historical and contemporary examples. They will be introduced to analytical frameworks for perceiving and describing movement practices. They will themselves explore various aspects of movement in the studio - posture, gesture, texture, repetition, rhythm, relationships to gravity, other people, place, sound, etc. They will also study descriptions and recordings of danced and other devotional movement practices of religion from around the world. Weekly readings, in-depth studies of individual traditions, and a final project will be expected, but no previous dance experience will be!

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: TTH 10:00AM-11:50AM

Location: MDB MAIN

HACU-0273-1 **Sonic Philosophy**

Professor: Christoph Cox

This course will take sound and the sonic arts as both an object of inquiry and a provocation for thought. Reading texts by philosophers and cultural theorists, and examining work by composers, sound artists, writers, and filmmakers, we will investigate the ontology of sound and music, the nature of listening, technologies of audio recording and dissemination, time and space in the sonic arts, synaesthesia, and other issues. Each class will involve both discussions of theoretical texts and analysis of sonic art works.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: M 02:30PM-05:20PM

Location: EDH 4

HACU-0280-1 **Immigration Nation: Ethnic Stereotypes, US Politics and the, Media**

Professor: Professor Loza

This seminar will examine the history of US immigration from the founding of the American nation to the great waves of European, Asian, and Mexican immigration during the 19th and early 20th centuries, to the more recent flows from Southeast Asia, Latin America, and Africa. In addition to investigating how these groups were defined and treated in relation to each other by the media, we will consider the following questions: Who is an "American?" Has the definition shifted over time? How do contemporary political debates about immigration compare with those from previous eras? Is public opinion about immigration shaped by the media? How are arguments over citizenship bound up with ideas of race, class, ethnicity, gender, and nation? Special attention will be paid to the role of immigration in national politics; Hollywood's fabrication and circulation of ethnic stereotypes; and the virulent xenophobia routinely exhibited on cable news.

Instructor Permission: No Satisfies Distribution: PCSJ This course has a Prerequisite: No

Time: TTH 12:30PM-01:50PM

Location: EDH 2

HACU-0281-1 Paradoxes of the Aesthetic: From Schiller to the Present

Professor: Monique Roelofs

Philosophers, cultural critics, and artists often invoke Friedrich Schiller's 1794 letters, *On the Aesthetic Education of Man*, in accounts of the relation between art and politics. Schiller's view of aesthetic life and its political powers turns out to be highly paradoxical. How do the tensions Schiller navigates reverberate in contemporary approaches to the relations between freedom and constraint, power and powerlessness, autonomy and the social, universality and difference? What do his notions of love, play, and beauty suggest for current perspectives on everyday aesthetic existence and for our capacities for critical participation in public and cultural life? Studying Schiller along with images, sound, and literature, we will read texts by writers such as Anna Julia Cooper, Du Bois, Benjamin, de Man, Kristeva, Ranciere, Lorde, Spivak, Enwezor, Kester, Ahmed, Ngai, and Lispector, among others. Division II and III students only.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: Yes

Time: T 06:00PM-09:00PM

Location: EDH 4

HACU-0287-1 Photography Workshop II: Staged Photography

Professor: Kane Stewart

In this course we will examine historical and contemporary photographers working in the tradition of tableau narratives and other setup photographic practices. We will explore studio and on location artificial lighting, and work with large format analog cameras as well as digital cameras and workflows. Students will be expected to produce a cohesive portfolio of photographic work generated over the semester and research and write an essay on a photographer working in this genre. Students wishing to be in the course will have taken a college-level, analog or digital Photography I course. Along with class time, students will be required to attend one of the two 1-1/2 hour weekly lab sessions.

Instructor Permission: Yes Satisfies Distribution: This course has a Prerequisite: Yes

Time: T 09:00AM-11:50AM WTH 07:00PM-08:30PM

Location: JLC 131, JLC 135

HACU-0288-1 **Writing for Film: Text and Image in Transnational Cinema**

Professor: Baba Hillman

This production/theory class will introduce students to scripts and texts by independent filmmakers and installation artists who are questioning what it means to work across cultures and languages in a transnational context and to negotiate conflicts between notions of the local and the global, notions of national identity and the postnational. These filmmakers are working in hybrid combinations of essayistic, poetic, fictional and non-fictional forms. Many of them work in a context of multiple languages and seek to express the rupture of cultural displacement, and the ways in which it impacts questions of representation. We will study works by filmmakers and installation artists including Shirin Neshat, Pedro Costa, Anri Sala, Isaac Julien, Mona Hatoum, Abderrahmane Sissako, Yamina Benguigui, John Akomfrah, Johanna Vaude and Jean-Pierre Gorin. The course will include workshops in writing voice-over, dialogue and visual text for the screen as well as workshops in editing image to text. Students will write and shoot two short projects and one longer project. Students may work in 16mm, Super 8 film, digital media or across multiple formats.

Instructor Permission: Yes Satisfies Distribution: This course has a Prerequisite: No

Time: T 09:00AM-11:50AM M 07:00PM-09:00PM

Location: JLC 120, JLC 120

HACU-0289-1 **Audience Research & Media Studies**

Professor: Viveca Greene

Countless scholars have discussed the ideologies communicated through media texts, but most persist in privileging their own analytical interpretations. In this course students will explore various theorizations of audiences, methodologies employed to study them, and results of how audiences interpret films, advertisements, television programs, and other cultural texts. We will also seek to better understand why people make radically different meanings of the same texts. Audience Research & Media Studies is a rigorous, time- and labor-intensive course that requires significant independent work outside of class. It is designed for advanced Division II and first-semester Division III students committed to reading and analyzing existing audience studies, as well as to conceptualizing, carrying out, and documenting audience studies of their own. Students must have completed at least one prior course in media studies, and students should begin the course with a general sense of the issues or media texts they wish to explore in their studies.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: Yes

Time: MW 01:00PM-02:20PM

Location: ASH 222

HACU-0290-1 **Computer Music I**

Professor: 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 sampling techniques using Ableton Live and mixing skills with ProTools. Other topics to be covered include basic acoustics and synthesis techniques. Students will be expected to complete three composition projects during the course of the semester. Formal knowledge of music is helpful, but not required. Prerequisite: Course is open to Division II and III students only.

Instructor Permission: Yes Satisfies Distribution: This course has a Prerequisite: Yes

Time: TH 12:30PM-03:20PM

Location: LIB B9

HACU-0291-1 **Division II Interdisciplinary Critique**

Professor: Sara Rafferty

This course will foster the growth of independent voice and projects for Studio Arts concentrators in the late stages of Division II. As a preparation for sustained Division III work, students will cultivate methodologies and practices around consistently making, presenting, and honing work outside of the assignment paradigm. Select readings and discussions about what it means to be a studio artist in the 21st Century will complement regular group and partner critiques. Throughout the semester, students will develop work in whatever media, method, and approach they choose.

Instructor Permission: Yes Satisfies Distribution: This course has a Prerequisite: Yes

Time: T 06:00PM-08:50PM

Location: ARB STUDIO 3

HACU-0294-1 **Joyce and Woolf in Context: British Literature Between the, Wars**

Professor: L. Brown Kennedy, Lise Sanders

In her 1924 essay "Mr. Bennett and Mrs. Brown," Virginia Woolf observed, "On or about December 1910, human character changed." Drawing inspiration from Woolf's famous phrase, this course focuses on modes of redescribing personhood in the work of James Joyce and Virginia Woolf, placing their writings in the larger context of British culture between the First and Second World Wars. In addition to reading texts by these two foremost modernists to explore their experiments with form and voice, we will also read lesser-known writers whose work is in conversation with the modernist canon. Themes to be addressed include the disjointedness and fragmentation of modernity; war, violence, and trauma; gender, sexuality, and the nation. Frequent short responses and a substantial research paper will be required. This course is designed for students concentrating in literature, history, and cultural studies, and prior coursework in literary studies is strongly recommended.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: TTH 10:30AM-11:50AM

Location: FPH 102

HACU-0299-1 **Division II Projects**

Professor: Abraham Ravett

The Division II Projects class provides an opportunity for Division II students in film, photography, video,

and related media who wish to pursue their own work to create at least one completed new project for inclusion in the Division II portfolio. Throughout the semester, each student is required to present his or her work in its various stages of development to their small groups. The members of the class will provide critical, technical and production support for one another. Prior to joining the class, students must have some level of mastery over their medium. Readings, screenings, workshops and artist talks, which address conceptual approaches, working methods, and specific problems faced by class members in developing the works-in-progress will contribute to the participant's overall experience of the class. All of these activities, including active verbal contributions to all sessions, are required of each student under the guiding principle that tracking each other's intellectual and creative process will help each person develop their respective project. This course provides a structured context in which to do independent work at the Division II level.

Instructor Permission: Yes Satisfies Distribution: This course has a Prerequisite: Yes

Time: M 01:00PM-03:50PM

Location: JLC 131

HACU-0311-1 The Round Table: Research in Dance

Professor: Daphne Lowell

In this seminar students will pursue advanced independent dance research and writing projects supported by a community of fellow student scholars. In class we will first consider contexts for this work by surveying in broad strokes the terrain of dance scholarship to register past and current interests, questions and debates. We'll note prominent and missing voices, and key professional organizations and journals. We'll also briefly review the history of dance's climb into higher education, and imagine the future of dance studies. We'll look for new sites for and modes of discourse within the field, including those in which students might aim to publish in the future. Out of class students will develop and revise projects that should serve a diverse range of Division III or II or senior project research goals. Students might begin with a project in mind or not.

Instructor Permission: Yes Satisfies Distribution: This course has a Prerequisite: Yes

Time: W 08:30AM-10:20AM F 08:30AM-10:20AM

Location: MDB 102, MDB 102

HACU-0312-1 Division III Concentrators in Visual Art

Professor: Andrea Dezso

A critique and discussion-based seminar for Division III Visual Art concentrators, this class will focus on the process and progress of art making. Students will be encouraged to think about their work in the larger context of their disciplines, society, place and history. Students will articulate their ars poetica orally through presentations and in writing artists statements, bios, art resumes and work documentation. The practical side of building a sustainable art career will be discussed from finding inspiration and flow to the business of running an art studio, finding information, applying for grants, artist residences, securing resources, submitting work for competitions, and building a professional network. Readings will be assigned and a number of guest lecturers will be invited to the class.

Instructor Permission: Yes Satisfies Distribution: This course has a Prerequisite: No

Time: TH 12:30PM-03:20PM

Location: ARB STUDIO 2

HACU-0313-1 **Photo III: Advanced Photography**

Professor: Claudio Nolasco

The focus of this course is the development of a semester-long photographic project. In this class students will acquire the skills needed to create and sustain long-term bodies of work. Students will learn to plan, research and edit, write artist statements, and through rigorous critiques, refine their ideas with the aim of effectively conveying complex narratives through images. Artist visits and presentations will further acquaint students with contemporary photographic practice and the possibilities of long-form photographic work.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: Yes

Time: W 01:00PM-03:50PM W 05:00PM-07:00PM

Location: JLC 131, JLC 131

HACU-0321-1 **HACU Research Seminar: The Archive**

Professor: Jeffrey Wallen

This course is an upper level theory and research seminar geared towards students in the Division III/senior thesis process, or in the final semester of Division II. This course has two primary purposes: 1) to provide a supportive and stimulating intellectual community in which students will produce and

refine their independent project, write a working outline, and understand the state of the research on their project. 2) to explore the turn to the archive in the humanities and the arts. We will examine the prominence of the archive in contemporary theory, in fiction, in a wide variety of scholarship, and in the arts. This class will be organized in part around students' projects (in any area of humanistic inquiry as well as hybrid projects that combine written inquiry with visual arts, performance, music, or creative writing), and in part around an investigation of the archive in contemporary thought and culture. Your Div III projects or potential ideas for projects (for students in Div II) need not have anything to do with the archive as a topic of your project, although research in the arts and humanities--including the creative and investigative potential of archival research--could play a prominent role. "The archive" will be an organizing structure for common exploration and thinking about the humanities and arts.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: Yes

Time: W 02:30PM-05:20PM

Location: EDH 4

HACU-131T-1 Yoga: Philosophy and Practice

Professor: Constance Hill

Yoga, from the Sanskrit root "yuj," meaning "to join," is the union or reintegration of the individual self (Atman) with the higher self (Brahman); it is a Hindu spiritual and ascetic discipline that involves breath control, meditation, and the adoption of specific bodily postures that teach a person to experience inner peace by controlling body and mind. What better way to enter Hampshire College than to engage with the philosophy and practice of yoga, which will deepen concentration and cultivate mindfulness. This class takes place in the auspicious space of the traditional Raja Hatha yoga class that begins with chanting pranayam (breathing techniques), and a Dharma talk (touching on the philosophical aspects of yoga), and continues with asana and mediation practices. No prior experience necessary.

Instructor Permission: No Satisfies Distribution: ADM, CHL This course has a Prerequisite: No

Time: MW 10:00AM-11:50AM

Location: MDB SMALL

HACU-132T-1 Hampshire Media Arts: Feminists Behind the Camera

Professor: Hope Tucker

The Teaching and Learning Community Hampshire Media Arts: Feminists Behind the Camera introduces

students to the resources at Hampshire College and to the analysis and production of Film, Video, Photography, Performance and Installation. Students learn to read visual images by focusing on the development of the media arts and their relationship to their historical and cultural context (economic, historical, political, intellectual and artistic) from which they came. We will explore the potential of image making devices from the photogram to the cell phone, and the work of artists including Chantal Akerman, Anna Atkins, Jane Campion, Vera Chytilova, Julie Dash, Maya Deren, Valie Export, Andrea Fraser, Sara Gomez, Zora Neal Hurston, Trinh T. Minh-Ha, Barbara Loden, Sarah Maldoror, Ulrike Ottinger, Adrian Piper, Yvonne Rainer, Joan Rivers, Martha Rosler, Lorna Simpson, Chick Strand, So Yong Kim, Carrie Mae Weems and others. Faculty members in the media arts will present their own work as producers/artists/critics and thinkers. Students will screen and read a variety of essential texts. Class meetings will include weekly screenings, small production exercises, visits to the offices and resources around campus, and regular group advising sessions. Attendance and participation in all tutorial activities, in class and out, is required.

Instructor Permission: No Satisfies Distribution: ADM This course has a Prerequisite: No

Time: WF 09:00AM-11:50AM

Location: JLC 120

HACU-133T-1 **"Musicking" or the Critical Study of Music Otherwise**

Professor: Daniel Warner

Beginning with Christopher Small's book of the same name, "Musicking," this course will consider music as an action that relates to the world. In addition to the "musical relations" within music as object or performance, we know, feel, and transform ourselves into "musickers." Moving through and beyond categories of identity, we will consider performers such as Kathleen Hanna, Laurie Anderson, Freddie Mercury (Queen), Parliament-Funkadelic, Sun Ra, and Gange of Four, as well as readings in Feminist, Queer, and Afrological musicology, contemporary philosophical writings on music and emotion, political economies of music, and social change.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: MW 10:30AM-11:50AM

Location: LIB B3

HACU-134T-1 **Knowledge, Ignorance, Stupidity**

Professor: Christoph Cox

It is often said that the aim of education is the acquisition of knowledge, and that "knowledge is power." Yet Socrates affirmed ignorance; other philosophers and theologians condemned curiosity; and religious mystics have celebrated "unknowing." What is "knowledge" and why might it be considered good or bad? Is "knowledge" the same as "information"? What are the differences between ignorance, stupidity, idiocy, and foolishness? Through the analysis and discussion of philosophical and religious texts, novels, films, and works of visual art, we will consider these and many more questions and, in the process, perhaps learn (and un-learn) something.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: MW 10:30AM-11:50AM

Location: RWK 106

HACU-135T-1 **Reading the Graphic Novel: Complex Comics**

Professor: Michele Hardesty

In this course, we will read closely and write about a number of experimental, complex long-form comics by U.S.-based creators. The course has four objectives: to understand historically the curious genre of the "graphic novel" and its relation to both "literature" and "popular culture"; to become familiar with theoretical and critical debates about comics; to develop graphic analysis skills and practice them with frequent writing (and possibly drawing) assignments; and to examine how these graphic novels both challenge and reinforce conventional representations of race, ethnicity, gender, sexual orientation, and class in the United States. Course assignments will include group discussions, weekly writing tasks, a midterm synthetic essay, and a final annotated bibliography project. Titles may include Lynda Barry's *One! Hundred! Demons!*, Chris Ware's *Jimmy Corrigan: the Smartest Kid on Earth*, Alison Bechdel's *Fun Home*, Kyle Baker's *Nat Turner*, Gene Luen Yang's *American Born Chinese*, Jaime Hernandez's *Heartbreak Soup*, Paul Auster, Paul Karasik and David Mazzuchelli's *City of Glass*. This course assumes no previous knowledge of comics and graphic novels, but asks for curiosity and a spirit of engaged critique.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: MW 10:30AM-11:50AM

Location: FPH 101

HACU-136T-1 **What is form? Literature, Art, Philosophy, and Culture**

Professor: Jennifer Bajorek

Have you ever wondered how we can use a single word to describe a type of poem (sonnet form), the shape taken by objective reality (Plato's theory of forms), and a complex biological entity (life form)? We will examine the concept of form across literature, art, philosophy, and culture, from Plato to the present. Form will allow us to think about how both ideas and things are made, unmade, done, undone, reformed, deformed, and how they are perceived, depicted, and transmitted across time, space, in different media, and different cultures. Students will deepen their experience of both canonical and counter-cultural texts, images, and objects while thinking and writing critically about literature, philosophy, and visual art, including film/video, photography, and mixed media. What do the writers Charles Baudelaire, Tahar Ben Jelloun, Bertolt Brecht, Edouard Glissant, and Gertrude Stein, or the artists El Anatsui, Broomberg and Chanarin, and Maya Deren have to say about form?

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: MW 10:30AM-11:50AM

Location: FPH 102

HACU-137T-1 Exploring the Divine Feminine

Professor: Robert Meagher

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

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: TTH 09:00AM-10:20AM

Location: EDH 4

HACU-138T-1 Religious Experience and Literary Form

Professor: 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 tutorial 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*.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: MW 10:30AM-11:50AM

Location: FPH 106

HACU-139T-1 **Reading Shakespeare: Selves and Roles**

Professor: L. Brown Kennedy

"All the world's a stage and all the men and women merely players; they have their exits and their entrances. . ." --this over-quoted line belongs to the cynic, Jacques in *As You Like It*. But from the earliest plays though *The Tempest* at the end of his career, Shakespeare's characters struggle to address Lear's desperate question: "Who is it that can tell me who I am?" They struggle in the face of the realization that, whether they want to or not, they play "parts"-roles given them by birth and family, by their positions as social insider or outsider, by gender and the conventions of sexual desire, clothing, and language, by chance and circumstance. In this discussion-based, writing intensive seminar, we shall work through the texts of four of Shakespeare's plays, one from each of the major genres (history, comedy, tragedy, romance) and then collectively choose a fifth play for a final study and group presentations. We shall read the texts closely, with attention to metaphor, form, dramatic structure and historical context. We'll explore recent theoretical and critical approaches to the plays. There will be weekly short writing and two longer, revised essays. Students will collaborate on scene-studies and discuss several film versions of the plays.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: MW 10:30AM-11:50AM

Location: EDH 4

IA-0103-1 **Introduction to Writing**

Professor: Ellie Siegel, William Ryan

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

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: WF 01:00PM-02:20PM

Location: GRN WRC

IA-0119-1 **Directing and Social Justice**

Professor: Mei Ann Teo

This class will explore issues of social justice through theatre and examine the intersection of art and activism. We will explore how to direct theatrical experiences that open up complex discussions on race, class, gender, sexual orientation, among other markers of identity and social location. Through multiple and varied dramatic structures, including but not exclusively narrative and traditional plays, we will create ways of engaging an audience into larger conversations that affect our world.

Instructor Permission: No Satisfies Distribution: PCSJ This course has a Prerequisite: No

Time: TTH 02:00PM-03:20PM

Location: MDB SMALL

IA-0122-1 **Intro to Social Entrepreneurship**

Professor: Daniel Ross

Through this course the students will develop their own community and world-changing ideas into venture plans, using practical frameworks and principles. Students will learn about social entrepreneurship as a vehicle for change, and the different forms and structures social entrepreneurship can take. Accomplished social entrepreneurs from around the world will share their experiences and perspectives with the class with in-person visits and video sessions, help the students think through their ideas. Students will develop the rigorous critical thinking and partnership skills to develop and test any idea, secure resources, and bring the idea to reality, applicable across sectors. Students will work individually and in teams. Class includes case studies and guest speakers. The course will culminate in a session where students will pitch their ideas to real social impact investors for feedback and support.

Instructor Permission: No Satisfies Distribution: PCSJ This course has a Prerequisite: No

Time: MW 09:00AM-10:20AM

Location: FPH 107

IA-0148-1 Women's Design and Fabrication

Professor: 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 many tools in the shop, and the skills needed to go forward with their own ideas.

Instructor Permission: No Satisfies Distribution: ADM This course has a Prerequisite: No

Time: W 04:00PM-05:20PM M 07:00PM-09:20PM

Location: LCD 113, LCD SHOP

IA-0170-1 Deep Process: Costume Design from Theory to Reality

Professor: Orli Nativ

This course centers on exploring the theatrical costume design process, with emphasis on deep creative discovery and development. Students will work through script information; gather extensive visual,

historical and artistic research; and then synthesize that research into a focused costume design, gaining awareness of the varied components available in a designer's toolkit suited to the needs of characters in translation from page to stage. This class is designed for those approaching costume for the first time, but also for those who wish to delve more deeply into the design process--many techniques, explorations and questions will have wider-ranging applications in other branches of design. Assignments will involve working on one play's costume design from initial reading, instinctive response and thorough research through to final presentation, as well as additional exercises with varied texts and concepts. No previous drawing or painting skills required, but drawing and painting will be necessary.

Instructor Permission: No Satisfies Distribution: ADM This course has a Prerequisite: No

Time: M 02:30PM-05:20PM

Location: EDH 2

IA-0178-1 Compute This: Technology Essentials for Artists

Professor: Conor Peterson

This studio art course offers foundational skills for those artists who wish to explore the possibilities of technology in their work. With an eye on cybernetics, students will study and produce works of interactive art that examine the relationship between humans and their computers, whether that vision is utopian, dystopian or somewhere in between. Topics to be covered include programming, interfacing with microcontrollers, and DIY electronics; no prior experience is assumed.

Instructor Permission: No Satisfies Distribution: ADM This course has a Prerequisite: No

Time: TTH 12:30PM-03:20PM

Location: ARB STUDIO 1

IA-0199-1 High Spirits: Reading and Writing About Spirituality

Professor: Deborah Gorlin

The age-old search for the Divine, the Sacred, the Great Spirit, the Source, the Goddess, the Ancestors, among other names, has been the subject of countless literary texts, whether it is the Buddhist-inspired poetry of the Beats, the gothic Catholicism of Flannery O'Connor's short stories, the visions of Black Elk, the confessions of Augustine. In this analytical and creative writing course we'll examine varieties of spiritual experience as they are represented in both past and present literature, including poetry, fiction,

memoir, and biography. You'll be asked to do all sorts of writing pertinent to the topic: close readings and literary analyses of texts, personal essays and memoirs based on your own spiritual encounters, and out- in-the-field non-fiction pieces.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: TTH 12:30PM-01:50PM

Location: GRN WRC

IA-0212-1 Entrepreneurial Approaches to Food Systems Change

Professor: Daniel Ross

Food is about subsistence but is also so much more - the food system impacts our health, environment, economics, and cultural expression. In this class students will learn about the good, bad, and ugly of the current food system, and develop ideas to make a positive difference, on campus and beyond. Students will practice social entrepreneurship principles and skills by developing systems change ideas all the way to presenting their enterprise ideas. In particular, students will explore the food systems of Hampshire College, and nearby Holyoke, MA, to learn about the assets and challenges of these communities, to better generate real entrepreneurial ideas. No prior entrepreneurship or agriculture experience is necessary, but there will be some spreadsheets and basic math. Class includes case studies, accomplished social entrepreneur speakers visiting and skyping in from around the world, some tasty snacks (for educational purposes only), and at least one field trip.

Instructor Permission: No Satisfies Distribution: PCSJ This course has a Prerequisite: No

Time: MW 01:00PM-02:20PM

Location: FPH 104

IA-0214-1 Applied Theatre: Rehearsing for Reality

Professor: Natalie Sowell

Applied theatre can be defined most simply as the utilization of the tools of theatre for a broad set of purposes such as education, community building, healing, conflict resolution, and advocacy. Applied theatre practices and creative processes are dialogic and are most often responsive to marginalized peoples, their stories, and local settings and priorities. This community-based participatory work primarily takes place in non-traditional settings focused on personal and social change. In this course, we will explore a variety of applied theatre practices including theatre of the oppressed, theatre in

education, theatre for development, prison theatre, and other modes using theatre and drama to grapple with complex social issues. Our exploratory process will include as much practical application as research with several collaborative artistic interventions via community engaged learning woven throughout the semester.

Instructor Permission: No Satisfies Distribution: ADM This course has a Prerequisite: No

Time: W 02:30PM-05:20PM

Location: EDH 104

IA-0221-1 **Experimentation with Digital Tablets**

Professor: Thomas Haxo

The use of the tablet for creative visual investigation is rapidly becoming a studio tool. This experimental course will focus on the exploratory use of the digital tablet as a means of art making. Students will be encouraged to be inventive and self-directed as they work collaboratively and individually on projects that will reveal their own potential vocabulary using a digital tablet. Students are expected to provide their own digital tablet of their choosing for drawing.

Instructor Permission: No Satisfies Distribution: ADM This course has a Prerequisite: No

Time: TTH 01:00PM-03:20PM

Location: ARB STUDIO 3

IA-0222-1 **First Readings: The Art of Theatrical Collaboration**

Professor: William MacAdams

This course replicates the fast-paced, collaborative spirit of a theater ensemble at the beginning of a rehearsal process. Over the course of the semester, we'll begin work on many plays - both classical texts and plays by visionary playwrights from diverse backgrounds and identities who are illuminating and redefining contemporary theater (Plays will be selected by both the instructor and by students). For each play, students will do both dramaturgical research and ensemble projects including scenes, design responses, ensemble-based physical explorations, and dialogue about how one would approach questions of race and casting in the play. The course is designed for students of all theatrical disciplines as well as those who have no background in theater but who are curious about collaborative work. The goals are to broaden students' repertoire of plays and to dive headlong into the question: how do we begin?

Instructor Permission: No Satisfies Distribution: ADM This course has a Prerequisite: No

Time: MW 09:00AM-10:20AM

Location: EDH 2

IA-0235-1 **Devising Music Theatre**

Professor: Mei Ann Teo

This theatre course identifies the potential sources of artistic impulse and provides tools to develop artistic practice through making theatre with music as the primary element. From discovering the multiplicity of sources of inspiration, students will develop their own creative process from scratch to a final performance. Through unlocking the various ways music can be theatrical, we attempt song writing, composition of sonic landscape, utilizing found music to create theatre, and other possibilities. The course challenges the creator to continually return to the articulation of the investigation in various ways, learn strategies to dealing with roadblocks, and encourages innovation and experimentation with rigor and social conscience.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: TTH 09:00AM-11:50AM

Location: EDH 104

IA-0236-1 **The Practice of Literary Journalism**

Professor: 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 spoken language to tell true stories about a variety of real worlds. By combining evocation with analysis, immersion with investigation, literary journalism tries to reproduce the complex surfaces and depths of people, places, and events. Books to be read will include: Fuller's DON'T LET'S GO TO THE DOGS TONIGHT, Filkins' THE FOREVER WAR, Sack's AWAKENINGS, and Wilkerson's THE WARMTH OF OTHER SUNS. 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 the short, non-fiction narratives that students will have produced, 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.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: TTH 09:00AM-10:20AM

Location: FPH 108

IA-0243-1 **Opening the Instrument: An Introduction to Acting**

Professor: Djola Branner

This introductory course examines and applies principles of acting to contemporary monologues and scenes. Techniques include invoking imagination, relaxation and focus, sense memory, physical awareness, vocal expression, improvisation and critical analysis. As well as practical applications of the principles, they will be examined in at least four substantial written assignments. 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. This course satisfies ADM of Division I distribution requirements. Required text: *An Actor Prepares* by Konstantin Stanislavski. Recommended: *A Natural History of the Senses* by Diane Ackerman.

Instructor Permission: No Satisfies Distribution: ADM This course has a Prerequisite: No

Time: TTH 01:00PM-03:20PM

Location: EDH 104

IA-0247-1 **Drawing as a Foundation to Studio Practice**

Professor: Lauren Pakradooni

Drawing is a foundation of artmaking. The medium functions as a preliminary practice to flush out and illustrate ideas in painting or sculpture, but can also stand-alone. We will practice drawing as both, building on skills in traditional materials and making work that intersects with other artmaking processes including performance, sculpture and conceptual practices. This course will introduce traditional techniques in drawing while presenting opportunities to experiment and explore the expansive language of drawing.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: TTH 09:00AM-10:20AM

Location: ARB STUDIO 1

IA-0250-1 **Innovation Strategies for Entrepreneurial Impact**

Professor: Bret Golann

Most people think entrepreneurship means launching a new business from scratch. But there are effective alternatives to that approach for introducing innovations in both for-profit and not-for-profit ventures. Just two examples include strategic partnerships and licensing of innovations to established organizations. This course explores different strategies for introducing innovations through for-profit and not-for-profit ventures based on developing effective, real world business models. The course begins with approaches for assessing the value of new innovations from the perspectives of customers, competitive forces and the overall market environment. It covers topics including business models for sustained success, protecting intellectual property and developing effective strategies for launching and growing new ventures. The major project is to carefully analyze the real-world market potential and develop a sustainable business model for an innovative product or service idea plus to develop effective strategies for launching the venture.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: TTH 02:00PM-03:20PM

Location: FPH 103

IA-0258-1 **Who's Telling this Story: Point of View For Fiction Writers**

Professor: Nathalie Arnold

Understanding the limits and possibilities of point of view is an essential step in becoming a writer. This reading and workshop course will introduce members to various kinds of literary point of view. Through focused writing exercises, intensive reading of contemporary U.S. and international fiction told in different modes, members will acquire a language for analyzing point of view in fiction, as well as practical experience in using varied points of view themselves. Most importantly, members will refine their ability to read as writers, mining published work for technical insights and guidance. Students will produce 2 pieces of fiction for the workshop and will also write a critical essay about point of view. Readings include fiction by: Tendai Huchu, Jesamyn Ward, May Sarton, Basma Abdel Aziz, Mohsin Hamid, Damon Galgut, Ramona Ausbel and Danit Brown. Instructor Permission only: NO PERMISSIONS GRANTED UNTIL FIRST WEEK. NO WRITING SAMPLES. ALL INTERESTED STUDENTS MUST ATTEND THE FIRST CLASS.

Instructor Permission: Yes Satisfies Distribution: This course has a Prerequisite: No

Time: W 06:00PM-08:50PM

Location: EDH 4

IA-0262-1 **Creative Reuse: Tinkering Meets Repurposing**

Professor: Colin Twitchell

Recycling, remanufacturing, refurbishing, repurposing and up-cycling are all ways to add value, reduce waste and lower the environmental impact of used objects. Through the notion of tinkering, we will explore how discarded objects can be creatively reused for utilitarian and artistic purposes. Through this process participants in the course will enhance their technological creativity and designing capacity. Using 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 discarded and reused, acquire basic fabrication and design skills and do some intuitive engineering.

Instructor Permission: No Satisfies Distribution: ADM This course has a Prerequisite: No

Time: WF 02:30PM-03:50PM

Location: LCD 113

IA-0269-1 **Intermediate Sculpture**

Professor: Thomas Haxo

In Intermediate Sculpture students will further develop concepts and processes that are applicable to work in sculpture and other three dimensional media. Fundamental principles that link materials and methods with meaning will be explored through projects in a wide range of materials including clay, wood, plaster, and steel. The human body, abstraction, installation, public art, and the relationship between sculpture and architecture are all possible areas of investigation. Group critiques will be used to elucidate the development of independent work in relation to historical and contemporary issues in sculpture. Prerequisite: One introductory art course.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: Yes

Time: TTH 09:30AM-11:50AM

Location: ARB SCULPT

IA-0272-1 **Unsung: Lesser Known Poets of the African-American Canon**

Professor: John Murillo

Why do some artists prosper and gain notoriety, even fame, while others spend their lives toiling in severe darkness? Why do some become household names while others struggle even to maintain a household? Are some just better artists than others or is there something else at play? How much of this has to do with industry politics, network opportunities, and business that has nothing to do with the business of making art? In this intermediate poetry seminar, we will study the work of four African-American poets whose work, for reasons we will consider, has gone largely unrecognized by mainstream audiences. Students will pay these poets their proper respects by treating their work with all the attention it deserves and, yes, by stealing from them! Poets under consideration include Wanda Coleman, Henry Dumas, Christopher Gilbert, and Laini Mataka. Prerequisite: Prior poetry workshop experience.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: Yes

Time: TH 06:00PM-09:00PM

Location: EDH 4

IA-0273-1 **Micro-Fictions: A Workshop for Advanced Writers**

Professor: Heather Madden

"Micro-fictions," like "traditional short stories," require attention to pacing, sentence, detail, image, and music. In this workshop, we'll study and practice micro-fiction (also known as "quick fiction" or "short, short stories"). We'll consider the ways that pacing and syntax are instrumental in establishing tone and narrative structure. We'll also examine particular scenes from a selection of longer stories (putting these scenes "under the micro-scope"). Students are expected to participate in workshops, to complete exercises & critical responses to readings, to present a selection of published work to the workshop, and to develop a revised portfolio of their own micro-fictions. This workshop is suitable for both poets and fiction writers. Prerequisite: Preferably one college-level CRW workshop in poetry and/or one in fiction. Instructor permission is required: students must attend the first class meeting in order to be considered for enrollment.

Instructor Permission: Yes Satisfies Distribution: This course has a Prerequisite: Yes

Time: TH 06:00PM-09:00PM

Location: EDH 5

IA-0274-1 **Real Characters, Imagined Events**

Professor: Djola Branner

The primary focus of this intermediate playwriting course is drawing inspiration from historical figures for the construction of original one-act plays. In addition to developing and deepening our craft as playwrights - clarifying dramatic action, and creating more dynamic characters - we will deconstruct the work of several contemporary theatre makers including Lin Manuel Miranda, Katori Hall, Moises Kaufman, Charise Castro Smith and Doug Wright, all of whom are writing, staging and performing original dramas that are at once comedic, musical and absurd. A large part of our process will involve integrating critical theory and creative practice, and developing a vocabulary for the analysis of contemporary drama. Students working on plays already in process, as well as those starting new dramas, are invited to enroll in this workshop class. No prerequisites are required, but as the curriculum is driven by independent work and moves fairly quickly, some playwriting experience is useful.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: W 01:00PM-03:50PM

Location: EDH 5

IA-0276-1 **Photography, Facts, and Fictions, 1890-1910**

Professor: Michael Lesy

This is a research course 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, an era whose inequities and injustices, inventions and ambitions, panics and disasters eerily resemble our own. Students will sift through collections of archival photographs and an array of primary and secondary written documents to carry out their investigations. Photographs will come from on-line, archival collections; newspapers and novels published during the era will serve as primary written sources. (Second) To teach students how to discover and then use visual and written documents to build image/text narratives that, like documentary films, tell true stories about a tumultuous era that gave birth to what now passes for modern life. To achieve both goals will require intensive primary and secondary source research as well as immersion in large collections of archival photographs. Students who can understand visual documents as if they were written and written documents as if they were visual will find this course most rewarding.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: MW 09:00AM-10:20AM

Location: FPH 101

IA-0281-1 **Band, Cast, Sedge, Bask: Building a Collection of Poems**

Professor: Heather Madden

In this workshop, designed for advanced students of poetry, we'll study the organization of chapbooks and collections of poems. Each workshop member will respond to published collections, with an emphasis on 'first book' and small press publications. Students will also write, revise, and design their own chapbooks (15-25 pages); at least 15 pages of this work will be 'new writing' completed in the course of the semester. The collection/chapbook produced can reflect collaboration and hybrid forms. Workshop members are expected to submit work for peer feedback and to respond to peer work. Limited to 16 students. Enrollment preference will be given to students who have completed at least one college-level poetry workshop. Instructor permission is required: students must attend the first class meeting in order to be considered for enrollment.

Instructor Permission: Yes Satisfies Distribution: This course has a Prerequisite: Yes

Time: MW 01:00PM-02:20PM

Location: CSC 101

IA-0292-1 **Primacy of Character in Historical Fiction**

Professor: Uzma Khan

Through reading novels and short stories in a range of styles and from a range of places, we will look at how fictional characters shape and are shaped by history. What are the tools writers use to create their characters, and how do we talk about character in historical fiction? Are we looking for a portrayal that in some way complements our understanding of a time and place, one that challenges it, or both? The focus will be on critical reading and writing, as well as on creating your own original works of fiction, for which you will need to do research, all while keeping in mind that you are not writing a text book but a narrative. Fact checking the background of your character(s) by doing some basic homework while at the same time remaining true to your imagining of the story is one of the many challenges this course will embrace. NOTE: Students must attend the first day of class in order to be considered for enrollment.

Instructor Permission: Yes Satisfies Distribution: CHL This course has a Prerequisite: No

Time: W 02:30PM-05:20PM

Location: EDH 2

IA-0302-1 Difficult Women: A Feminist Reading and Writing Experiment

Professor: Nathalie Arnold

This seminar course will take as its starting point the idea that women's lives are complex, valuable, and interesting, and that creative writers can benefit from closely and courageously imagining, exploring, and textualizing them. Our readings will focus on women writers whose work is considered 'difficult' - strange, complicated and provocative; and we will use these writings as a springboard for our own weekly written work. Formal Assignments include 2 class presentations and 3 revised creative writing pieces. Among the authors to be considered are: Audre Lorde, Janet Frame, Helene Cixous, bell hooks, Assata Shakur, Maria Ndiaye, Warsan Shire, Bhanu Kapil Rider, May Sarton and Maggie Nelson. Instructor Permission only: NO PERMISSIONS GRANTED UNTIL FIRST WEEK. NO WRITING SAMPLES. ALL INTERESTED STUDENTS MUST ATTEND THE FIRST CLASS.

Instructor Permission: Yes Satisfies Distribution: This course has a Prerequisite: No

Time: F 01:00PM-03:50PM

Location: EDH 5

IA-0328-1 Sculpture: The Object and Beyond

Professor: Lauren Pakradooni

This course will build upon students understanding and practice with the formal and material components of sculpture through exercises and assignments that consider object and space. Using various mediums and methods, students will consider the position of sculpture in the 21st century and our relationship to the physical world. Assignments will be in response to readings and presentations of contemporary and historical work. The course is designed to create a new context for your work and build on material language, dismantling and rebuilding what we think of as the object and its presentation in space. This course will have assignments that provide a way to further develop your artistic voice, without sacrificing a sense of experimentation.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: TTH 10:30AM-11:50AM

Location: ARB STUDIO 1

IA-0332-1 **Division III Theatre Seminar**

Professor: William MacAdams

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 the creation of an annotated bibliography and an artist statement that could be incorporated into the Division III project. This seminar can be used as an advanced learning activity.

Instructor Permission: Yes Satisfies Distribution: This course has a Prerequisite: Yes

Time: M 02:00PM-05:00PM

Location: FPH WLH

IA-0352-1 **Writing the Elegy: An Advanced Poetry Workshop**

Professor: John Murillo

In this advanced level workshop, we will explore the many ways poets address feelings of loss, in particular the loss of loved ones, in their work. As always, our focus will be on the methods and mechanics of good writing, but such topics under consideration will also include the ethics of elegy, as well as the line between homage and appropriation. A few of the poets we'll be reading include Jericho Brown, Gjertrud Schnackenburg, Larry Levis, Lucille Clifton, and Jake Adam York. Prerequisite: Prior 200 level poetry workshop experience.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: Yes

Time: W 06:00PM-09:00PM

Location: EDH 2

IA-119T-1 **Sculpture Tutorial**

Professor: Gregory Kline

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

Instructor Permission: No Satisfies Distribution: ADM This course has a Prerequisite: No

Time: MW 09:30AM-11:50AM

Location: ARB SCULPT

IA-166T-1 Introduction to Art Education

Professor: Jana Silver

This tutorial is designed to be a Teaching and Learning Community. In this 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, and community-based art education programs. As a component of a Teaching and Learning Community, one course meeting per week will be in the classroom and the other will be an out of classroom activity, which includes visits to local art museum, community arts studios, observations in local school settings and various informal learning experiences which relate to the topic of art education.

Instructor Permission: No Satisfies Distribution: ADM This course has a Prerequisite: No

Time: MW 10:30AM-11:50AM

Location: FPH 103

IA-194T-1 From Dramatic Play to Creative Drama

Professor: Natalie Sowell

Creative drama is an integrative process that develops imaginative thought, critical thinking and creative expression in children. Beginning with the natural tendencies of children to engage in dramatic play as a springboard, students in this course will investigate theories and practices of play. We will then explore

the dynamic experiential learning and teaching methodology that is creative drama. Creative drama will be critically examined as an art form; as a process for enhancing and developing language and communication skills, social awareness, problem-solving abilities, self-concept, and an understanding of theatre; and as a tool for teaching abstract concepts and core curricular subjects such as math and science. We will work together to build a vocabulary of creative drama activities, techniques, and strategies spanning a wide variety of forms including movement, puppetry, improvisation, story dramatization and process drama. Practice will occur via a significant community engaged learning project.

Instructor Permission: No Satisfies Distribution: ADM This course has a Prerequisite: No

Time: MW 10:30AM-11:50AM

Location: EDH 5

IA-198T-1 War Narratives: Voices from the Colonial Project

Professor: Uzma Khan

This tutorial will look at the many dimensions of war, and the effects of individual and regional discord brought about by European and American colonialism. Among the questions we will ask are: How do writers and artists depict the violence of the colonial project on the body? In what ways is the project a form of institutional racism? Whose voices are present, whose are absent, and whose bodies do we name, or even count? Our focus will be on literary representations of war in the US and abroad, though we will also consider visual representations. Students will be evaluated on attendance from the first day of class. Other requirements include: class participation, short response papers, longer essays, and, of course, keeping up with the reading. Authors we read might include Eduardo Galeano, Leslie Marmon Silko, Arundhati Roy, Edward Said, Claudia Rankine, Betool Khedairi, Yasmina Khadra, Joe Sacco, Ta-Nehisi Coates, Mohamedou Ould Slahi, among others. Note: This class requires students to examine real conflicts, including those that are ongoing. No fantasy fiction, neither in reading nor writing.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: WF 10:30AM-11:50AM

Location: EDH 2

IACC-0186-1 Bicycle Frame Design & Fabrication

Professor: Glenn Armitage

This co-curricular course will engage students in the process of designing and fabricating a custom fit road style frame. Students will learn the fabrication methods for building welded steel frames; be exposed to the anatomical and performance factors that frame-builders must consider; and use a frame design CAD program to create working drawings. In order to successfully complete a frame, students should expect to spend a significant amount of time in the shop outside of class. This course can be used to fulfill CEL-1 Division I requirement.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: F 09:30AM-12:00PM

Location: LCD 113

LS-0101-1 **Elementary Spanish I**

Professor: Samira Artur

This course is designed for students with no background in Spanish. Students are introduced to basic grammatical structures including present, past and future (ir + a + infinitive tenses) and by the end of the semester should be able to communicate in verbal and written forms about personal information, daily activities, future plans and past experiences. All four skill areas (speaking, listening, reading and writing) are practiced through activities that are based on real-life situations and the students' experiences. Attendance and participation count for seventy percent of the requirement for credit/evaluation.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: MW 04:00PM-06:20PM

Location: FPH 101

LS-0102-1 **Elementary Spanish II**

Professor: Samira Artur

This course is the second semester of first-year Spanish and students enrolled in this course should have taken LS101 or the equivalent. This class is taught almost entirely in Spanish and focuses on speaking and using the target language. Students entering this level should be able to use the present, future (ir+a+infinitive) and past with some fluency and accuracy. Attention is given to building accuracy with grammatical structures introduced in LS101 and focuses on the differences between the preterit and imperfect tenses along with an introduction to present subjunctive. 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 and the students' experiences. Attendance and classroom participation count for seventy percent of the requirement for credit/evaluation.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: MW 01:00PM-03:30PM

Location: FPH 106

LS-0110-1 Elementary Arabic I

Professor: Alaa Razeq

A yearlong course that introduces the basics of Modern Standard Arabic, this course concentrates on all four skills: speaking, listening, reading and writing. Beginning with the study of Arabic script and sound, students will complete the Georgetown text Alif Baa and finish Chapter 13 in Al Kitaab Book I 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 plays, debates, and conversations throughout the year.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: MWF 10:30AM-11:20AM TTH 10:30AM-11:20AM

Location: ASH 221, ASH 111

LS-0111-1 Elementary Chinese I

Professor: Kay Johnson, Danni Song

Elementary Chinese I: This course will be taught by a visiting teacher 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 language 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.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: MTWTHF 05:00PM-05:50PM

Location: FPH 103

LS-0123-1 American Sign Language I

Professor: Dana Hoover

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, presenters and class discussion.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: TTH 10:30AM-11:50AM

Location: FPH 106

LS-0123-2 American Sign Language I

Professor: Dana Hoover

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, presenters and class discussion.

Instructor Permission: Yes Satisfies Distribution: CHL This course has a Prerequisite: No

Time: MW 09:00AM-10:20AM

Location: FPH 105

LS-0201-1 Intermediate Spanish I

Professor: Samira Artur

This course is the first semester of second year Spanish. Students enrolled in this course should have taken LS102 or the equivalent and be able to use the present, future, preterit and imperfect tenses with some fluency and have a working knowledge of the present subjunctive. This course, taught almost entirely in Spanish, 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 present subjunctive. Classroom activities and topics are connected to the culture and literature of the Spanish-speaking world as well as students' own experiences. Emphasis is placed on speaking and writing in Spanish. Attendance and classroom participation count for seventy percent of the requirement for credit/evaluation.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: TTH 12:30PM-02:50PM

Location: EDH 5

LS-0202-1 **Intermediate Spanish II**

Professor: Juan Carpio

This course is the second semester of second-year Spanish. Students enrolled should have taken LS201 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. Classroom activities and topics are connected to the culture and literature of the Spanish-speaking world as well as students' own experiences. Emphasis is placed on speaking and writing in Spanish. Attendance and classroom participation count for seventy percent of the requirement for credit/evaluation.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: No

Time: TTH 12:30PM-02:50PM

Location: CSC 101

LS-0311-1 **Third year Chinese I**

Professor: Kay Johnson, Danni Song

This course will be taught by a visiting professor of Chinese from the Hampshire College China Exchange program, D. Song 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 language course. The class will cover the final chapters of Integrated Chinese Level 2, part 2 and then proceed to All Things Considered. 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 All Things Considered, part 1. The second semester of Third Year Chinese will be offered during the spring semester.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: Yes

Time: MWF 04:00PM-04:50PM

Location: FPH 103

NS-0121-1 **Human Biology**

Professor: Christopher Jarvis

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

Instructor Permission: No Satisfies Distribution: PBS This course has a Prerequisite: No

Time: MW 09:00AM-10:20AM

Location: CSC 333

NS-0126-1 **Water in a Changing Climate**

Professor: Christina Cianfrani

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

Instructor Permission: No Satisfies Distribution: PBS This course has a Prerequisite: No

Time: MW 01:00PM-02:20PM

Location: RWK 202

NS-0132-1 Integrated Sciences: Sustainable Water Use/Reuse

Professor: Christina Cianfrani

This course is part of an integrated science learning experience combining water resources, mathematical modeling and energy using the new Hampshire College Kern Center, built to the Living Building Challenge Standard, as a case study. Students will meet twice a week to explore the science behind the systems of the living building in their specific discipline. Once a week all three classes (NS132, NS140 and NS143) will meet together to complete interdisciplinary projects, share expertise, and form a collaborative science learning community. Students will read and share primary literature and work collaboratively on projects. We will learn about the campus living building from the architects and design engineers, take field tours, and meet faculty across campus engaged with the project. Students who complete this course may choose to continue their work using the living building in NS280, Collaborative Project Design, during the spring semester. Students enrolled in NS132 Sustainable Water Use/Reuse will focus on the "Net Zero" water systems within the Kern Center Living Building. We will explore the cycling of greywater through the wetland systems within the building using a systems approach. We will learn methods for measuring water quality and quantity. Basic topics will include the hydrologic cycle, biogeochemical cycles, greywater recycling, and stormwater reuse.

Instructor Permission: No Satisfies Distribution: PBS This course has a Prerequisite: No

Time: MWF 09:00AM-10:20AM F 09:00AM-10:20AM

Location: RWK 106, CSC 333

NS-0140-1 Integrated Sciences: Modeling Systems

Professor: Sarah Hews

This course is part of an integrated science learning experience combining water resources, mathematical modeling and energy using the new Hampshire College Kern Center, built to the Living Building Challenge Standard, as a case study. Students will meet twice a week to explore the science behind the systems of the living building in their specific discipline. Once a week all three classes (NS132, NS140 and NS143) will meet together to complete interdisciplinary projects, share expertise, and form a collaborative science learning community. Students will read and share primary literature and work collaboratively on projects. We will learn about the campus living building from the architects and design engineers, take field tours, and meet faculty across campus engaged with the project. Students who complete this course may choose to continue their work using the living building in NS280, Collaborative Project Design, during the spring semester. Students enrolled in NS140, Modeling Systems, will focus on using mathematical models to understand the water and energy systems in the living building. We will learn what mathematical models are and when, why, and how to analyze them. We will then build simple models of systems in the Kern Center including the cycling of nutrients in the indoor planters and the energy production by the solar panels.

Instructor Permission: No Satisfies Distribution: PBS This course has a Prerequisite: No

Time: MWF 09:00AM-10:20AM F 09:00AM-10:20AM

Location: CSC 3-OPEN, CSC 333

NS-0143-1 Integrated Sciences: Designing a Net Zero Building

Professor: Steve Roof

This course is part of an integrated science learning experience combining water resources, mathematical modeling and energy using the new Hampshire College Kern Center, built to the Living Building Challenge Standard, as a case study. Students will meet twice a week to explore the science behind the systems of the living building in their specific discipline. Once a week all three classes (NS132, NS140 and NS143) will meet together to complete interdisciplinary projects, share expertise, and form a collaborative science learning community. Students will read and share primary literature and work collaboratively on projects. We will learn about the campus living building from the architects and design engineers, take field tours, and meet faculty across campus engaged with the project. Students who complete this course may choose to continue their work using the living building in NS280, Collaborative Project Design, during the spring semester. Students enrolled in NS143, Designing a Net Zero Energy Building, will assess how the Kern Center is meeting the Living Building Challenge "net zero" energy requirement, which requires the building to generate all the electricity it uses. Students will learn about electrical power and energy, solar photovoltaic systems, energy efficiency features of modern

buildings, and behavioral strategies for conserving energy. Student work in this class will help ensure the Kern Center achieves Living Building Certification.

Instructor Permission: No Satisfies Distribution: PBS This course has a Prerequisite: No

Time: MWF 09:00AM-10:20AM F 09:00AM-10:20AM

Location: RWK 108, CSC 333

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

Professor: Brian Schultz

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

Instructor Permission: No Satisfies Distribution: PBS This course has a Prerequisite: No

Time: MW 01:00PM-02:20PM

Location: CSC 316

NS-0181-1 **Sustainable Technology**

Professor: Frederick Wirth

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

Instructor Permission: No Satisfies Distribution: PBS This course has a Prerequisite: No

Time: TTH 10:30AM-11:50AM

Location: CSC 3-OPEN

NS-0183-1 **Basic Physics: Quantum Mechanics for the Myriad**

Professor: Kaca Bradonjic

This course investigates the structure of modern theoretical physics, one of the most powerful intellectual influences of the 20th century, with a focus on quantum mechanics. Quantum mechanics underlies our current understanding of atoms, particles, and virtually all physical processes, including those governing chemistry and biology. In addition to having exciting modern applications, such as quantum computation and quantum teleportation, quantum mechanics has profound philosophical consequences for our understanding of the nature of reality at the fundamental level. We develop the actual quantum theory in its matrix mechanics form through the examples of two-state systems, including electron spin and photon polarization. The course has three themes: quantitative approximations to interesting phenomena; formal use of mathematics to describe observations; and the philosophical and cultural significance of interpretations of physical theory. It is designed so that students engage with the material through experiences which parallel those in which physicists approach nature: formulating questions and turning them into solvable puzzles; working cooperatively; utilizing both learned and created concepts; and mastering formal reasoning. Students are expected to attend the additional 1.5 hours on Thursdays for problem-solving and lab experiments.

Instructor Permission: No Satisfies Distribution: PBS This course has a Prerequisite: No

Time: TTH 12:30PM-01:50PM TH 02:00PM-03:20PM

Location: CSC 333, CSC 3-OPEN, CSC 3-PHYC

NS-0202-1 **Chemistry I**

Professor: 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.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

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

Location: CSC 101, CSC 2-CHEM

NS-0204-1 **Physics I**

Professor: Frederick Wirth

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

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: MW 01:00PM-02:20PM W 02:30PM-05:00PM

Location: CSC 3-OPEN, CSC 3-PHYC

NS-0215-1 **Biological Evolution in the Public Sphere**

Professor: Salman Hameed

Biological evolution is often at the center of science and religion debates. While there is a broad consensus amongst biologists about the common descent of humans from prior species and the processes that drive biological evolution, public debate continues over the validity of evolution. According to the latest Gallop poll, 42% of Americans believe in a creationist view of human origins, and there are constant efforts by various school boards across the country to include some form of

creationism in biology classes. Despite all the surface evidence, why is biological evolution at the center of public debates today? In this course we will look at sociological, psychological, and cultural factors that shape the public reception of evolution in the US and abroad. We will also look at the reliability of polling surveys and will conclude the course by analyzing the role of media in public evolution debate, from the Scopes trial to the recent debate between Bill Nye and creationist, Ken Ham.

Instructor Permission: No Satisfies Distribution: MBI This course has a Prerequisite: No

Time: MW 01:00PM-02:20PM

Location:

NS-0222-1 Experimental Physiology Lab

Professor: Cynthia Gill

This course is an intensive laboratory experience to complement the physiology and health science/biology courses. Students explore fundamental physiological principles and laboratory techniques, through completion of multiple lab activities. Concepts may include metabolism, membrane transport, enzyme activity, electrophysiology, sensory physiology, and others. Students will also practice the research skills of hypothesis formation, experimental design, data analysis, and information presentation. Pre-requisite: Must have taken NS 220 (Human Physio) or NS 221 (Animal Physio) previously or be taking it concurrently.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: Yes

Time: T 12:30PM-03:30PM T 12:30PM-03:30PM

Location: CSC 3-OPEN, CSC 3-PHYS

NS-0229-1 Exploring Amazonia: The scientific inquiry of a region

Professor: Robin Sears

In this course students will become intimately and extensively knowledgeable about Amazonia, a region that hosts the world's largest contiguous tropical rainforest remaining on Earth -- and four other major vegetation types. We will explore what we think we know about the Amazon region, discover what others know, and consider what no one knows, looking for kinds of information that policy-makers and farmers have to work with in making policy and land use decisions. We will co-create a collective knowledge map of environmental, social, political, cultural, and economic dimensions of this vast multi-country region. Then, sub-groups will conduct an inquiry into the science behind each dimension to

identify myths in our conceptualization, gaps in our understanding, and linkages among dimensions. Learning will be largely student-driven and inquiry-based with co-creation of knowledge and analysis.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: TTH 09:00AM-10:20AM

Location: CSC 110

NS-0233-1 Anthropology of Food and Nutrition

Professor: Alan Goodman

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

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: MW 02:30PM-03:50PM

Location: CSC 316

NS-0236-1 Twelve New England Forests

Professor: Robin Sears

This is a field course about forests. Shaped by climate, elevation, and continuous disturbance, the forests of New England are diverse, ever-changing, and beautiful. In this class we take field trips to twelve forests, reading the literature on each forest type, learning to identify trees and other denizens, and evaluating forest function, uses, and management strategies from the perspective of multiple-use forestry. We will learn to read the landscape for clues about history and stand dynamics, and also take steps in the scientific method, from observation to research design.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

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

Location: CSC 110, CSC 110

NS-0241-1 **Evolutionary Biology**

Professor: Charles Ross

2009 was the 150th anniversary of the publication of Charles Darwin's "The Origin of Species." The concept of biological evolution pre-dates Darwin. However, when Darwin presented a provocative mechanism by which evolution works (i.e., natural selection), he catapulted an idea to the forefront of biology that has precipitated 150 years of research into the nature and origin of organic diversity. This course will serve as an introduction to the science of evolutionary biology. Additionally, we will take a historical look at the development of evolution as a concept and how it has led to the Modern Synthesis in biology and modern research in Evolutionary Biology. We will also investigate how Darwin's "dangerous idea" has infiltrated different areas of biology and beyond. Prerequisite: some biology

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: Yes

Time: TTH 10:30AM-11:50AM

Location: CSC 316

NS-0247-1 **Cell Biology**

Professor: Megan Dobro

This course will examine the structures and processes that contribute to the inner-workings of our cells. Cells are mind-blowing, efficient little machines capable of extraordinary feats. Pairing seminar sections, lab projects, and working groups, students will explore what we know about cells, push into figuring out what we don't know, and begin to educate others. Together we will create an interactive textbook highlighting the amazing capabilities of cells.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: MWF 02:30PM-03:50PM

Location: CSC 333

NS-0249-1 **Epi:Genetics**

Professor: John Castorino

Genetics is traditionally the study of heredity - the passing of traits from parent to offspring. We have come to know that much of heredity is based on the information encoded in our genes. However, increasing evidence supports the notion that external factors can significantly influence this passing of traits. We will investigate many "traditional" areas of genetics, ranging from basic topics such as DNA structure and Mendelian inheritance to more advanced topics such as regulation of gene expression. As we progress through the semester, we will progress to extensive utilization of primary literature for the course content. In all, we will learn how the various aspects of heredity relate to the current understanding of human disease. Students will be evaluated on presentations, weekly problem sets, and a semester-long research paper.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: TTH 10:30AM-11:50AM

Location: CSC 333

NS-0260-1 **Calculus in Context (Calculus I)**

Professor: 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. Using student-selected models from primary literature, 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 261-Calculus II to further develop their facility with the concepts. In addition to regular substantial problem sets, each student will apply the concepts to recently published models of their choosing.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: MWF 10:30AM-11:50AM

Location: CSC 316

NS-0274-1 **Linear Algebra**

Professor: Kaca Bradonjic

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. In addition to containing real finite dimensional vector spaces, linear independence, linear transformations and inner product spaces, the course will cover eigenvalues and eigenvectors, diagonalization, and linear programming theory with applications to graph theory, game theory, differential equations, Markov chains, and least squares approximation. Basic programming will be taught and used throughout the course. Problem sets will be assigned weekly. This course is appropriate for students with at least one semester of Calculus.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: TTH 09:00AM-10:20AM

Location: CSC 333

NS-0296-1 **Zymurgy**

Professor: Christopher Jarvis

This fermentation science course is designed to familiarize students with the current topics and procedures in brewing science. This upper-level course requires previous course and laboratory work in chemistry and microbiology. The course will focus on the study of the fundamental and applied sciences related to the use of microorganisms as production and processing agents. Specifically, we will examine the technological and biochemical aspects of the brewing process, including raw materials, malting, mashing, fermentation and maturation. In addition to lectures and discussion on the readings, the course will include extensive laboratory work. Students will work in small groups on a focused research project. Prerequisites: cell or molecular biology, chemistry, or microbiology

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: Yes

Time: F 09:00AM-05:00PM F 09:00AM-05:00PM

Location: CSC B2, CSC 2-MOLC

NS-0303-1 **Ecological Genetics**

Professor: Charles Ross

Ecological genetics lies at the interface of ecology, evolution, and genetics. This discipline concerns the genetics of ecologically important traits (those traits that relate to fitness and adaptation) and primarily focuses on phenotypic variation and evolution. This course will provide a foundation for how and why traits such as cryptic coloration in butterflies persist and what variations in mice populations allow some individuals to survive the winter. We will read background and primary literature in this field to understand how ecological genetics is important in answering basic and applied questions about organisms. Students will research specific applications of this discipline and present their findings in written and oral format. Prerequisites: previous work in biology and statistics would be helpful.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: Yes

Time: MW 01:00PM-02:20PM

Location: CSC 2-OPEN

NS-0326-1 **Water in a Changing Climate**

Professor: Christina Cianfrani

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

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: MW 01:00PM-02:20PM

Location: RWK 202

NS-0377-1 **Data Analysis in the Health Sciences**

Professor: Elizabeth Conlisk

This hands-on course provides an overview of the statistics and data analyses commonly used in epidemiologic and medical research. The primary goals are to learn to develop a testable hypothesis,

identify appropriate analyses and correctly interpret and communicate the results, orally and in writing. Students will spend the first half of the semester analyzing health datasets of various sizes and structures, and gaining practice with basic statistical tests (t-test, ANOVA, chi-square, regression) and measures of effect (relative risk, odds ratio). Students will then work independently, developing and executing analytical plans for data they have collected or have accessed on their own. This is an ideal course for Division III students who will be analyzing quantitative data for their research as well as students who want to develop their statistical skills through extensive practice. There are no prerequisites for the course, though an introductory course in statistics is strongly encouraged.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: T 05:30PM-08:30PM

Location: CSC 316

NS-0381-1 **Terrestrial Ecology**

Professor: Brian Schultz

This course is primarily for a relatively small group of more advanced students to do field studies in terrestrial ecology, field trips, and readings from primary literature. We will use the Hampshire College forests and fields, the canopy walkway, farm center, and off-campus sites as our study areas. We'll be outside as much as possible early on, and visit several habitats and locations of interest. We'll also carry out several field problems or small sampling projects, focusing on studies of vegetation, birds, insects and other invertebrates, and salamanders, among others, also depending upon the weather, results of our work as they develop, and the interests of the participants in the course. Prerequisite: some previous biology

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: Yes

Time: TTH 10:30AM-11:50AM TH 01:00PM-05:00PM

Location: CSC 110, CSC 110

NS-0383-1 **Basic Physics: Quantum Mechanics for the Myriad**

Professor: Kaca Bradonjic

This course investigates the structure of modern theoretical physics, one of the most powerful intellectual influences of the 20th century, with a focus on quantum mechanics. Quantum mechanics underlies our current understanding of atoms, particles, and virtually all physical processes, including

those governing chemistry and biology. In addition to having exciting modern applications, such as quantum computation and quantum teleportation, quantum mechanics has profound philosophical consequences for our understanding of the nature of reality at the fundamental level. We develop the actual quantum theory in its matrix mechanics form through the examples of two-state systems, including electron spin and photon polarization. The course has three themes: quantitative approximations to interesting phenomena; formal use of mathematics to describe observations; and the philosophical and cultural significance of interpretations of physocal theory. It is designed so that students engage with the material through experiences which parallel those in which physicists approach nature: formulating questions and turning them into solvable puzzles; working cooperatively; utilizing both learned and created concepts; and mastering formal reasoning. Students are expected to attend the additional 1.5 hours on Thursdays for problem-solving and lab experiments.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: TTH 12:30PM-01:50PM TH 02:00PM-03:20PM

Location: CSC 333, CSC 3-OPEN, CSC 3-PHYC

NS-0388-1 **Advanced Methods in Molecular Biology**

Professor: John Castorino

This course is intended for Div III and advanced Div II students who are committed to proposing, developing, or carrying-through research projects involving techniques commonly used in a molecular biology lab. Students will integrate advanced approaches, protocols, and strategies for molecular biology. Depending on student projects, methods may include advanced PCR (inverse, nested, multiplexed, primer-based mutagenesis), qPCR, genomic and cDNA library construction, RNA and protein expression, hybridization methods, cloning and transformation strategies, imaging, cell-tissue culture, bioinformatics, and assessment of genomic variation. Readings will draw from primary literature, and students will present papers and project reports in written and oral formats. Students may explore projects in development of, or in conjunction with, Div III work or independent studies. Selected students will develop projects in preparation for TAing a spring lab course in basic molecular biology methods. Prerequisites: NS 235, Methods in Molecular Biology, or equivalent lab experience is required.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: Yes

Time: M 02:30PM-05:30PM M 02:30PM-05:30PM

Location: CSC 2-OPEN, CSC 2-MOLC

NS-109T-1 **Food and Health**

Professor: Elizabeth Conlisk

Food and Health will be organized as a Teaching and Learning Community (TLC), a new Hampshire initiative designed to encourage informal learning experiences in first-year tutorials. The course will focus on the complex role of food in health promotion and disease prevention, and will serve as an introduction to the fields of nutrition and epidemiology. In one of our two course meetings each week, we will meet in the classroom, learning to think critically about dietary research and about scientific research in general. The other meeting will be organized around an activity, trip, or community gathering related in some way to food, taking us places both on- and off-campus. Readings will be drawn from the primary and secondary scientific literature as well as the lay press. Possible topics include high fructose corn syrup; food fermentation; the Mediterranean diet; organic vs. conventionally grown food; and genetically modified food. Students will have the opportunity to explore their own food-related questions in a final independent project, and to gain agricultural experience by assisting with the weekly vegetable harvest on Hampshire's organic farm. They will also be asked to help develop the hands-on activities for the second half of the semester.

Instructor Permission: No Satisfies Distribution: PBS This course has a Prerequisite: No

Time: TTH 09:00AM-10:20AM

Location: CSC 316

NS-123T-1 **Race and Human Variation**

Professor: Alan Goodman

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

Instructor Permission: No Satisfies Distribution: PBS This course has a Prerequisite: No

Time: MW 10:30AM-11:50AM

Location: RWK 108

NS-155T-1 Molecular Metaphor

Professor: Megan Dobro

This course will dwell in the fertile, mushy places where the boundaries between science and philosophy break down and give way for one another. Metaphors are often used to explain scientific phenomena, from describing illness in the body as Star Wars to using plant root structures as a model for human consciousness. We will explore these moments of intersection and the implications they suggest for both discipline and hybridity. In this course you will get to participate in lively discussions about the mind-blowing capabilities of organisms and cells, cyborgs for earthly survival, molecular sex design, endocrinology as avant-garde art, pharmaceutical pornography, what's wrong with saying that something is 'like cancer,' and much, much more!

Instructor Permission: No Satisfies Distribution: PBS This course has a Prerequisite: No

Time: MW 10:30AM-11:50AM

Location: CSC 333

NS-189T-1 Hormones, Brain and Behavior

Professor: Cynthia Gill

Explore the function of the endocrine system and its role in behavior, specifically as examined in animal model systems. The social, nutritional and sensory environment of an organism can dramatically affect the expression of specific hormones. Those hormones, in turn, can determine the development, degree of plasticity and output of the nervous system. Thus, the behavior of an organism is set in a background of endocrine influences. This course examines the endocrine system and how it interacts with the nervous system to influence behavior in a range of organisms. We'll start with the foundations of nervous and endocrine system physiology and anatomy with consideration of common methods and techniques in neuroendocrine and behavioral research. Then we will focus on some specific behaviors such as parental behavior, reproductive behavior, feeding, affiliation, and aggression. Students will analyze the primary scientific literature, write short papers, and develop a major independent paper that they present to the class. This tutorial will be run as a Teaching and Learning Community. This means that one course meeting per week will be classroom based and the other will be an out of

classroom activity, trip, gathering, or other informal learning experience related to the themes of the course or to advising.

Instructor Permission: No Satisfies Distribution: PBS This course has a Prerequisite: No

Time: TTH 09:00AM-10:20AM

Location: CSC 3-OPEN

NS-195T-1 Pollution and Our Environment

Professor: Dulasiri Amarasiriwardena

This course will explore environmental pollution problems covering four major areas: the atmosphere, the hydrosphere, the biosphere, and energy issues. Several topics, including acid rain; automobile emissions; ozone layer depletion; climate change; mercury, lead and cadmium poisoning; pesticides; solid waste disposal; and problems of noise and thermal pollution will be addressed. We will emphasize some of the environmental issues affecting our immediate community, as well as those in developing nations. We will also do several project-based labs, gain understanding of scientific methodology, and learn how to write scientific research reports. Class participation, satisfactory work on the required class projects, problem sets, literature critiques, and laboratory/field reports are required for evaluation.

Instructor Permission: No Satisfies Distribution: PBS This course has a Prerequisite: No

Time: WF 10:30AM-11:50AM F 01:00PM-03:30PM

Location: CSC 101, CSC 2-CHEM

OPRA-0101-1 Introduction to Shotokan Karate

Professor: Samuel Kanner

Shotokan Karate began as an unarmed form of self-defense for civilians on the island archipelago off the southwestern coast of Japan: present day Okinawa. During its forceful annexation to the main island of Japan in the late 19th century, any individual with a working knowledge of hand-to-hand combat was considered a threat to the Japanese military incursions. Training and practice of karate had to be held in secret and late at night. No previous experience in any martial art is required for this class. Students will explore and practice basics (kihon) of standing, blocking, striking and kicking. Using balance, timing and coordination we will begin to thread these individual techniques into larger sequences of movements called kata (forms). Within the movements of each kata resides the building blocks of combat techniques. Students will engage in paired exercises using techniques from the kata to form basic drills

of sparring (kumite). Beginning students will have the opportunity to observe OR participate in the semi-annual Kyu Test taking place at the end of each semester for formal feedback on their technique. Come to class well hydrated and in maneuverable clothing suitable for wide ranges of body motion. Class meets in the South Lounge on the 2nd floor of the Robert Crown Center. 5-College students will be graded pass/fail. "There is no first strike in karate," - Principle #2, Master Gichin Funakoshi.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: MW 08:30PM-10:00PM

Location: RCC 21

OPRA-0104-1 Introduction to Kickboxing

Professor: Samuel Kanner

Students of all fitness levels will experience aerobic, plyometric training in a full introduction of strikes and kicks. Proper technique on how to safely align hands, wrists, feet and ankles for absorbing impact while hitting and holding a punching bag will be studied. (((This is an advancing course - continuing students will progress to more complicated material each semester.))) NOTE: This course is NOT a formal method of practical combat, violence prevention training nor a means to practice free form sparring. OPRA-0104 Kickboxing is designed to get your heart rate up for all fitness levels to enjoy with an emphasis on movement, stress relief, technique and proper transference of energy without any competitive nature. Come to class well hydrated - water bottles must start full and be with you AT ALL TIMES. Bringing a personal towel is recommended. Hand pads and cloth prosthesis are also recommended and available for purchase by the instructor. ABSOLUTELY NO WEARING OF jeans, jewelry, watches, hats, shoes or socks during class. Class will meet in the South Lounge on the 2nd floor of the Robert Crown Center. 5-College students will be graded pass/fail.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: WF 11:00AM-12:00PM

Location: RCC 21

OPRA-0105-1 Beginning Yoga

Professor: Molly Kitchen

Learn the basics of yoga practice, including asana (physical postures), pranayama (breathing techniques), vinyasa (moving with the breath), philosophy and meditation. This class is intended for

those new to yoga or those looking for a slower paced, instruction-oriented class. Please wear clothing you can move comfortably in and bring a yoga mat. Yoga mats are available for sale at the Hampshire College equipment room for \$14. Class meets in the Small Dance Theatre of the Music and Dance Building. Five College students will be graded pass/fail.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: W 12:00PM-01:20PM

Location: MDB SMALL

OPRA-0106-1 **Intermediate Yoga**

Professor: Molly Kitchen

Deepen your practice with the alignment-based class, intended for students who have completed #0105-Beginning Yoga or have outside prior yoga experience. In this class, we will explore a wider range of postures as well as breathing techniques and meditation. Please bring a yoga mat. Yoga mats are available for sale at the Hampshire College equipment room for \$14. Class meets in the Small Dance Theatre of the Music and Dance Building. Five College students will be graded pass/fail.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: Yes

Time: M 01:30PM-03:00PM

Location: MDB SMALL

OPRA-0107-1 **Advanced Yoga**

Professor: Molly Kitchen

Take your practice to the next level! In a supportive and positive atmosphere, we will explore challenging asana including advanced backbends, inversions, arm balances, twists and forward folds as well pranayama and meditation. This class is meant for dedicated practitioners with yoga experience and a high level of self-awareness. Please bring a yoga mat. Yoga mats are available for sale at the Hampshire College equipment room for \$14. Instructor permission REQUIRED. Class meets in the Small Dance Theatre of the Music and Dance Building. Five College students will be graded pass/fail.

Instructor Permission: Yes Satisfies Distribution: This course has a Prerequisite: Yes

Time: W 01:30PM-03:00PM

Location: MDB SMALL

OPRA-0108-1 **Flow Yoga**

Professor: Molly Kitchen

In this class you will practice coordinating your breath with flowing yoga postures (Vinyasa). Expect full-spectrum sequences, emphasizing strength, flexibility and safe alignment. Meditation and guided relaxation will be included in each class. Intended for those who have completed #0105 Beginning Yoga or have prior outside yoga experience. Please bring a yoga mat. Yoga mats are available for sale at the Hampshire College equipment room for \$14. Class meets in the Small Dance Theatre of the Music and Dance Building. Five College students will be graded pass/fail.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: M 12:00PM-01:20PM

Location: MDB SMALL

OPRA-0113-1 **Aikido**

Professor: 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. Purchase of a uniform or gi is highly recommended but NOT REQUIRED. Purchases can be made directly with the instructor. 5-College students will be graded pass/fail.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: TTH 03:30PM-05:00PM

Location: RCC 21

OPRA-0115-1 **Beginning Kyudo (Japanese Zen Archery)**

Professor: Samuel Kanner

Archery was historically considered the most elite of samurai military forms. To be an archer meant you were beholden to defending your lord's stronghold from distant threats. After the era of great civil war had ended in Japan by 1600 A.D., samurai warriors were at a loss for a way to keep current their military tactics. The need to repurpose the paradigm of their fighting and destructive methods caused the samurai to shift towards scholastic pursuits, religion and philosophy. Students will encounter a standing form of Zen meditation or Ritsuzen, by way of the Japanese bow. At the beginning level, students will concentrate on learning the first step-by-step form called Shichido, or The Seven Coordinations. This precise form is the basic method of firing a single arrow in one meditative instance. Students will begin with a comprehensive briefing of the equipment and practice of simulated shooting with no target. Regular practice of live shooting at short distance will occur after individual sessions of the "First Shot" procedure. The target at only seven feet away acts a mirror to the archer; reflecting the condition of their mind and spirit. Class will meet in the South Lounge, 2nd floor of the Robert Crown Center. 5-College students will be graded pass/fail.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: MW 03:00PM-04:30PM

Location: RCC 21

OPRA-0116-1 Intermediate Kyudo (Japanese Zen Archery)

Professor: Samuel Kanner

Students will review topics on handling equipment, maintenance and the practice of Shichido. Introduced at the intermediate level are two-arrow forms called Hitote and Tsukubai. Both will be practiced at short range and then gradually at a more distant target. Students will learn the difference in equipment required for long-range shooting and how to synchronize with other archers in their practice. In order to harmonize with others, surrendering the ego becomes a necessary objective. Being too fast or too slow during this process of the form is an indication of undesired individuality. At longer distances do not become consumed by aiming at the target but rather to properly align yourself with it. Do not allow the tempting satisfaction of hitting the target to steal your mind or your heart. (((This is an advancing course - continuing students will progress to more complicated material each semester.))) Prerequisite: Completion of OPRA #0115. Class will meet in the South Lounge, 2nd floor of the Robert Crown Center. 5-College students will be graded pass/fail.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: TTH 06:00PM-07:30PM

Location: RCC 21

OPRA-0117-1 Iaido, Japanese Swordsmanship

Professor: Samuel Kanner

Debated to be the most superbly engineered sword in the world, the katana spans into the modern day from deep roots in Japanese culture. Popularly recognized as the icon of samurai warriors as their primary weapon on the historical battlefield, Iaido reinvents the use of the sword as a means of practicing precision, refinement and manners inspired by more civilized settings. As a form-based martial art, Iaido is normally practiced without the presence of a physical opponent. Its principal function is the analysis, study and perfection of kata (forms), which consist of four primary coordinations: 1. Nukitsuke, drawing cut; 2. Kiritsuke, finishing cut; 3. Chiburi, cleansing the blade; and 4. Noto, returning the sword to the scabbard. Students will begin by studying these basics, which will lend to informed navigation and the learning of entire kata. (((This is an advancing course - continuing students will progress to more complicated material each semester.))) Instructor permission is required. Uniforms and equipment are provided by the instructor. Instructor permission is granted ONLY in-person during attendance within the add/drop period. (((No previous martial arts experience required.))) REQUESTS FOR EARLY ENROLLMENT PRIOR TO THE FIRST CLASS WILL NOT BE HONORED FOR HAMPSHIRE OR 5-COLLEGE STUDENTS. Class meets on the gymnasium floor near the climbing wall in the Robert Crown Center. 5-College students will be graded pass/fail.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: TTH 02:00PM-03:30PM

Location: RCC GYM

OPRA-0118-1 R.A.D. Basic Self Defense for Women (BSD)

Professor: Samuel Kanner, Emily Rimmer

The Rape Aggression Defense system (R.A.D.) 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. RAD is a 12 hour program that meets weekly on Fridays for ONLY 4 consecutive weeks. TAKE CAREFUL NOTICE

OF THE SPECIFIC DATES LISTED. Class meets in the South Lounge on the second floor of the Robert Crown Center. 5-College students will be graded pass/fail.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: F 01:30PM-04:00PM

Location: RCC 21

OPRA-0119-1 R.A.D. Basic Self Defense for Men (RFM)

Professor: Samuel Kanner, Emily Rimmer

Resisting Aggression with Defense (R.A.D.) addresses violence as a sexist phenomena. Social constructs of masculinity promotes the notion that all men know "to fight" and that they are never the victims of violence. Violence can affect and victimize all genders. Statistics and recorded data indicate that a high percentage of reported aggressive or violent instances involve men in some capacity. This program's directive is the development of realistic and responsible self defense options for men that resist and deescalate confrontational situations. By simply elevating individual awareness, you are in fact reducing the likelihood of encountering aggressive behavior. Unfortunately, a small percentage of confrontational incidents may be unavoidable. This being so, this program is designed to empower men to with verbal skills to disengage from volatile situations and to equip them with practical physical techniques for protection and self defense. RAD is a 12 hour program that meets weekly on Fridays for ONLY 4 consecutive weeks. TAKE CAREFUL NOTICE OF THE SPECIFIC DATES LISTED. Class meets in the South Lounge on the 2nd floor of the Robert Crown Center. 5-College students will be graded pass/fail.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: F 01:30PM-04:00PM

Location: RCC 21

OPRA-0123-1 Beginning Whitewater Kayaking, Section #1

Professor: Michael Alderson

This course focuses on the beginning level paddler. Participants MUST BE ABLE TO SWIM. Learn the fundamentals of whitewater kayaking in the pool and on local rivers. The course covers: equipment choices, prudent decision making for risk management, kayak strokes, eddy turns, ferrying, bracing, river reading, surfing and kayak rolling. Class will meet Wednesdays in the pool from 1:00PM - 2:20PM and

Fridays on the river from 12:30 - 6:00PM (weather and river levels permitting). 5-College students will be graded pass/fail.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: W 01:00PM-02:20PM F 12:30PM-06:00PM

Location: RCC POOL, RCC RIVER

OPRA-0124-1 **Beginning Whitewater Kayaking, Section #2**

Professor: Glenna Alderson

This course focuses on the beginning level paddler. Participants **MUST BE ABLE TO SWIM**. Learn the fundamentals of whitewater kayaking in the pool and on local rivers. The course covers: equipment choices, prudent decision making for risk management, kayak strokes, eddy turns, ferrying, bracing, river reading, surfing and kayak rolling. Class will meet Wednesdays in the pool from 6:30PM - 8:00PM and Fridays on the river from 12:30 - 6:00PM (weather and river levels permitting). 5-College students will be graded pass/fail.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: Yes

Time: W 06:30PM-08:00PM F 12:30PM-06:00PM

Location: RCC POOL, RCC RIVER

OPRA-0126-1 **Intermediate Whitewater Kayaking**

Professor: Glenna Alderson

This course is for students who have previous whitewater kayaking experience. It runs through the end of October. The course will review: equipment choices, prudent decision making for risk management, kayak stroke refinement, eddy turns, ferrying, bracing, river reading, surfing and kayak rolling. Students will practice to improve their whitewater techniques on class 2-3 water on local rivers. Pre-requisites include: swimming ability, kayak roll on moving water, previous experience on moving water (class1-2) and peel-out and ferrying experience. 5-College students will be graded pass/fail.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: Yes

Time: TH 12:30PM-06:00PM

Location: RCC RIVER

OPRA-0132-1 **Outdoor Adventure Sampler**

Professor: Karen Warren

This course is an opportunity to experience the many activities that make up outdoor adventure. Students will be introduced to natural areas in the local region. Students engage in the activities on a variety of levels from a beginning introduction to a refinement of skills. Activities include canoeing, sea kayaking, climbing, hiking, outdoor cooking, martial arts, ropes course, caving and group initiatives. 5-College students will be graded pass/fail.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: F 12:30PM-05:00PM

Location: RCC FOYER

OPRA-0134-1 **Wild Foods**

Professor: Karen Warren

Explore the local area while searching for wild edible plants. Students will learn plant identification, ethical harvesting techniques, and preparing wild edibles. Backcountry cooking, fires, and preserving will also be covered. The class will run 5 weeks. 5-College students will be graded pass/fail.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: TH 01:00PM-05:00PM

Location: RCC FOYER

OPRA-0141-1 **Beginning Swimming**

Professor: Glenna Alderson

This class is structured for adults who want to learn to swim. The goal of this class is to help the adults better understand and adapt to the water environment. Students will work on keeping the "fun in fundamentals" as they learn floats, slides, propulsive movements, breath control and personal safety techniques. Swimming strokes covered will include: breast, freestyle and elementary backstroke. Glenna Alderson is an American Red Cross certified WSI instructor. 5-College students will be graded pass/fail.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: T 03:30PM-04:30PM

Location: RCC POOL

OPRA-0151-1 Top Rope Climbing, Section #1

Professor: 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.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: Yes

Time: T 12:30PM-06:00PM

Location: RCC GYM

OPRA-0155-1 Introduction to Sport Climbing

Professor: 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.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: Yes

Time: TH 12:30PM-06:00PM

Location: RCC GYM

OPRA-0173-1 Strength and Conditioning

Professor: 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. 5-college students will be graded pass/fail.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: MWF 10:30AM-11:30AM

Location: RCC GYM

OPRA-0174-1 **Basic Weight Training**

Professor: 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.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: TTH 09:00AM-10:00AM

Location: MSC WGHT RM

OPRA-0176-1 **Circuit Training for Fun & Fitness**

Professor: Glenna Alderson

Getting in shape can be fun! This course is appropriate for all age and ability levels, with a wide range of exercises and paces to select from. Circuit training combines high-volume repetitions with low resistance (weights), resulting in low-impact workouts with short rest intervals. The benefits of circuit training include increased flexibility, endurance, muscle tone, strength, aerobic improvement and potential weight loss. This is a great course for combining strength and aerobic routines in one workout!

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: TH 02:00PM-03:00PM

Location: MSC WGHT RM

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

Professor: 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.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: TTH 03:00PM-04:00PM

Location: RCC GYM

OPRA-0185-1 **Fundamentals of Tennis**

Professor: Lex Carrington

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.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: W 12:00PM-01:00PM

Location: MSC CTS/TRK

OPRA-0209-1 **Experiential Education: Theory to Practice**

Professor: 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 alternative and traditional classrooms and the outdoors. 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 on student directed facilitation and teaching as well as gaining exposure to experiential education methodology currently employed in the local area. Textbook Information: Warren, Mitten Loeffler,(eds)(2008) Theory and Practice of Experiential Education. Dewey, J. (1997) Experience and Education. The course is designed for Division II and III level students. 5-College students will be graded pass/fail.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: No

Time: W 01:00PM-05:00PM

Location: YURT LECTURE