

Fall 2014 Course Descriptions

CS-0109-1 Programming Creativity

Professor: Lee Spector

This course is an introduction to computer science and programming framed by the question, "Is it possible for a computer to be creative?" The core areas of computer science will be introduced, including algorithms, complexity, computability, programming languages, data structures, systems, and artificial intelligence, with an eye toward the insights that they can provide about issues of computational creativity. Students will complete several programming projects to demonstrate developing technical skills and engagement with the themes of the course. No previous experience with computers or with programming is required.

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

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

Location: ASH 126

CS-0114-1 Introduction to Philosophy

Professor: Jonathan Westphal

'Belief is a frozen sea. Philosophy is an axe' (Kafka). I would like students to get to know the ins and outs of philosophical problems, so that they can wield their own axes with skill and accuracy. This introduction to philosophy aims to get to the bottom of each of the philosophical problems discussed, without any sacrifice of technical correctness or historical sensitivity. The problems to be discussed will be: the nature of philosophy; the nature of logic; the problem of evil; the existence of God; what knowledge is; personal identity; the mind-body problem; freewill and determinism; and the meaning of life. There will be two papers, question sets, a one-hour mid-term and a one-hour final, whose questions will be drawn from the question sets, and two 6-page papers.

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

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

Location: FPH 101

CS-0134-1 Brain and Cognition

Professor: Joanna Morris

The problem of explaining how the brain enables human conscious experience remains a great mystery of human knowledge. This course is an introduction to cognitive neuroscience in which we will attempt to examine the neural underpinnings of the mind's complex processes, paying particular attention to vision, attention, and memory. Cognitive neuroscience incorporates elements of physiological psychology, neuroscience, cognitive psychology and neuropsychology. In this course we will become familiar with the tools of research used in cognitive neuroscience and with questions that motivate researchers in the field. Students will be expected to read and critically analyze articles from the professional scientific literature.

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

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

Location: ASH 222

CS-0165-1 **Introduction to Experimental Psychology**

Professor: Thomas Cain

This course will be an in-depth introduction to the field of experimental psychology. Not only will we cover many of the major topics within psychology (such as learning, sensation, perception, language, and memory), but we will also examine how scientific methodology is incorporated into our observations of these phenomena. Students will be expected to write short weekly reaction papers, will occasionally be required to interpret quantitative data, and will write a final paper on a topic of their choosing.

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

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

Location: ASH 221

CS-0173-1 **Prediction**

Professor: Ethan Meyers

This class will discuss the successes and failures of different fields to make accurate predictions. Areas we will cover include: politics, weather forecasting, economics, sports, seismology, games, and climate science. We will use Nate Silver's book 'The signal and the noise' along with primary research and news articles. Assignments will include writing short weekly summaries on current topics in prediction, giving in class presentations, and completing a final project. By the end of the class students should have an

understanding of what makes prediction problems difficult and what are some of the cutting edge research problems in predictive analytics.

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

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

Location: ASH 111

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 and 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-0194-1 Environmental Education: Foundations and Inquiries

Professor: Timothy Zimmerman

In this introductory course, students will explore the history, practices, career options, and problems of environmental education - educational efforts promoting an understanding of nature, environmentally responsible behavior, and protection of natural resources. Shifts in environmental education research foci, relationships to current and past environmental challenges (e.g., air pollution, species loss, climate change), and differences between U.S. and international efforts will be discussed. We will compare and contrast topics such as education for sustainable development, environmental education, conservation education, environmental behavior change, ecoliteracy, and interpretation. Students will be exposed to three lines of inquiry: critical pedagogy, educational research and experiential learning. In addition to assigned readings, students will choose a line of inquiry and follow that line of inquiry to: 1) design, in teams, an environmental education intervention and 2) write an individual paper on a topic of interest to the student related to environmental education.

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

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

Location: FPH 101

CS-0202-1 Philosophy of Mind

Professor: Laura Sizer

Philosophy of Mind investigates the relationship between minds and bodies and the nature of mental phenomena such as thoughts, desires, and qualia (qualitative states such as the experience of seeing red or tasting a peach). We will consider questions such as, what is the relationship between the mind and the brain? How are thoughts, sensations, emotions and consciousness related to and integrated with the activities of our brains and bodies? We will consider some historical responses to these issues, but will focus on contemporary philosophy of the mind. We will discuss the approaches of behaviorism, functionalism, mind-brain identity theory and embodied cognition. Students will write a series of short papers and one longer paper. Prerequisite: This course assumes a familiarity with the methods of philosophical inquiry and analysis and it is recommended that students have at least one prior course in philosophy. Students with a background in cognitive science or psychology are also welcome.

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

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

Location: ASH 221

CS-0206-1 Introduction to Statistics

Professor: Ethan Meyers

This class will examine fundamental concepts in statistics. Topics will include probability models, descriptive statistics, parameter estimation, hypothesis tests, and regression. Computational tools will be used to explore probability models and their relation to statistical inference. Assignments will consist of weekly problem sets where we will review major concepts and analyze real and simulated data sets. By the end of the class students should be able to understand the principles that underlie the 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: MW 04:00PM-05:20PM

Location: FPH 101

CS-0207-1 Introduction to Syntax: Exploring Form and Function in, Human Languages

Professor: Carlos Molina-Vital

This is an introduction to the study of syntax -the systematic combination of words (form) to achieve grammatical meaning (function). No particular syntactic framework is assumed. Instead, we will become familiar with the structural diversity of human languages and its implications for linguistic theory. Our course is guided by these questions: What counts as a syntactic phenomenon? How can similar functions employ different structures? How do language knowledge and language use relate? We will reflect upon the nature of evidence and explanation in syntactic argumentation. Through our discussions we will develop core syntactic notions like word-classes, constituency, dependency, rules and constraints, grammatical relations, movement, subordination, and the role of the mental lexicon. Finally, we will look at how some contemporary syntactic theories approach these matters. Students should have at least one previous course in linguistics or cognitive science. Evaluations will be based on short reading reports, six assignments consisting of problem-solving and some theoretical discussion, and one final paper exploring a specific syntactic framework.

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

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

Location: ASH 111

CS-0208-1 How People Learn

Professor: Timothy Zimmerman

In recent years, as a result of interactions between cognitive psychology and education, we now have many ideas about classroom learning, and approaches to teaching, testing and assessment. We also have strong evidence that implementing these ideas could really improve learning for all children and youth, including those who are under-resourced. In this seminar we will work to understand the findings by reading and discussing a selection of theoretical works from cognitive science and psychology. We will examine the practical applications of these theories to education through discussion and time observing/assisting in a classroom or tutoring/mentoring. We will also learn how to evaluate educational claims. Students will be evaluated on a series of short reaction papers, a final paper, and their general participation. This course can be used to satisfy the Educational Psychology requirement for licensure students.

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

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

Location: FPH 101

CS-0215-1 Science and Religion: 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 among biologists about the common descent of humans from prior species and the processes that drive biological evolution, public debates continue over the validity of evolution. According to the latest Gallup 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 scientific 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: ASH 222

CS-0216-1 Animal Behavior Theory

Professor: Mark Feinstein

This course surveys the main theoretical ideas in ethology, the scientific study of animal behavior. We explore the physiological, developmental, functional and evolutionary bases of behavior as well as related issues in the study of cognition. The main reading and discussion material for the course is drawn from journal articles in the professional scientific literature; students are also expected to read John Alcock's standard textbook, *Animal Behavior*. 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 paper on a species and research topic of the student's choosing. The final project will also be presented to the whole class either orally or in a poster session.

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

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

Location: ASH 221

CS-0221-1 Political Culture

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. 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. This course, whose focus is the contemporary US, introduces their analysis. We will explore conceptions of citizenship, history teaching, wartime censorship, conspiracy thinking and life-style politics. Students will write an essay, take part in an issue-specific group and complete a final project.

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

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

Location: ASH 221

CS-0226-1 **The Psychology of Language**

Professor: Joanna Morris

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

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

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

Location: ASH 221

CS-0229-1 **Development and Learning in Dogs and Wolves**

Professor: Kathryn Lord

Dogs and wolves are members of the same species, yet their behavior varies in a number of profound ways. In this course we will examine how development and learning contribute to these adaptive variations between wolves, dogs and various dog breeds. We will also investigate how development and learning can inform the management of both dogs and wolves. Students will be expected to read, discuss and critique primary literature from multiple fields including evolutionary biology, psychology, animal behavior and conservation. Evaluations will be based on class participation, regular short response assignments and two major written assignments.

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

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

Location: ASH 111

CS-0238-1 Cognitive Development

Professor: Melissa Burch

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

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

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

Location: ASH 222

CS-0245-1 Minds, Brains, and Machines: The Fifty Key Ideas

Professor: Neil Stillings

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

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

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

Location: ASH 222

CS-0253-1 Introduction to Affective Computing

Professor: Eva Hudlicka

Affective computing represents a broad, interdisciplinary research and practice area focusing on a range of topics, including: affect-adaptive human-computer interaction, affective user modeling, computational models of emotion, cognitive-affective agent architectures; emotion sensing and recognition; and emotion expression. The course will introduce students to the theories, methods and techniques required to design and develop affective computing systems. The course will also explore applications of affective computing in a variety of contexts, including intelligent tutoring, affect-adaptive user interfaces, affective gaming, and intelligent social robots and virtual agents. The course will consist of lectures, student presentations of selected literature, projects and class discussion. The course content and format will be appropriate for students in computer science, cognitive science, psychology, as well as students in the arts, digital media, gaming, and those interested in the use of technology in education and healthcare. Prerequisite: One college level programming course or permission of instructor.

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

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

Location: ASH 111

CS-0263-1 Artificial Intelligence

Professor: Lee Spector

Artificial Intelligence is a branch of computer science concerned with the development of computer systems that "think." In this course we will explore the core ideas of artificial intelligence through readings, presentations, discussions, and hands-on programming activities. A range of practical artificial intelligence techniques will be covered, and students will complete programming projects to demonstrate engagement with the themes of the course. Prerequisite: One programming course (in any language).

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

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

Location: ASH 126

CS-0274-1 **The Social Psychology of Stereotyping, Person Perception,, and Intergroup Relations**

Professor: Thomas Cain

This course will be an in depth examination, from a social psychological perspective, of how stereotypes are formed, how stereotypes influence our perceptions, and how those perceptions influence our relationship with others. Classic and contemporary research will be examined. Students will be expected to write brief reaction papers to weekly readings, as well as complete a final paper and presentation on a topic of their choosing. Prerequisite: at least one previous course in cognitive science

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

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

Location: ASH 221

CS-0296-1 **Sleep on It! The Form and Function of Sleep**

Professor: Laura Kurdziel

Sleep is the single most common form of human behavior - you spend nearly a quarter of a century asleep across your lifespan! Why do we, and almost every other animal, spend so much time in this behavioral state? What happens neurologically during sleep? What constitutes healthy sleep? What happens when sleep is disrupted or disordered? Throughout this course, you will gain knowledge about sleep, in all its form and function. Sleep will be examined from the level of the neuron to the level of behavior, and we will discuss how these change across the lifespan. You will also learn to think critically about scientific research articles, and will improve your scientific writing skills. Ultimately, you will learn to understand why sleep is so critical, and why so much of your life is dedicated to this one behavior. Prerequisite: at least one prior neuroscience or cognitive/experimental psychology course.

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

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

Location: ASH 221

CS-0327-1 **Interdisciplinary Game Studio**

Professor: Ira Fay, Christopher Perry

Students will design, develop, and publish a digital game in a single semester under the leadership and guidance of Professors Fay and Perry. Though the professors will provide team leadership and game

direction, the students will be the ones creating the game, including game design, concept art, storyboards, modeling, rigging, animation, shading, lighting, compositing, game programming, tool programming, project management, audio design, marketing, and publishing. We will likely develop the game using Unity and ideally publish to the Apple App store, the Android Marketplace, and possibly more platforms as well. We will make a free game, and release all assets and code generated in the class to the public domain. Students are expected to be skilled in at least one discipline relevant to game development, listed above. Prerequisite: At least two semesters of course work in a discipline or disciplines related to game development (programming, art, design, audio, management, etc.).

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

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

Location: ASH 126, ASH 111

CS-0331-1 **Animal Cognition**

Professor: Mark Feinstein, Jonathan Westphal

Whether other animals have minds that are anything like ours is a problem that has long excited (and challenged) scientists and philosophers. This course will be a reading seminar in which we examine an array of difficult questions about the cognitive abilities of non-human animals: Is consciousness a uniquely human property? Can other animals hold beliefs? Can they represent concepts (and what is a concept, anyway)? Do animals acquire "knowledge?" How might it be related to the kind of justification or understanding that is a requirement when we say that a human knows something? Do animals experience emotions? How are animal communication systems like - or unlike - human languages? What are the similarities and differences between human and animal perceptual systems? In attempting to address these and other issues, we will read and discuss material from the professional literature in a wide variety of fields, including philosophy, linguistics, cognitive science, neuroscience, animal behavior and genetics and evolutionary biology. Prerequisite: Prior coursework in animal behavior, philosophy, cognitive science, or biology.

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

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

Location: FPH ELH

CS-0335-1 **Seminar in Mind, Brain, and Behavior**

Professor: Neil Stillings

This course is intended for concentrators and advanced students whose work involves mind, brain,

behavior, or intelligent machines and who are studying disciplines such as cognitive science, psychology, neuroscience, philosophy, linguistics, computer science, animal behavior, education, and so on. The students in the course will select a number of current issues in this broad area, choosing recent journal articles, essays, or books in each area for discussion. Each week students will be expected to write a discussion paper or contribute to a web forum and to engage in intensive discussion during the single class meeting. Leadership of at least one class meeting, and an extended paper on one of the course issues is also required. 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 advisor permission.

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

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

Location: ASH 222

CS-111T-1 The Role of Family Engagement in Literacy Development:, Putting Theory into Practice

Professor: Melissa Burch

Children's homes and school environments are both valuable contexts to support children's literacy development, and they are most effective when they work together. In this class, we will be partnering with a local school district in their work developing home-school alignment to promote reading skills. Our readings will be drawn from the psychological literature to explore psychological foundations of literacy and family practices around book reading and narrative. We will also explore curricular approaches that cultivate children's skills and engagement with books. We will consult with a school district to support their mission to increase students' reading ability through home-school alignment and examine numerous contexts for learning from living rooms, classrooms, to parks and libraries. As part of the course, we will regularly visit the school to coordinate our efforts. This course satisfies Division I distribution requirements.

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

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

Location: ASH 221

CS-119T-1 Mediatization

Professor: James Miller

Mediatization theory argues that as media become ubiquitous, their visibility as devices lessens and their audio-visual functionalities recede into the environment. So, for example, a mirror might detect

your blood pressure while you comb your hair, transmitting it to your doctor who could send instructions to your electronically enhanced pill container to change the dosage. Mediatization theory also claims that media "logics" are an increasing source of power, one that influences other social institutions, like politics, to align themselves to the special conditions of media representation and simulation: more and more social activities become media events. Students will carry out a semester-long study of an example (e.g., smart buildings, wearables) that involves a short essay, an oral presentation and a final paper. In addition, students will benefit from working with a peer mentor from the new Transformative Speaking Program.

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

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

Location: ASH 222

CS-144T-1 Introduction to Game Design

Professor: Ira Fay

In this course, students will learn the fundamental concepts of game design and how they apply to games, any designed experience, and our daily lives. Students will be exposed to many different types of games and explore game design themes across genres. Students will also develop and hone personal game design skills through practice and more practice. Frequent critiques will increase students' ability to give and receive thoughtful feedback, which is a key skill for game designers (and for life). Assignments are project-based and intended to provide both crucial practice of skills and useful additions to a portfolio.

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

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

Location: ASH 221

CS-174T-1 Computer Animation I

Professor: Christopher Perry

This tutorial course will introduce students to the production of animated short films with the tools and techniques of three-dimensional (3D) computer graphics. Readings and lectures will cover the theoretical foundations of the field, and the homework assignments will provide hands-on, project-based experience with production. The topics covered will include modeling (the building of 3D objects), shading (assignment of surface reflectance properties), animation (moving the objects over time), and

lighting (placing and setting the properties of virtual light sources). Due to the large amount of material being covered, additional workshops outside of class may be scheduled.

Instructor Permission: No Satisfies Distribution: MBI, ADM 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.

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: PCSJ This course has a Prerequisite: No

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

Location: FPH ELH

CSI-0127-1 Interpreting the Movement: Civil Rights and Black Power, Movements of Twentieth Century

Professor: Amy Jordan

How do we interpret the Civil Rights and Black Power Movements of the post WWII era? What role do journalist, activists, and scholars play in shaping how we remember the past? How do African-American communities give meaning to the "Movement." Do we understand the "movement" in terms of understanding the leaders, determining the nature of the political climate, or by examining community traditions? When do we begin our exploration---in the 1950s, 1960s or perhaps sooner? Does the emergence of newly independent nations in Africa and Asia shape activist conceptions of civil rights, human rights, violence, nonviolence, citizenship or nation building? How do the discourses and struggles of the 1960s animate our understanding of social change today? Can studying the modern Civil Rights Movement help us to understand discourses of morality and family values in use today? The questions we ask about the past, tell us something about what we hope to gain from our inquiries. As a class we will critically examine the questions that scholars and activists have raised about the "movement" but will also develop questions of our own? A major objective of this course is to provide students with tools for interpreting historical writings for their broader historical and theoretical implications. During the semester, students will have an opportunity to examine primary documents, including the movement newspapers located in the Marshall Bloom Collection at Amherst College. This course encourages students to engage in the kind of thinking processes that scholars who chronicle social movements do and prepares students to pursue more advanced social movement research in the future.

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

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

Location: FPH 103

CSI-0142-1 Introduction to Global Economy

Professor: Omar Dahi

This course is an introduction to the global economy. We will focus on the main forces shaping international trade and economic exchange between countries, and how global economic policies are formulated. In addition we will examine the World Bank, International Monetary Fund, and the World

Trade Organization. We will trace their trajectory starting with the Bretton Woods conference in 1944 until today. Some questions we will consider: what were the original functions of these institutions and have they changed over time? What role do they play in the economies of both developed and developing countries? What is their relationship with other important economic groupings, such as the G-20? Are they still relevant in today's global economy and should they be reformed or replaced? Students will be expected to complete a semester long research project on a topic of their choice and present their findings to the class.

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

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

Location: FPH 101

CSI-0145-1 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: WF 02:30PM-03:50PM

Location: FPH 108

CSI-0157-1 Citizenship, Freedom, and the Good Life

Professor: Falguni Sheth

We question, attempt to define and discuss different notions, and generally reflect upon what it means to lead a good life. Readings include the following: Sophocles, *Antigone*; The Trial and Death of Socrates (containing the following works by Plato: *Euthyphro*; *Apology*; *Crito*; *Phaedo*); John Locke, *Two Treatises of Government*; Jean-Jacques Rousseau, *On the Social Contract and the Discourses*; Charlotte Perkins Gilman, *Herland*; Hannah Arendt, *Eichmann in Jerusalem: A Report on the Banality of Evil*

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

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

Location: FPH 108

CSI-0165-1 Gender and Economic Development in a Globalizing World

Professor: Lynda Pickbourn

The rapid integration of global markets that has taken place since the 1980s is the outcome of a common set of macroeconomic policies implemented in both developed and developing countries. This course examines the often contradictory impacts of these policies on gender relations in developing countries and asks: what challenges do global economic trends pose for gender equality and equity in developing countries? To answer this question, we will begin with an introduction to alternative approaches to economics and to economic development, focusing on the differences between neoclassical and feminist economics. We will then go on to examine and critique the theoretical frameworks that have shaped the gender perspective in economic development. This will be followed by an exploration of the impacts of economic development policy on men and women and on gender relations in Africa, Asia and Latin America, in the context of a globalizing world economy. Special topics will include the household as a unit of analysis; women's unpaid labor, the gendered impacts of economic restructuring and economic crisis; the feminization of migration flows and the global labor force in the formal and informal sectors. The course will conclude with an evaluation of tools and strategies for achieving gender equity within the context of a sustainable, human-centered approach to economic development.

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

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

Location: FPH 101

CSI-0182-1 Introduction to Queer Studies

Professor: Stephen Dillon

Introduction to Queer Studies explores the emergence and development of the field of queer studies since the 1990s. In order to do so, the course examines the relationship between queer studies and fields like postcolonial studies, gay and lesbian studies, transgender studies, disability studies, and critical race studies. Students will come away with a broad understanding of the field, particularly foundational debates, key words, theories, and concepts. As part of their research, students will explore alternative genealogies of queer studies that exceed the academy. Some questions that guide the course include: How have art, film, activism, and literature influenced the field? What people and events

are critical to queer studies that may be ignored or forgotten? Students will have a broad understanding of the field's contours, while they will also work to reimagine the field and its history.

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

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

Location: FPH 107

CSI-0185-1 Slavery & Abolition in the Americas

Professor: Christopher Tinson

This course will familiarize students with histories of African enslavement throughout the Americas. We will explore critical aspects of the roots and routes of enslavement and consider displacement, dislocation, dehumanization, and resilience of African peoples in the New World. This course, designed for first and second-year students, yet suitable for third and fourth-year students with an interest in diaspora studies, will pursue several questions: What is the world that slavery made? What strategies of survival did enslaved people employ? How has slavery impacted conceptions of nation, shaped formations of borders, and facilitated the "making of the Atlantic world?" Focusing chiefly on the U.S., the Caribbean, and Brazil, we will take an interdisciplinary approach that includes history, literature, and politics in our pursuit of slavery's relevance to contemporary debates about race, nation, community and belonging.

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

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

Location: FPH 106

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 (e.g. escalating inequalities, the emergence of a large migrant underclass, the crisis of rural social welfare and health care, the spread of AIDS, looming environmental crises, increasingly skewed sex ratios due to population policies) alongside the reduction of poverty, increasing freedoms, the rise of a middle class, and the emergence of consumerism as a cultural ideology. The treatment of ethnic minorities and the possibilities for a democratic transition will be considered and debated. At the

end of the course we will consider the impact of China's international rise as an economic power and energy consumer on US-China relations as China challenges US global dominance.

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

Time: TTH 02:00PM-03:20PM M 07:00PM-10:00PM

Location: FPH 105, FPH 108

CSI-0191-1 From the Classroom to the Cell: Making and Unmaking the, School to Prison Pipeline

Professor: Chike McLoyd

The United States of America incarcerates more youth than any other country in the world. What role does education play in this phenomenon? This course explores the socio-educational factors at the heart of the school to prison pipeline, a term for the disturbing trend in which punitive policies have led to youth being funneled out of schools and into the criminal justice system at an alarming rate. Beginning with the extension of "slavery by another name" via "the New Jim Crow" and continuing through the inevitable logic of judges literally selling kids to detention camps, we will explore connections between education and incarceration as we address the question, Why prisons? Topics will include how mass media narratives naturalize the criminalization of black and brown bodies, the logic of presumed guilt that often frames how teachers perceive black and brown students, and the raced, classed, and gendered construction of dis/ability in school settings. We will also address the discriminatory effects of zero tolerance discipline policies and the routine use of police forces in everyday school discipline. Recognizing that what is socially constructed can be dismantled, we will explore movements to (re)position schooling as a means to stop the flow of young bodies into various sites of incarceration.

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

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

Location: FPH ELH

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 the School of Critical Social Inquiry: the kinds of questions we ask, methodologies we use, and writing we produce. Each week CSI faculty will share a recent research project, taking students "behind the scenes" to examine the methodological dilemmas and choices that drove their research and forms of knowledge they produced. Students will learn to read and think critically about the epistemological assumptions

behind method, what it means to take an interpretive approach to social research, and the ethics of community-engaged scholarship. We will ask why some methods are privileged as more valid ways of knowing? And when do methodological conventions work for/against other goals such as community empowerment? Each student will develop a research proposal, as they learn how to be more intentional, reflexive, and creative in their own research and writing choices.

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

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

Location: FPH 105

CSI-0208-1 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: This course has a Prerequisite: No

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

Location: FPH 104

CSI-0218-1 Queer Feelings: The Affective and Emotional Life of, Sexuality, Gender, and Race

Professor: Stephen Dillon

In the last decade, queer scholars have turned away from the study of identity and textuality to consider the role of affect and emotion in the production, circulation, and regulation of sexuality, race, and gender. This course examines a new body of work in queer studies and sexuality studies that explores emotion and affect as central to operation of social, political, and economic power. Topics will include, mental illness, hormones, happiness, sex, trauma, labor, identity, and social movements, among others. Students will work to consider how emotions and affect are connected to larger systems of power like capitalism; white supremacy; heteropatriarchy; terrorism and war; the prison; the media; history; and medicine.

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

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

Location: FPH ELH

CSI-0224-1 Contemporary Latin American Social Movements

Professor: Roosbelinda Cardenas

This course offers students the chance to explore the diversity of grassroots politics, social movements, and alternative democratic practices within contemporary Latin America. The course will first introduce students to various theoretical frameworks to understand social movements. It will then focus on a rigorous comparative analysis of contemporary Latin American social movements oriented towards different political issues. These range from ethnic identity and environmental problems to human rights claims and gender-sex politics. We will examine a broad array of social movements across the region and pay particular attention to how their seemingly different pursuits for social justice are inter-related.

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

Time: TH 06:30PM-09:30PM

Location: FPH 101

CSI-0225-1 The Great Depression and the Great Recession: The History, of Working Class Struggle in America

Professor: Aaron Berman, Amy Jordan

During the Great Depression, misery was visible. People lined up for soup, furniture of recently evicted tenants cluttered the streets and unemployed workers rode the rails. Today, poverty seems to be less visible. We hear about foreclosures and evictions through statistical rundowns on the nightly news, but are rarely confronted with images. When we compare the Great Depression and the current recession, many questions emerge. Why did people take to the streets during the Great Depression? What did the working class get out of the New Deal and what does the working class today get out of the Stimulus? Why did workers in the Thirties join unions at a record pace, while today membership is in steep decline? During the Great Depression, African Americans paid the price for the passage of social welfare legislation that benefitted White Americans. How does having an African American President complicate the interplay of race and class in American politics? During the Thirties socialism and the Soviet Union stood as viable alternatives to capitalism, while today few challenge the legitimacy of the established economic order. In this course we will be studying the history of the working class's struggle for economic security. We are particularly eager for students to engage with contemporary movements. For example, the anti-foreclosure movement has been active recently in nearby Springfield. Much of the

material used in this class will be primary source documents, including memoirs, novels, films and photographs.

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

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

Location: FPH 107

CSI-0229-1 **The Art of Critical Ethnography**

Professor: Chike McLoyd

This course will familiarize students with the basics of conducting quality ethnographic research from a critical perspective. We will begin with one reality of our times: New media technologies offer research subjects increased access to the tools necessary for ethnographic representation of the self and communities. This means the ethnographer no longer has a monopoly on particular forms of power—namely the tools of representation and access to the technologies needed to circulate her representations of herself, "Others", institutions, or culture in general. This reality calls for theorizing critical ethnographic methodologies in ways that make the researcher aware of these changing dynamics and ever-more attentive to the power dynamics at play in all academic research. With an emphasis on youth, we will explore the politics of representing the self and "Others" in ethnographic research, as well as the various sites in which ethnographic research is currently conducted (school settings, out-of-school settings, juvenile detention facilities, peer groups, families, "Web 2.0" sites, and mass media discourses). Over the course of the term, students will engage readings, films, and activities that interrogate questions of ethics, access, reflexivity, methods of data collection and analysis, and the process of ethnographic writing.

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

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

Location: FPH 104

CSI-0234-1 **History of Economic Thought**

Professor: Lynda Pickbourn

Economic ideas and the policies that are informed by these ideas exert a major influence on many aspects of our lives. But where do economic ideas come from? This course explores the ideas of a selection of influential economists over the centuries and the social forces that shaped their thinking. A central goal of the course is to track the ways in which economic thought has developed historically both as a response to inadequacies of previous theory and as a reflection of new economic problems

emerging as economies and societies evolve over time. A frequently recurring theme in the course is the question of whether capitalism is a social system that conduces toward social harmony or conflict. Other persistent themes include debates over the inherent stability or instability of capitalism, the reasons for income inequality and poverty, and the economic analysis of the individual, choice, and consumption. Major thinkers covered include Adam Smith, Thomas Robert Malthus, David Ricardo, Karl Marx, the early Marginalists, Thorstein Veblen, John Maynard Keynes and contemporary heterodox thinkers.

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

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

Location: FPH 107

CSI-0236-1 **Black Power/Arts**

Professor: Christopher Tinson

This course will explore the history, ideas, voices and strategies African Americans employed in the struggle to secure rights and demand respect in the United States in the 1960s and 70s. This includes an exploration into the relationship between politics and the arts; the articulation of a black aesthetic; black performance politics; radical imaginaries, and print culture through the seminal theorists, artists, and activists of the period. While this course is centered on the struggles waged by Black people in the U.S., students will also grapple with the international events that influenced the radical politics of the period, as well as international locations of black communities (especially the Caribbean and Britain) impacted by U.S.-based social justice claims. Utilizing an array of primary documents from the period, and important secondary texts this course will deepen students understanding of the Black Power/Arts vision of social justice and trace the impact of these movements from the present day from the emergence of Black Studies departments to Hip-Hop culture.

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

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

Location: FPH 106

CSI-0237-1 **Fictions of Childhood**

Professor: Rachel Conrad, L. Brown Kennedy

This interdisciplinary course will combine critical studies of literature with critical approaches to childhood and psychological and psychoanalytic perspectives (particularly the writings of D. W. Winnicott). This course focuses on literary texts written for adults that feature children as subjects as

well as texts written for a child audience. We will explore questions about the representation of children and childhood; the relation of child and adult worlds; childhood and memory or forbidden knowledge; and children, imagination, and language. First year students considering this class need to contact one of the instructors. The class will be pitched at the Division II level and will presume strong reading and writing skills.

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

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

Location: FPH 108

CSI-0240-1 **Artivism**

Professor: Wilson Valentin-Escobar

In this interdisciplinary course, we explore how artists have historically responded to the call for social change, whether through political or activist art (or other creative strategies), and the overall ways in which artists and/or art collectives "socially enact" their imagination(s) across various historical and social circumstances. Drawing from a wide array of perspectives, such as history, sociology, cultural studies, performance studies, and others, along with analyzing a range of art forms, we will also investigate a variety of themes and issues, including artistic citizenship, feminist art, art and social movements, public art, the avant-garde, the role of artistic institutions, how artists invoke new social imaginations, the role of artists in cultivating social change, the relationship between art and new or alternative public sphere(s), the tensions between the socially "real" and the "imaginary," political art vs. activist art, and the impact of artistic expressions and movements in transforming collective mentalities or consciousness. We will also consider how artists and art collectives articulate numerous forms of activism while simultaneously challenging the formal aesthetic frameworks and strategies of various art forms. While a close analysis of various art texts and practices may occur throughout the semester, the course largely centers on the multi-dimensional social, cultural, economic, gender, geographic and racial processes that constitute the production and reception of artistic practices and objects. Finally, throughout the semester we will consider how creative (art)iculations vary through time and circumstance, offering opportunities to examine how art mediates between those who are heard, seen, and silenced within particular social conditions.

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

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

Location: FPH 108

CSI-0241-1 **Economic Development**

Professor: Omar Dahi

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

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

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

Location: FPH 107

CSI-0248-1 **Border Matters: Mexico and the United States**

Professor: Flavio Risech-Ozeguera

The U.S.-Mexico border has been described as a "thin edge of barbwire...where the Third World grates against the First and bleeds." Nowhere else in the world is there such physical proximity of a post-industrial nation and a developing one. While capital, goods and managerial personnel freely cross the border under NAFTA, the Mexican worker is the target of conflicting policies aimed at securitizing the border and disciplining labor on both sides. The political and economic relationship between the two nations produces deeply problematic effects in each, driving migration and producing the archetypically Mexican "illegal alien" devoid of rights. Deeply held notions of racial, ethnic and national boundaries mark the social terrain, yet are challenged by the long history of transborder circuits and communities and their more recent explosive growth. Emphasizing historical analysis and contemporary theories of nationalism, governmentality, globalization, and transnationalism, the course will challenge students to rethink the meaning of the border, the place of Mexicans in the U.S., and the role of the U. S. in Mexico.

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

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

Location: FPH 105

CSI-0252-1 **Creating Families**

Professor: Marlene Fried, Pamela Stone

This course will investigate the roles of law, culture and technology in creating and re-defining families. We will focus on the ways in which systems of reproduction reinforce and/or challenge inequalities of class, race and gender. We will examine the issues of entitlement to parenthood, domestic and international adoption, surrogacy, birthing and parenting for people in prison, and the uses, consequences and ethics of new reproductive technologies designed to help people give birth to biologically-related children. Questions to be addressed include: How does a person's status affect their relation to reproductive alternatives? What is the relationship between state reproductive policies and actual practices, legal, contested, and clandestine, that develop around these policies? How are notions of family and parenting enacted and transformed in an arena that is transnational, interracial, intercultural, and cross-class?

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

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

Location: FPH WLH

CSI-0257-1 **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: M 04:00PM-07:00PM

Location: FPH 102

CSI-0265-1 **Environmental Human Rights in the International Legal Regime**

Professor: Kelly Bitov

This course will explore the concept of environmental human rights, focusing on the environmental justice movement in the United States and its global linkages to environmental human rights law. Course materials focus on the similarities and differences between legislative, administrative, judicial and international organization responses to toxic and hazardous environmental conditions. Who has power, and how do those in power interface with communities most affected by environmental injustices? We will discuss legal concepts of "property", "fundamental human rights" and "justice". Readings will consist of seminal legal cases, primary source documents for international organizations and treaties, news articles, and academic analyses. Students will write one term paper on an environmental justice issue of their choosing, due near the end of the semester. The class culminates in an environmental justice group role-playing simulation in which students will take on stakeholder roles, attempt to creatively problem-solve and ultimately negotiate a settlement.

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: CHL, PCSJ This course has a Prerequisite: Yes

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

Location: FPH 102

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

Professor: Carol Bengelsdorf, Michele Hardesty

How do we study a reality as complex and contested as that of Cuba? This course proposes an interdisciplinary approach that critically interrogates the available frameworks (geopolitical, historical, and cultural) for undertaking such a study. First, what images of Cuba-circulating in US popular and official culture-must we recognize and displace even to begin our study? What constructions of race, gender, and sexuality have defined the Cuban nation and Cuban transnationalism? In terms of the geopolitical, how do we locate Cuba as part of the Caribbean (with its history of plantation economies and slavery), as part of Latin America (linked by a shared history of Spanish conquest and the centripetal force of the Cuban Revolution), and as part of the African diaspora? How can Cuba be understood in relation to the U.S., as well as to other socialist or "post-socialist" countries, and to the exilic cultures and ideologies of Miami, "Cuba's second largest city"? In regards to historical periodization, how do different lenses (Spanish colonialism, the Cuban Revolution, the Cold War, the post-1989 period) shape an examination of Cuban history? Proceeding from the 19th century to the present, this 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 recommended for 2nd and 3rd year students.

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

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

Location: FPH 102

CSI-0277-1 **Socially Engaged Buddhism**

Professor: Susan Darlington

How is Buddhism engaged in the world? This course explores how Buddhism is being used in Asia and the United States to address contemporary issues such as human rights, environmentalism, economic development and race and gender relations. Buddhist concepts such as morality, interdependence, and liberation will be examined in comparison with Western ideas of human rights, democracy, and freedom. We will explore how globalization and cultural traditions influence religious and cultural change as people deal with social problems. A case study approach will be used to look at progressive and conservative responses to social change within their broader cultural, historical and political contexts. Prior knowledge of Buddhist studies or Asian studies is strongly recommended. MCP, WRI.

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

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

Location: FPH 108

CSI-0278-1 **Dreaming East, Dreaming West**

Professor: Kimberly Chang

This course will explore the ways Chinese and Americans have perceived and portrayed each other over the last century, asking: What is the place of "China" in the American dream and "America" in the Chinese imaginary? How have Chinese images of America and American images of China been constructed and changed over time? And what can we learn from these shifting representations of the "other" about the making of "self," the formation of identity, and what it means to be "Chinese" and/or "American"? We will read first-person narratives of those who have traveled between the two countries-missionaries and diplomats, students and scholars, writers and artists-as they negotiated their own identities abroad while shaping public opinion back home. We will employ the twin concepts of Orientalism and Occidentalism as mirrors that enable us to look both ways at once.

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

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

Location: FPH 106

CSI-0281-1 **Youth/Poets**

Professor: Rachel Conrad

This seminar in social and literary studies of childhood will take up multiple perspectives on young people as writers of poetry. We will explore the work of recent scholars in childhood studies, literary studies, children's literature studies, and critical literacy studies who contemplate questions about young people as consumers and/or producers of culture; as potential poets in the future and/or actual poets in the present; as objects of adult teachers' pedagogical ideas and/or as subjects producing and performing their own ideas and artistry. Examples of youth-written poetry are drawn largely from late twentieth-century and early twenty-first-century US contexts. This semester, the course will involve collaboration with youth at a local high school. Previous coursework in childhood studies, literature, or creative writing is recommended.

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

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

Location: ASH 112

CSI-0294-1 **Law and the Non-Human, , , ,**

Professor: Jennifer Hamilton

This course is an exploration of the complex and shifting relationships between law and non-human entities. How does law reflect, reinforce or challenge key categorical distinctions such as nature/culture, human/non-human, subject/object, and living/non-living? Through examination of a range of theoretical perspectives and specific case studies, we will focus on the epistemological underpinnings of law, especially in the Anglo-American legal tradition, and the enduring question of law's anthropocentrism. Specific areas of inquiry include legal perspectives on non-human animals, "Mother Nature," corporations, embryos, trans-species hybrids, and artificial intelligence.

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

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

Location: ASH 111

CSI-0295-1 **Music of the Trans-Latin@ Atlantic**

Professor: Wilson Valentin-Escobar

Employing a Trans-Latin@/American Studies frame work, this seminar will utilize interdisciplinary perspectives to analyze the complex social, historical, and cultural processes and practices that have constituted U.S. Latin@, Caribbean, and Latin American musical genres and practices. The course aims to complicate the linear narratives that comprise cultural and historical knowledge and performance practices around Diasporic Cuban, Puerto Rican/Nuyorican, Dominican, and Brazilian music and dance. Hence, we will discuss and analyze: (1) the shared cultural histories and diasporic intimacies between Latin@, Afro-Caribbean, Latin American and African American communities; (2) music as constituted by race, gender, geography, history and politics; (3) the overlapping historical formations across various Latin@ communities; (4) the syncretic and disjunctive elements of various musical forms (the poetics of sound); (5) how (trans)national and global imaginaries construct, encode, and decode the production and reception of particular musical genres (tropicalization; appropriation, etc.); and (6) critically interrogate the modernist discourses of origins and authenticity. As this is an advanced level seminar with considerable reading and writing, the prior completion of a course in either Latin@ Studies, Africana Studies, and/or Latin American Studies is minimally required. Depending on the performance schedule of area venues, we may attend live music or dance events/concerts.

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

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

Location: FPH 103

CSI-0306-1 **Division III Seminar**

Professor: Jennifer Hamilton

This Division III seminar will be organized around students' Division III Independent Study Projects. Students will be responsible for presenting their Division IIIs in 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. Students from a variety of fields within CSI are welcome; students conducting ethnographic work are especially encouraged to enroll.

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

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

Location: EDH 2

CSI-0322-1 **Contemporary Political Issues**

Professor: Falguni Sheth

This course will focus on one contemporary political or social or moral issue throughout the course of the entire semester, and explore it through a range of philosophical and other interdisciplinary readings. Examples of issues that might be treated include solitary confinement, imprisonment, torture, reproductive rights, the death penalty, extraordinary rendition, statelessness, immigration, NSA surveillance, complicity, terrorism, Islamophobia, domestic violence, etc. Students are expected to have taken at least 2 entire courses in philosophy or political theory, and participate through class presentations, active news reading, and outside research.

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

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

Location: CSC 101

CSI-160T-1 **Land Stories, Land Rights**

Professor: Susan Darlington

Humans have long identified with the land on which they live. Yet different people tell different stories

of themselves, their histories, their relations with the land and the land itself. Whose stories are heard while others are silenced? How do told and untold stories affect access and rights to land or decisions about land use? This course will explore cases from around the world, examining debates such as creation and use of national parks, urban development, environmental justice, and questions of indigenous rights versus economic development. We will examine our own histories, experiences with, and concepts of land and nature to frame the course. We will use Hampshire's history as a case study to think about our connections to land and history. Concepts such as "nature," "environment," and "community" will be unpacked and critically examined from multiple cultural perspectives.

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

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

Location: FPH 104

CSI-169T-1 **Constitutionally Queer: Law, Equality and Sexuality**

Professor: Flavio Risech-Ozguera

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 crime in many states. Most still prohibit same-sex marriages and refuse full legal personhood to the gender-queer and trans. 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: MW 10:30AM-11:50AM

Location: FPH 101

CSI-170T-1 **Minding Culture: In the Case of Mental Illness**

Professor: M. Lourdes Mattei

This tutorial will introduce the students to the major controversies and discourses in the study of mental illness. The course will be part of a series of seminars designed to explore the epistemological,

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

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

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

Location: FPH 106

CSI-177T-1 **Writing about the Sixties**

Professor: William Ryan

This course takes a "forms of writing" approach to studying America in the early 1960s. Assignments will include literary analyses, research essays, portraits, and short fiction, and will consider such diverse topics as civil rights, nuclear annihilation and the rise of youth culture. We will explore how the charm of the Kennedy style and the drama of the Kennedy assassination disguised the mounting cultural, social and political turbulence of the period. To do so, we'll analyze television, magazines and music, although the literature of the early 1960s will receive our closest scrutiny: James Baldwin, Rachel Carson, Truman Capote, Betty Friedan, Michael Harrington, C. Wright Mills and others not only changed American society, but ultimately left us rich models for our own efforts today. Approximately half the classes will be devoted to student analytical and creative writing.

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

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

Location: FPH 105

CSI-180T-1 **Introduction to Cultural Anthropology**

Professor: Jennifer Hamilton

This course introduces students to cultural 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 publically 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; law and human rights; and the cultures of science, technology, and biomedicine. Students will also learn basic skills in library research, critical reading and writing, and project design.

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

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

Location: FPH 107

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: MW 10:30AM-11:50AM

Location: FPH 108

CSI-188T-1 Introduction to Korean American History

Professor: Lili Kim

This first-year tutorial course engages students in reading, analyzing, researching, and writing history. In particular, this course examines the history of Koreans in the United States and beyond beginning in 1903 when the first-wave of Koreans arrived in Hawai'i as sugar plantation laborers. We will examine the history of Korean immigration to the United States in the context of larger global labor migrations. The topics we will consider include racialization of Korean immigrants against the backdrop of Anti-Asian movement in California, Japanese colonization of Korea and its impact on the development of Korean American nationalism, changing dynamics of gender and family relations in Korean American

communities, the Korean War and the legacies of U.S. militarism in Korea, the post-1965 "new" wave of Korean immigrants, Asian American movement, Sa-I-Gu (the 1992 Los Angeles Koreatown racial unrest), and the myth of model minority. The focus will be on the transnational linkages between Korea and the United States and the connections between U.S. foreign policies and domestic issues that influenced the lives and experiences of Korean Americans. Paying particular attention to personal narratives through Korean American autobiographical and biographical writing, art, novels, and films, we will examine issues of historical imagination, empathy, and agency.

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

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

Location: FPH 101

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-0119-1 **Musical Beginnings**

Professor: Rebecca Miller

This course focuses on the broad fundamentals of western music and music theory, including music literacy (how to read western music notation). We will learn theoretical concepts such as pitch, rhythm, timbral nuances, texture, intervals, chords (triads and sevenths), harmony, etc. We will also develop our sense of aural music cognition through ear training. This course will connect music to theory by teaching students how to compose music and by performing on instruments the basic theoretical concepts covered throughout the course. Students will also develop their critical writing skills through attending two concerts and writing an analytical report about each. No prior music training or literacy is

required. Students are required to attend a weekly ear training class (either Monday or Thursday evening, 7:00 - 8:30 pm).

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**

Professor: Daphne Lowell

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

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

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

Location: MDB MAIN

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-0142-1 19th Century European Fiction

Professor: Scott Branson

This course will serve as an introduction to major works in European fiction from the 19th to the early 20th century. We will be reading novels and short fiction from France, Germany, England, and Russia. As this is a comparative literature course, we will be reading works in translation, though students are encouraged to read the texts in the original wherever possible. As we read, we will examine the changing notions of representation and reality that inform the modes of fiction in different traditions at different times. Our aesthetic focus will pay particular attention to style, language, form, and character. We will also look at the way these works of fiction figure the individual in relation to society, asking what kind of world these novels and stories create and how they create and maintain a sense of European literature. Authors may include Goethe, Balzac, Bront, Flaubert, Tolstoy, Dostoevsky, Zola, James, Mansfield, and Ford.

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

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

Location: EDH 2

HACU-0146-1 Literary Ramblings: Writing on the Go

Professor: Daniel Block

This course challenges commonplace assumptions about writing as a sedentary activity. Instead we traverse the literary history of writing while standing up, walking, and in conversation. Amid the contemporary fascination with standing desks and rising anxiety about the health implications of our deskbound lives, we ask a range of questions: What forms of writing put authors into motion or made them sit down? At what point in history did it become normal to compose in a chair? How does the physiology of writing affect what writers have to say and how they say it? Lastly, what do changing writing habits tell us about the modern conception of literary creativity, intellectual labor, and the post-

industrial workplace? Readings include texts by Rousseau, Wordsworth, Coleridge, Thoreau, Poe, Whitman, Baudelaire, Kerouac, and Sorkin. In addition, students will experiment with ambulatory composition over the course of several Fall time sojourns in the Pioneer Valley.

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

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

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. 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: FPH 107

HACU-0150-1 **Hampshire Media Arts**

Professor: Sarah Mandel, Hope Tucker

Hampshire Media Arts: This course is the foundation for the core curriculum in media arts at Hampshire College in Film/Video, Photography, Performance and Installation art centering on the analysis and production of visual images. Students are expected to learn to read visual images by focusing on the development of art forms and their relationship to their historical and cultural context (economic, historical, political, intellectual and artistic) from which they came. Areas explored in depth will include the beginning of photography and cinema, from the camera obscura to the Lumiere brothers; Pictorialism, Documentary, Dada, Surrealism, Russian Constructivism, Experimental and Structuralist filmmaking, Feminist Performance Art and Identity Politics. Faculty members in the media arts will

present their own work as producers/artists/critics and thinkers. Students will read a variety of seminal text including: Walter Benjamin on "The Work of Art in the Age of Mechanical Reproduction;" Susan Sontag's "On Photography; several chapters of Eisenstein's Film Form, Bazin's "What is Cinema"; Laura Mulvey's "Visual Pleasure and the Narrative Cinema" etc. Attendance at weekly technical workshops and film screenings is required. Technical workshops will include video cameras, sound recording, lighting, Photoshop and Final Cut Pro editing. Class assignment/projects will all be visually based.

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

Time: W 01:00PM-05:00PM TH 05:00PM-07:00PM

Location: JLC 120, JLC 120

HACU-0152-1 Introduction to World Literature: Mapping Literature and, Translation

Professor: Corine Tachtiris

"Any map presents the global as a local utterance, for any attempt to represent 'the world' inevitably bespeaks the mapmaker's own placement." Vilashini Cooppan In this course, we will interrogate the way literary texts map the world. We will think of the author as a mapmaker, the text as a map, and readers like ourselves as interpreters who redraw the textual map. Case studies will include the traveller abroad (Dadi's An African in Paris), the exile (Albahari's Snow Man), and the cosmopolitan postcolonial subject (Walcott's The Fortunate Traveller). We will also read Wu Cheng'en's Journey to the West and Rushdie's Haroun and the Sea of Stories, which challenge the boundaries of East and West, and the categories of "us" here and "them" over there. To help us explore this shifting terrain we will pay special attention to the role of translation in the mapping of the world. We will also be reading and responding to scholarly work, and in addition to analytical papers, you will rewrite some of the readings from the point of view of a different character, narrator, author, or reader.

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

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

Location: EDH 5

HACU-0157-1 Convergent Histories: Art Since 1950

Professor: Lorne Falk

This course is a survey of contemporary art since 1950 that examines the dissolution of high art as a concept, and how media, from ceramics and textiles to photography, video and media art, came to contest that notion even as they aspired to it. In light of the convergence of discipline-specific and other cultural histories with modernism, this course considers counter modernisms and the deconstruction

and revision of Western art history. You will also be introduced to the global contemporary art world and begin to explore how art operates aesthetically, politically, emotionally, and intellectually. Through the work of selected artists, critics, curators, historians, and theorists, you will investigate a range of processes, concepts and issues that are important in global culture today.

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

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

Location: FPH 104

HACU-0163-1 Imitations of Life - Performing Ourselves: African and, African American Self-Representation in the Films of the, 1930's and 1940's

Professor: Branwen Okpako

This course traces the historical journey of Africans both on the continent and in the diaspora as they negotiate the 1930s and 1940s. I have tried to select films that embody experience, either directly or indirectly from an African or African-Diaspora perspective. All the films are based on novels, plays, poems, or memoirs. During the course, we will read about the historical, cultural, and political contexts that surround the films, but the films will be our main text. We will discuss such themes as: the commodification of culture, notions of national identity, race and gender as floating signifiers, etc. Some of the films are 85 years old, but they innovate and experiment with this medium - film which at the time was still a new and developing influence on culture as a whole. In this course, students are expected to spend 7-8 hours weekly on preparation and work outside of class time.

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

Time: MW 02:30PM-03:50PM T 07:00PM-09:00PM

Location: ASH 112, JLC 131

HACU-0164-1 Looking for Latin America: Fictional Dispatches

Professor: Norman Holland

The Mexican novelist Carlos Fuentes has asserted that the real historians in Latin America are its novelists. We will examine this premise by reading a number of novels in which the protagonists go in search of their roots. Our interest is in how these novelists dramatize the history of their regions and countries, and how their fictional versions illuminate our understanding of the "real" history of the continent. Novels by Carpentier, Rulfo, Vargas Llosa, Arguedas, Ferre, Danticat, Saer, and Eltit are likely.

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

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

Location: EDH 4

HACU-0171-1 **Philosophy, Relativism, and Truth**

Professor: Christoph Cox

Is there such a thing as "objective" or "absolute" truth? Or is everything "relative" - to a particular individual, culture, language, or conceptual scheme? What is truth, anyway? In this course, we will examine the nature of truth, knowledge, and value and consider a range of challenges to the idea of "objective" or "absolute" truth. We will begin by considering solipsism, skepticism, and subjective relativism and then spend most of the semester discussing various forms of relativism (conceptual, epistemic, ethical, cultural, aesthetic, etc.). Drawing upon texts from early Greek philosophy through contemporary Anglo-American and European philosophy, we will try to sort out strong from weak arguments for various versions of objectivism and relativism.

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

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

Location: EDH 4

HACU-0184-1 **East-West Encounters in Asian Visual Culture**

Professor: Sooa McCormick

This course is a comparative inquiry into cultural exchanges between Europe, North America, and Asia from the seventeenth to nineteenth centuries. Examples of topics covered include the impact of Chinese art and architecture on the design of European gardens and interior spaces, the appropriation of Japanese woodblock prints by European and American artists, East Asian artists' interpretation of Western oil painting tradition, and the tension between tradition and modernization in East Asian art scene. Students will relate the creation of art works to specific historical, social and political contexts and cross-cultural contact and exchange; identify and analyze the imitation, appropriation, assimilation and transformation of art within these contexts; and evaluate the exchanges between Europe and Asia that transformed the production and consumption of art during the ancient to early modern periods.

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

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

Location: FPH 102

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. Students are expected to have a basic music theory background (Musical Beginnings or equivalent) and reasonable proficiency on their instrument, including basic scales and rudimentary reading ability.

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

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

Location: MDB RECITAL, MDB 102

HACU-0194-1 Disturbing the Peace: Baldwin, Morrison, and a Black, Literary Tradition

Professor: Alicia Ellis

This seminar serves as an introduction to the works of two of the most influential and prolific African American thinkers of the post-civil rights era: James Baldwin and Toni Morrison. We will explore their fiction and non-fiction as frames in which to think through representation and presentation. As social critics and novelists, both engage concepts such as structural racism, religion, trauma, sexuality, politics and history in a way that calls attention to the state of writing and narrativity as an endlessly creative act. This class will actively consider selected novels, essays and short prose of Baldwin and Morrison in order to formulate a set of intellectual problems around ethics and aesthetics, the relation between literature and politics, and the theorization of race, gender, class, sexual difference and nation in postwar American culture and in the twenty-first century. This class is intended to prepare students for advanced work in literature and literary studies and thus emphasis on form and genre, rhetorical devices and figurative language through close readings will be part of the work of the course.

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

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

Location: EDH 4

HACU-0196-1 Locating Modernisms: the Politics of U.S. Literatures,, 1910-1945

Professor: Michele Hardesty

This introductory course will immerse students in the multiple modernisms of the United States between the years 1910-45. We will traverse a range of literary genres (prose fiction, poetry, essay, drama, comics), movements (e.g., Imagism, the "New Negro" movement, literature of the Popular Front), and contexts (e.g., the Mexican Revolution, the World Wars, the Great Migration, the Great Depression). The goals of the course are 1) to familiarize students with both canonical and counter-canonical literary figures, trends, and texts; and 2) to practice skills of close reading and contextualized analysis. Authors will include Gertrude Stein, Langston Hughes, Zora Neale Hurston, Jean Toomer, F. Scott Fitzgerald, William Carlos Williams, Claude McKay, Willa Cather, Sherwood Anderson, Eugene O'Neill, Tillie Olsen, William Faulkner, Marianne Moore, Hart Crane, Nella Larsen, John Dos Passos, Anzia Yezierska, John Steinbeck, Amrico Paredes, and Carlos Bulosan. Our main text will be The Heath Anthology of American Literature, 7th edition, Vol. D (1910-45). This course requires no previous coursework in literary studies or American studies. Students will complete a digital portfolio of short assignments and essays for the course.

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

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

Location: FPH 106

HACU-0198-1 **Asian Religious Traditions in Text and Practice**

Professor: Constance Kassor

What do religious texts instruct, and what do people actually do with those instructions? This course examines religious traditions in Asia, paying particular attention to the relationship between traditions as they are understood through texts and as they are enacted in everyday life. Through texts, film, comic books, and art, we will explore the origins of Hinduism, Buddhism, Jainism, and local religious traditions, and investigate the developments of these traditions in light of political change and modernization.

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

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

Location: EDH 2

HACU-0202-1 **Hollywood Film, Diversity, and Adaptation**

Professor: Demetria Shabazz

This course looks closely at the role of storytelling in our culture as a means of instilling values and

influencing identity formation within society. Adaptation itself can be described as a genre that seeks expression in many different disciplines that is interwoven into historical and contemporary texts adaptations are represented in a variety of ways through novels, short stories, plays, nonfiction, music, animation, but also as documentary and video games. The course guides students in an examination of specific relationships between adapted filmic-representational strategies, reception practices, and modes of subjectivity such as sex, race, and class status within the context of the genre. Over the goal of the course is to teach students to "read" or critically interpret the production and circulation of meaning in cinema, and popular culture and introduce strategies for understanding how attitudes and beliefs contribute to ideological formations in society. In this course, students are expected to spend three to four hours weekly on preparation and work outside of class time.

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

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

Location: EDH 4

HACU-0205-1 **Berlin-Contested Artworks in the German Capital**

Professor: Anna Schrade

In this course 'artworks', in the broadest sense of the term, will provide entry points to the city of Berlin, which is today one of the most vibrant cultural centers of Europe. Each session will be centered around one work of art, film or architecture that re/presents Berlin-specific histories and has triggered controversial public debates either today or in the past. We will trace these debates in German newspaper articles, webpages, exhibition catalogs, art/culture magazines or radio broadcasts and analyze them alongside critical theory readings. Supervised translations of such 'documents' will be part of the course requirements for all students who wish to advance their German language proficiency. However, no German is required. This course is open to all students who are interested in cultural studies approaches to cityscapes in general and in the cultural poetics and politics of the German capital in particular.

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

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

Location: FPH 102

HACU-0209-1 **Video I: Introduction to Video--Art and the Internet**

Professor: Hope Tucker

Video I is an introductory video production course. Students will gain experience in pre- production,

production, and post-production techniques and in looking, listening, and thinking critically about the making of the moving image. We will approach video in relation to emerging media forms and consider the internet as a venue for engagement, production, exhibition, and distribution, historically and in the present moment. We will examine how technology has and continues to influence concepts of narrative, performance, aesthetics, identity, community, and culture. 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. Screenings, workshops, critiques and discussion will focus on media analysis and image/sound relationships. Prerequisite: a 100-level course in media arts (Introduction to Media Arts, Introduction to Media).

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

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

Location: JLC 120, JLC 120

HACU-0209-2 Video I: Introduction to Video--Art and the Internet

Professor: Hope Tucker

Video I is an introductory video production course. Students will gain experience in pre- production, production, and post-production techniques and in looking, listening, and thinking critically about the making of the moving image. We will approach video in relation to emerging media forms and consider the internet as a venue for engagement, production, exhibition, and distribution, historically and in the present moment. We will examine how technology has and continues to influence concepts of narrative, performance, aesthetics, identity, community, and culture. 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. Screenings, workshops, critiques and discussion will focus on media analysis and image/sound relationships. Prerequisite: a 100-level course in media arts (Introduction to Media Arts, Introduction to Media).

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

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

Location: JLC 120, JLC 120

HACU-0210-1 Film Workshop I

Professor: Abraham Ravett

This course teaches the basic skills of film production, including camera work, editing, sound recording, and preparation and completion of a finished work in film and video. Students will submit weekly

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

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-0210-2 Film Workshop I

Professor: Abraham Ravett

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

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

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

Location: JLC 131, JLC 131

HACU-0211-1 Still Photography Workshop I: Digital

Professor: Sarah Mandle

Rather than just showing you how to take good photos," this course will challenge you to investigate, through practice, how photographic images "make" meaning. Project-based assignments allow for developing personal content while advancing technical skills. Lab sessions will introduce current digital workflow practices including image capture, color management, digital darkroom software techniques, asset management and archival inkjet printing. Photography will be practiced and discussed within the context of contemporary art and digital culture, with an emphasis on developing vocabularies for the interpretation and critical analysis of image content. Readings and lectures on historical and contemporary practices will provide context for assignments and regular in-class critiques of student work. An additional lab workshop will meet once a week for two hours Prerequisites: Introduction to Media Arts, Art History or Photographic History course or its equivalent in studio arts."

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

Time: TH 09:00AM-11:50AM T 05:00PM-07:00PM

Location: JLC 131, JLC 131

HACU-0211-2 **Still Photography Workshop I: Digital**

Professor: Sarah Mandle

Rather than just showing you how to take good photos," this course will challenge you to investigate, through practice, how photographic images "make" meaning. Project-based assignments allow for developing personal content while advancing technical skills. Lab sessions will introduce current digital workflow practices including image capture, color management, digital darkroom software techniques, asset management and archival inkjet printing. Photography will be practiced and discussed within the context of contemporary art and digital culture, with an emphasis on developing vocabularies for the interpretation and critical analysis of image content. Readings and lectures on historical and contemporary practices will provide context for assignments and regular in-class critiques of student work. An additional lab workshop will meet once a week for two hours Prerequisites: Introduction to Media Arts, Art History or Photographic History course or its equivalent in studio arts."

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

Time: TH 09:00AM-11:50AM T 05:00PM-07:00PM

Location: JLC 131, JLC 131

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

Professor: Deborah Goffe

This intermediate level modern/contemporary dance technique course will be a laboratory exploring the movement capacities of the human body as selected for aesthetic and expressive purposes. Students will investigate expression in movement by working with sensation, space, time, focus and attention to detail. They'll deepen their knowledge of anatomy and biomechanics to increase movement efficiency and safety, and they'll work to expand their rhythmic and dynamic range in longer and more complex movement phrases.

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

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

Location: MDB MAIN

HACU-0224-1 **The Culture and Idea of Photography**

Professor: Lorne Falk

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

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

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

Location: FPH 105

HACU-0227-1 **Text and Image in Asian Art**

Professor: Sooa McCormick

This course explores the interplay between text and image in Asian art history from ancient to early modern periods, centering on the inherent relationship between text and image among art theories and practices in Asia, from North East Asia to the Middle East. Topics include the role of pictures in the origins of writing, the relationships between text and ornament, the origins and development of pictorial narrative, the interplay between text and image in transmitting knowledge and the roles of text

and image in religious art. Students in this class will analyze the dynamic, multifaceted and organic relationships between words and images in Asian art and will also examine contemporary artists who have creatively interpreted the relationship between word and image.

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

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

Location: EDH 5

HACU-0233-1 **Media Overload: Digital Age Reflections on the Explosion of, Print**

Professor: Daniel Block

This course investigates the eighteenth-century explosion of print from a new media perspective. Given our heightened awareness about the impact of social media, the class juxtaposes past and present concerns about what writing does to us. How has the internet reignited old anxieties about writing's capacity to change who we are and how we relate to others, we ask? In what ways has mass media prompted both fascination and alarm? What makes the experience of media overload a specifically modern phenomenon? Along these lines, the seminar looks to eighteenth-century print culture for a historical perspective on our digital lives. Accordingly, we investigate Pope's heroic couplet alongside Twitter, explore Swift's early rendition of Google, compare Johnson's Dictionary with Wikipedia, trace the origins of blogging back to Addison and Richardson, use Austen's Northanger Abbey to understand virtual reality applications, and chart the rise of the information technologist in Stoker's Dracula.

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

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

Location: FPH 105

HACU-0234-1 **Latin American Literature: Between Modernity and, Decoloniality**

Professor: Monique Roelofs, Norman Holland

Given the importance of letters to the Latin American colonial enterprise and nation-building project, literature is a privileged site to think through contemporary rhetorics of modernity, decoloniality, and neoliberalism. We will begin with the critique of modernity by Borges and Cortazar and then turn to the fractures and shifts introduced by Rulfo, Garcia Marquez, Kincaid, and Eltit, as they confront the pressures of the marketplace and imagine alternative knowledges. We will explore implications for love, desire, aesthetic experience, and time in Lispector, Puig, and Lemebel. Alongside the above writers, we will read selections of the postmodern and postcolonial projects of Anzaldua, Fanon, Franco, Lugones, Mignolo, Rama, Richard, among others.

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

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

Location: EDH 2

HACU-0237-1 **Fictions of Childhood**

Professor: L. Brown Kennedy, Rachel Conrad

This interdisciplinary course will combine critical studies of literature with critical approaches to childhood and psychological and psychoanalytic perspectives (particularly the writings of D. W. Winnicott). This course focuses on literary texts written for adults that feature children as subjects as well as texts written for a child audience. We will explore questions about the representation of children and childhood; the relation of child and adult worlds; childhood and memory or forbidden knowledge; and children, imagination, and language. First year students considering this class need to contact one of the instructors. The class will be pitched at the Division II level and will presume strong reading and writing skills.

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

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

Location: FPH 108

HACU-0238-1 **Audio Culture: Theories and Practices in Music Today**

Professor: Christoph Cox, Daniel Warner

This course will explore a range of experimental musical practices and various approaches to thinking theoretically and critically about them. We will traverse musical areas such as minimalism, indeterminacy, musique concrète, free improvisation, turntablism, and electronica, and examine these via philosophy, critical theory, film/video, and statements by composers and producers. Investigating different modes of listening to and talking about contemporary music, we will ask such questions as: What is the nature of music in relationship to silence and noise? What are the effects of recording and sampling on contemporary musical life? Can music have a political or critical function? Are the distinctions between "classical" and "popular," "high art" and "mass art" still relevant today? There will be an evening listening session schedule for this course.

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

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

Location: LIB B3

HACU-0240-1 Music of Immigrant America

Professor: Rebecca Miller

As expressions of identity and culture, the music of immigrant and diasporic peoples in the United States ranges from traditional folk styles to hybrid popular and rock styles specific to each community. The performance of these genres often serves as a bridge between the old and new cultures and is reflective of changing identity and aesthetics. This course will focus on the traditional and popular music from a number of immigrant, migrant, and diasporic communities: Irish, East European Jewish, various parts of the Caribbean, Mexican, German, Cambodian, and others. We will also examine community institutions that foster music and dance as well as the appropriation and marketing of "ethnic" musics by the dominant culture. Finally, this course will examine some of the theoretical concepts inherent to the immigrant musical experience: the institutionalization of culture, "subcultural" theory, music revivals, and others.

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

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

Location: MDB RECITAL

HACU-0241-1 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: Yes

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

Location: MDB CLASS

HACU-0246-1 **Architectural Anthropology**

Professor: Gabriel Arboleda

This class explores the emerging interdisciplinary space between the architecture and anthropology fields. We study the ethics, methods, and subject interests of architectural anthropology in both theory (as a research approach to the built environment) and practice (specific proposals of building with and/or for cultural identity). This is a theory seminar with a visual analysis component.

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

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

Location: EDH 4

HACU-0247-1 **The Sustainable Self: Resources for Body and Mind**

Professor: Rebecca Nordstrom

In our increasingly fast-paced, multi-tasking technological culture, did you ever wonder what happens to the body? Falling out of sync, or losing touch with one's physical and sensory self can cause a host of problems including stress, injury and a decreased sense of wellbeing. These problems can also dampen creativity and undermine technique. What's a body to do? This course introduces students to several body based disciplines that offer helpful strategies for sustaining a healthy and creative body/mind. Some practices are deeply meditative and slow moving, others vigorous and action oriented. All share the goal of keeping your personal human "eco-system" in balance. Learn techniques that will help you cope with environmental stressors and rise to creative challenges. Study current literature from sustainability science to search for ideas that inform your explorations of body/mind sustainability. Investigate the principles and philosophies behind somatic practices such as Bartenieff Fundamentals and The Alexander Technique. For the final project, you will have the opportunity to independently research a somatic discipline or sustainability issue of your choosing. This course is open to all students and though prior experience in any movement practice is not required, students must be willing to engage fully, deeply, and energetically in a range of guided movement activities.

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

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

Location: MDB MAIN

HACU-0248-1 **Stop Making Sense: The Experimental Novel in the 20th, Century**

Professor: Scott Branson

How do we make sense of a meaningless world? How do we render meaninglessness in fiction without making it meaningful? Are we satisfied with literature that doesn't explain itself? Can we read without trying to explain? This course will examine novelists grappling with these questions as they try to find place for literature in the modern world. In a century marked by drastic technological advances in communication, transportation, and warfare - changes that also characterize our historical moment - modernist and post-modernist novelists experimented with incorporating meaninglessness into their work through innovation of the form of the novel as well as expansion of its content. We will read authors from different national traditions who try to incorporate the failure of meaning into their texts. This course will incorporate literary theories of modernism, post-modernism, and the novel to help us understand how narrative conventions promise meaning and how the 20th-century experimental novel subverts this promise. Authors may include Gide, Beckett, Duras, Burroughs, Reed, Ballard, Abe, Acker, and Delany.

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

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

Location: EDH 2

HACU-0249-1 **Workers'Lives, Workers' Stories**

Professor: Susan Tracy

This course explores the condition of work in the United States from the late nineteenth century through the mid-twentieth century. We will be reading historical essays and monographs, autobiographies and biographies, short stories and novels. Our reading will be supplemented by a weekly labor film screening and we will discuss documentary as a genre of storytelling. We will discuss the various critical approaches to the different narratives forms that workers, historians, fiction writers and filmmakers have chosen to tell their own and labor's varied stories. We will trace how work has changed over time in different regions and how workers responded to those changes. Issues of gender, race and class will be prominently featured in this class. Students will be expected to submit writing each week, to make oral presentations on the reading and to complete a final project.

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

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

Location: FPH 106

HACU-0251-1 **The Improvisor's Laboratory**

Professor: Martin Ehrlich

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

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

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

Location: MDB RECITAL

HACU-0252-1 **Making Dances 2: Meaning in Motion**

Professor: Deborah Goffe

This course will continue to develop skills in imagining and composing dances, now focusing on group forms, and the challenges to creating meaning, referential or abstract, in non-verbal, three-dimensional, motional and, most of all, embodied expression. In class we'll explore a variety of composition strategies used in group work, both classical and contemporary, and work with longer, more complex sequences. We'll play with such methods as layering, subtracting, juxtaposing, multiplicity, simultaneity, ambiguity, image, suggestion and statement. We'll also discuss strategies for working with dancers and conducting rehearsals. Out of class, students will develop one group dance over the semester in weekly rehearsals with their dancers. In addition, students will develop a portfolio of resources (in music, visual images, poetry and other materials), and study dances of established choreographers. Prerequisite: Required: Making Dances 1 or other dance composition course. Previous study of dance history and dance technique is preferred.

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

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

Location: MDB MAIN

HACU-0253-1 **Dance in the Community**

Professor: Jodi Falk

Dance in the Community: This course is designed for students interested in merging social activism, performing arts and teaching. It teaches students to use movement, dance and theatre in settings such as senior centers, schools, prisons, and youth recreation centers. In studio sessions, students will learn how to construct classes and dance exchanges or events for community sites. Students will reflect on movement practices that help inform the body as a site for community-based learning in dance. Much time will be spent together off-site in various locations throughout the Pioneer Valley, where students themselves will facilitate movement/theatre experiences. Some outside of class lab time is necessary to organize and develop the classes and possible performances. Selected videos and readings will provide a context for discussion, written responses and the development of an individual student's research and teaching methods. Students in this course will also be invited to participate in a research study that investigates bodily practices in community-based learning environments. Students can join this class whether or not they wish to be part of the research process. The study will be explained in more detail when class begins. No previous experience in the arts or in teaching is necessary.

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

Time: M 06:00PM-09:30PM

Location: MDB MAIN

HACU-0254-1 **Photography Workshop II: Large Format Photography and Alterna**

Professor: Kane Stewart

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

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

Time: T 12:30PM-03:20PM TH 02:00PM-03:20PM

Location: JLC 131,

HACU-0256-1 **Ancient Epic 2**

Professor: Robert Meagher

The aim of this course will be the comparative study of four ancient epics from India, Greece, Israel, and Italy. The core readings will comprise: the Ramayana, the Odyssey, the David Story, and the Aeneid. Each text will be considered both in its own historical and cultural context and in the larger shared context of bronze age epic, myth, and literature.

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

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

Location: FPH 101

HACU-0257-1 **Theory Practice-the Open University, a video production, Workshop**

Professor: Kara Lynch

The Open University' is an intermediate media production workshop. We will research community and distance learning projects and employing critical media studies frameworks, participants will conceive of the format, content, production, and transmission methods for a contemporary public education project. Our production toolkit will include: media analysis, content research, program development, pre-production planning, studio and field production, live television/streaming production, and post-production editing and distribution. Participants will be expected to contribute collectively and individually to our common goal. This workshop pays tribute to Social/Cultural Theorist and public intellectual Stuart Hall's legacy by producing engaged public media. In collaboration with faculty, staff, students, and community members of the Five Colleges, we will produce and broadcast a series of thought-provoking learning programs for our community and beyond. Participants with basic media production and/or media studies experience, and an interest in Critical Pedagogy, public education, documentary/non-fiction practices (reading, writing, media), media activism, television/streaming and open source practices, Cultural Studies, Africana Studies, Critical Ethnic Studies, American Studies, Ethnography, sustainability, and interdisciplinary arts are welcome to enroll.

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

Time: W 02:30PM-05:20PM W 07:00PM-09:00PM

Location: JLC 131, JLC 120

HACU-0260-1 **Intersections in Painting, Performance and Installation**

Professor: Daniel Schrade

El Anatsui, Hannah Hoch, Gabriel Orozco, William Pope L., Yinka Shonibare, Ghada Amer, Wangechi Mutu, Louise Bourgeois, Anish Kapoor, David Hammons. Since the 1960s, the variety of an increasing choice of media has created more diverse working fields for artists. While this may make it easier for more artists to find areas of expression, it may also be more difficult for students to map their own artistic language. This course is designed for students who are starting to develop their own personality as artists. Experimenting with materials, techniques, and styles, on the basis of collective readings and written personal statements, will be central to this class. Readings, assigned slide-presentations and class discussions will be informed by the work of non-western contemporary artists. Students will be expected to complete assigned projects as well as independent projects outside of class time and to write and present one seminar paper. Prerequisite: An introductory level course in visual arts, and one studio class.

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

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

Location: ARB STUDIO 1

HACU-0263-1 **The Theory and Practice of Therapeutic Writing**

Professor: Marian MacCurdy

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

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

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

Location: EDH 5

HACU-0265-1 Tonal Theory II

Professor: Martin Ehrlich

Tonal Theory II: This class will continue the work done in Tonal Theory I. We will be studying part writing and voice leading, as well as continuing the process of understanding and using basic chromatic harmony. Within this study, we will begin to look at large scale forms and structures. Some composition assignments will be included along the way as we assimilate new theoretical knowledge. Topics and repertoire for study are drawn from European classical traditions as well as jazz, popular, and non-western musics. Prerequisite: Tonal Theory I or 5 College equivalent.

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

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

Location: MDB CLASS

HACU-0268-1 Japanese Cinema

Professor: Abraham Ravett

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

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

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

Location: JLC 131, JLC 131

HACU-0269-1 **Navigating Identity in Documentary Film: 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. Prerequisite: students must have technical skills in image making, sound recording, and editing.

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

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

Location: JLC 120

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

Professor: Michele Hardesty, Carol Bengelsdorf

How do we study a reality as complex and contested as that of Cuba? This course proposes an interdisciplinary approach that critically interrogates the available frameworks (geopolitical, historical, and cultural) for undertaking such a study. First, what images of Cuba-circulating in US popular and official culture-must we recognize and displace even to begin our study? What constructions of race, gender, and sexuality have defined the Cuban nation and Cuban transnationalism? In terms of the geopolitical, how do we locate Cuba as part of the Caribbean (with its history of plantation economies and slavery), as part of Latin America (linked by a shared history of Spanish conquest and the centripetal force of the Cuban Revolution), and as part of the African diaspora? How can Cuba be understood in relation to the U.S., as well as to other socialist or "post-socialist" countries, and to the exilic cultures and ideologies of Miami, "Cuba's second largest city"? In regards to historical periodization, how do different lenses (Spanish colonialism, the Cuban Revolution, the Cold War, the post-1989 period) shape an examination of Cuban history? Proceeding from the 19th century to the present, this 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 recommended for 2nd and 3rd year students and will require approximately 8-10 hours of work outside of class per week.

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

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

Location: FPH 102

HACU-0276-1 **Movable Artists Books: Transformers & Shape Shifters**

Professor: Andrea Dezso

Learn to make books that pop up, transform, unfold, expand, books that become theaters, movable structures or interactive experiences: movable books. Treat form and content as an interdependent whole as you create your own movable artists books. With the emergence of e-books we can't help but ask ourselves whether there will remain a place for physical books in our future or if they will eventually disappear altogether. In this studio-seminar we'll explore various 3D book forms and structures, which can't readily be translated into digital format. Historic and contemporary examples of movable books will guide our inquiry. If you have an interest in art, books, visual storytelling, paper engineering and love to make things with your hands this is a class for you. Prerequisite: at least one 100 or 200 level art or design class.

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

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

Location: ARB STUDIO 2

HACU-0277-1 **Film Theory Seminar: Gender and Genre**

Professor: Lise Sanders

In her seminal essay "Film Bodies: Gender, Genre, and Excess," Linda Williams observed, "The repetitive formulas and spectacles of film genres are often defined by their differences from the classical realist style of narrative cinema." In this course, we will use the relationship between gender and genre as a lens through which to view these differences in American and international cinema of the 1950s and 1960s as we trace the evolution of film theory since the 1970s. Readings will draw on foundational texts in psychoanalysis, feminist and queer theory, postcolonial theory, and other trends in film criticism, accompanied by weekly screenings. This course is designed to meet the needs of students pursuing Division II concentrations in film studies and related fields, and will meet the film theory requirement for the Five College Major in Film Studies. Prerequisite: Introduction to Film Studies or an equivalent course.

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

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

Location: FPH ELH, FPH ELH

HACU-0282-1 Tea House Design Build Studio

Professor: Michelle Darling

The traditional Japanese tea house, renowned for its simplicity of program and space, has often been used by (Japanese) architects as a typology with which to test ideas and experiment with materials, technology and construction techniques. This studio will first learn about the basics of Japanese tea culture and the traditional tea house including a visit to Washi-an on the Mt. Holyoke College campus where students will participate in a tea ceremony. Next, the studio will analyze traditional and contemporary tea houses producing a set of analytical drawings. Finally, the studio will work in teams to design and build a full scale tea house within a limited budget. The final tea house should be large enough to accommodate two to three people engaged in a traditional tea ceremony. Prerequisite: 1 foundation architecture design studio or by special permission of instructor.

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

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

Location: EDH 3

HACU-0288-1 Ways of the Russian Novel: Dostoevsky's The Idiot and, Bulgakov's Master and Margarita

Professor: Polina Barskova

Modernity. Quest for the Divine. Scandal. Madness. Erotic Obsession. State Surveillance. These are a sampling of the topics found in two major Russian novels: "The Idiot" (1868) by Fedor Dostoevskii and "Master and Margarita" by Mikhail Bulgakov (1929-1940). Close reading of these texts within their historical, social, and cultural contexts will allow us to pose the following questions: What are the defining features of the novel genre in its Russian manifestation? What is the trajectory of the genre's development from the "great Russian novel" in the 19th century to Bulgakov's "great underground Soviet novel"? In our analysis, we will implement various Western and Russian theories of the novel and discuss the validity and intentions of various film adaptations of these texts. Students are expected to produce short response papers, longer analytical papers, and oral presentations for the class.

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

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

Location: FPH 108

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: TTH 12:30PM-01:50PM

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: No

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

Location: LIB B3

HACU-0293-1 **Architectural Theory**

Professor: Karen Koehler

This course is a focused examination of architectural theories and philosophies, ranging from the canonical writings of Vitruvius and Alberti to the ideas of contemporary architects like Koolhaas, Lebeskind, and Eisenman, with an emphasis on modern and contemporary architects, historians, and critical theory (Le Corbusier, Venturi, Tschumi, Benjamin, Heidigger, Bachelard, Solas-Morales, Guattari, etc.) We will spend considerable time on the interaction of cities, buildings and landscapes with other forms of written and visual expression. Students will be responsible for serious weekly readings of treatises and essays, as well as the visual analysis of plans, pictures and structures. Each student will develop a research project that reflects an awareness of diverse methodologies and places their own interests into context. Intended for third or fourth year students, this course can serve as a vehicle by which to develop a thesis or Division III in any area of art, design, architectural studies, art history, philosophy, or critical theory, or to begin to explore connections between history, theory and design in anticipation of any independent written or studio project.

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

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

Location: EDH 5

HACU-0297-1 **Yoga: History, Philosophy, and Practice**

Professor: Alan Hodder

In recent years yoga has achieved unprecedented popularity in American culture as witnessed by the countless yoga classes, institutes, and clinics springing up around the country. Yet to a large degree, the "yoga" encountered in such venues reflects but one aspect of the classical system of yoga-namely, physical postures-and neglects other crucial features of a complex 3,000 year-old tradition that has manifested itself variously over the centuries in the Hindu, Buddhist, and Jain communities. Classically, the purpose of yoga was primarily spiritual-to achieve liberation, enlightenment, or union with god-and only secondarily material and physical. The purpose of this class will be to introduce students to the rich philosophical, religious, and literary heritage of the yoga tradition, from Vedic times to the contemporary period. Among the sources to be considered will be the Upanishads, Bhagavad Gita, Patanjali's Yoga Sutras, selected Puranas and Tantras, the Hatha Yoga Pradipika, the Yoga-vasishtha, and several modern commentaries and scholarly analyses of the yoga tradition.

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

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

Location: FPH 103

HACU-0302-1 **Advanced Shakespeare Seminar**

Professor: Jane Degenhardt

This advanced seminar will meet for three hours weekly to read, in conjunction with selected theoretical and historical material, the texts of eleven plays by Shakespeare. The selection of plays will span Shakespeare's career and will include all genres. Through careful reading and discussion, we will explore what makes Shakespeare's plays so powerful, both for Renaissance audiences and for modern-day ones. In particular, we will focus on the complex language and structures of Shakespeare's plays, the cultural and formal models that they challenge, and the historical conditions under which they were written and performed. Our theoretical readings will give a sense of new directions in the field of Shakespeare studies, including globalization, eco-criticism, affect studies, queer theory, and performance studies. Students will be expected: to participate fully, to give an opening presentation; to post frequent responses; to engage in informal performance; and to write two short papers and a longer, research-based paper. Prerequisite: at least one previous literature course.

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

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

Location: FPH 102

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. Prerequisite: one, preferably two, courses in dance history. Instructor permission required.

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

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

Location: MDB CLASS, ASH 222

HACU-0334-1 **Division III Projects Class: Film, Video, Photography and, Interdisciplinary Media**

Professor: Baba Hillman

Division III Projects Class: Film, Video, Photography and Interdisciplinary Media: This is an advanced production/theory class open to Division III concentrators who are in the process of developing their projects in film, video, photography, interdisciplinary media or installation. The course will emphasize individual working methods, beginning with the process of developing ideas, grounding themes within a conceptual framework and continuing through shifts and revisions. The course will also concentrate on cinematography, writing, performance and directing in the context of students' projects, as well as strategies of structuring work, using a set of central questions and assignments as a guide. Students will develop, by the end of the fall semester, a rough cut or first draft of their projects. The course will include screenings and workshops by visiting artists and filmmakers as well as visits to museum and gallery exhibits. Instructor permission required.

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-0340-1 **Division III Concentrators Seminar in Visual Arts**

Professor: Daniel Schrade

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

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

Location: ARB STUDIO 2

HACU-130T-1 **Guernica**

Professor: Karen Koehler

How does a city become a memory through a painting? Picasso's mural painting of Guernica is among the most celebrated works of twentieth century art, and also one of the most politically loaded, thematically poignant, and stylistically complex. This course will cover the position of this work within Picasso's career, its legacy, and its historically specific meaning. We will study the painting in terms of Expressionism, Cubism, and Surrealism, and look in detail at the Paris exhibition buildings in which the picture was displayed. The course will unpack the meanings of Guernica and other works of art,

architecture, literature and film in relationship to the Spanish Civil War and the emergence of fascism in Europe. We will conclude with a discussion of the embedded memories of Guernica, its influence on post-war art and culture, and examine images of war in contemporary visual culture.

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

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

Location: FPH 102

HACU-131T-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. Every student will be expected to keep a sketchbook and to work 6-8 hours a week outside of class time.

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

Time: F 09:00AM-01:00PM

Location: ARB STUDIO 2

HACU-132T-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 09:00AM-10:20AM

Location: EDH 2

HACU-134T-1 **Music as Social Texts**

Professor: Junko Oba

This course introduces students to the study of music and music performances as social texts. Students will explore the meaning encoded in music in its multiple forms--acoustic phenomenon, composition, notation, recording, performance, idea, and commodity--and develop an understanding of the role of music in different societies, cultures, and value systems. The syllabus consists of case studies of cultural traditions from many different countries and regions as well as musical expressions with the larger transnational reach. Students will study and discuss the context in which music is created, its value to the people whose culture it inhabits, the instruments upon which the music is played, and the transformation of music as a social process. Music reading skills and knowledge of basic music principles are helpful but not required.

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

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

Location: MDB RECITAL

HACU-135T-1 **Victorian Childhood: Self and Society in the Nineteenth, Century**

Professor: Lise Sanders

This course provides an introduction to changing cultural conceptions of childhood in the nineteenth century. We will read novels (Charles Dickens' *Oliver Twist* and George Eliot's *The Mill on the Floss*) alongside poetry (William Blake's *Songs of Innocence and of Experience* and Elizabeth Barrett Browning's *The Cry of the Children*) and children's literature by Lewis Carroll, Edward Lear, Rudyard Kipling, Frances Hodgson Burnett and J. M. Barrie. These texts will be studied in the context of sociological analyses of children's experience such as Henry Mayhew's *London Labor and the London Poor* and in light of changing legislation throughout the century. We will also address the construction of childhood and adolescence in popular culture through the study of boys' and girls' magazines, many of which increasingly depicted children as the future of the British empire. This writing-intensive project-based course is designed to appeal to students interested in literature and cultural studies, history, and child studies.

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

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

Location: EDH 5

HACU-136T-1 **Reading Generically: Modern Short Prose**

Professor: Alicia Ellis

This course is intended as a survey of the 20th-century short prose form. Short stories are difficult, consuming and complex. A well-written short story will cause you to swoon while a poorly constructed one will inspire violent feelings. This course is designed to facilitate close readings and careful analyses followed by deliberate and concise writing. You will be asked to think about story elements such as plot, setting and character and the way that grammatical features such as syntax and diction shape the analysis of the text. We will also examine the ways that figurative language (for example, metaphor, simile, imagery, allusion, hyperbole, repetition and irony) informs the story structure in terms of innovations in and deviations from style and form. Guides to literary terminology will supplement the readings. Authors may include but are not limited to Baldwin, Borges, Joyce, Kafka, Lahiri, Lovecraft, Murakami and O'Connor. Requirements: short weekly writing assignments, one class presentation and a final paper.

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

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

Location: EDH 4

HACU-137T-1 **The Divine Feminine**

Professor: Robert Meagher

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: MW 10:30AM-11:50AM

Location: EDH 5

HACU-138T-1 **Images of War**

Professor: Kara Lynch

This course will introduce students to interdisciplinary readers, lookers, thinkers, and makers. War is a subject making activity. Whether through first-hand oral accounts, painting, photography, film, video or live web-streaming, war is imaged for our consumption and contemplation. This class will consider the relationship between images and military proliferation within daily life. We will look at how images function in both pro and anti-war debates and how they are crucial to our understanding of death and violence when associated with war. We will concentrate on modern warfare and the camera's framing of these engagements. This class will introduce students to critical skills that will enable them to describe, interpret and evaluate the ways in which images represent the world around us. Response, research, reflection and revision are key concepts within the structure of this class. Weekly reading and looking assignments will provoke written and visual responses. Students will participate in group work and dynamic class discussions. This class will prepare students for continued work in media and cultural studies, media production and the social sciences.

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

Time: WF 10:30AM-11:50AM TH 07:00PM-09:00PM

Location: EDH 2, JLC 131

HACU-139T-1 **Art of the Russian Short Story**

Professor: Polina Barskova

This course has an objective to introduce Russian literature in full bloom through the form of the utmost reactivity to the ideological and artistic issues of the day - that of the short story, one crucial genre practiced in various ways by such giants of Russian literature as Gogol, Chekhov, Babel, Nabokov, and others. Another aspect of this course will be the close analysis of the short story genre and its metamorphoses over the course of the 19th-20th centuries. In addition to completing an oral presentation, students will write three analytical essays (5 pp) and a creative assignment in which they are supposed to emulate the styles of the writers we analyzed before. For the final paper (8-10 pp), students will have two options: to rewrite one of their previous papers by incorporation of a comparative perspective into it, or to write a paper, using one of our later readings.

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

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

Location: FPH 105

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-0107-1 **Absurdity and Magical Realism in the Theatre**

Professor: Talya Kingston

This dramatic literature class will take a look at two forms of theatre that maintain their roots in realistic exchanges while allowing us to drift into realms of pure imagination. The semester will be divided into two. First we will explore the European roots of Theatre of the Absurd through the plays of Samuel Beckett, Eugene Ionesco and Harold Pinter. Then we will look at the South American tradition of Magical Realism and how it has inspired contemporary American playwrights such as Tony Kushner and Sarah Ruhl. Students will be expected to write both analytic responses and engage in playwriting exercises as we explore these forms.

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

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

Location: EDH 5

IA-0116-1 **Creative Electronics**

Professor: Charles Malloch

This course will familiarize the student with some of the basic creative applications of electronics. A central element in this process will be examining and modifying common electronic devices. This approach focuses on the physical and functional aspects of electronics and encourages an understanding of application through hands on experience rather than a study of theory. This also encourages the student to look to pre existing devices for artistic materials rather than building

everything from scratch. This will be a project based course and most in class time will be spent experimenting and building. Prior experience with electronics is not necessary, but the student should be comfortable using simple hand tools. Each student will be supplied with a course kit. This will include all the necessary tools as well as a variety of common and useful electrical components.

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

Time: TH 12:30PM-03:50PM

Location: LCD SHOP

IA-0120-1 **Sculpture Foundation**

Professor: Nathaniel Cohen

In this course fundamental sculptural ideas will be introduced in relation to the development of fabrication skills in a range of media including clay, wood, plaster, steel, and concrete. Student generated imagery in sculpture will foster discussions around representation, abstraction, the body, technology, public art, and installation art. Readings, image lectures, visiting artists and group critiques will further establish a creative and critical environment for the development of independent work in three dimensions.

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

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

Location: ARB SCULPT

IA-0125-1 **Acting and Presence**

Professor: William MacAdams

What is presence on stage? And how does an actor manifest it? This course examines the work of the actor through a hands-on, experiential approach, focusing on the body, voice, and imagination. The course begins with an exploration of the body, and how one's physical form can be both a text and a jumping off point to create visual poetry on stage. We will then move to naturalistic scenes as a way to develop tools of text analysis, character development, and receiving and sending action. Essential to all our exploration is the principle that dynamic life on stage is found not within oneself but in relationship to scene partners, an ensemble, and the audience.

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

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

Location: EDH 104

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

Location: LCD SHOP, LCD 113

IA-0160-1 **Drawing Foundation**

Professor: William Brayton

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

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

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

Location: ARB STUDIO 1

IA-0168-1 **Arts Integration Across Cultures: How the arts are, currently used and viewed in education across the globe**

Professor: Jana Silver

In the U.S. mainstream culture, the arts are largely interpreted as an extra and as such, not an integral

part of the general education curriculum. The arts are often marginalized in our educational system, and almost always in jeopardy when budgets are cut. This is not the case in many other countries. In some cultures, the arts are valued like math, science and other academic subjects and they are an indispensable part of the general education curriculum. In this course we will learn how the arts are used and valued in the U.S and abroad and we will explore how education systems throughout the world teach with the arts, through the arts and about the arts. Through ethnographic research students in this class will have the opportunity to learn through in-depth inquiry and investigations.

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

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

Location: FPH 103

IA-0180-1 **Design Fundamentals**

Professor: Robert Cann

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

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

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

Location: LCD 113

IA-0186-1 **Bicycle Frame Design and Fabrication**

Professor: Glenn Armitage

This co-curricular course will engage students in the process of designing and fabricating a custom bicycle frame. Students will learn about the array of anatomical and performance factors that designers must consider; use a frame design CAD program to analyze their design and create working drawings; and learn all the required fabrication methods for building welded steel frames. Those students wishing to build their own frame should expect to spend a significant amount of time in the shop outside of class. 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 09:00AM-12:00PM

Location: LCD 113

IA-0192-1 Directing Contemporary American Drama

Professor: Djola Branner

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

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

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

Location: EDH 104

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-0204-1 Introduction to Social Entrepreneurism

Professor: Tamara Stenn

Students explore themselves, talents, motivations and dreams to realize new ways to address social needs and change through enterprise development. Grounded in experiential learning, this class is a balance of theory, hands-on learning, best practices and skills building. Students actively engage in creating a social enterprise. Class includes case studies, guest speakers and a possible field trip. No prior entrepreneurship or business experience is necessary. All students will complete and present an enterprise concept plan.

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

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

Location: LCD 113

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

Professor: Gregory Kline

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

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

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

Location: ARB SCULPT

IA-0230-1 **Setting the Stage**

Professor: Peter Kallok

There are processes designers in the theatre must undertake to realize the physical world of a play. Within the performing arts no single aspect of design exists in isolation and no designer should fly solo. Moving through a series of individual and group exercises, students will begin to develop their own process toward expressing the passion of a theatre work through their designs. Throughout the semester students will develop a design vocabulary that allows for collaboration and interplay, while producing unified and coherent design work. This semester particular emphasis will be placed on scenic

and costume design. Students will be introduced to the tools of design communication: drafting, models, rendering, etc. as they learn to discuss and to respond to performance works.

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

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

Location: EDH 104

IA-0232-1 **Surrealism and the Poetry of the African Diaspora**

Professor: John Murillo

In his seminal manifesto, French poet Andre Breton considered surrealism as much political orientation as aesthetic. It was at the very least a response to what was, in Breton's view, an increasingly oppressive intellectual and social milieu. Surrealism, Breton tells us, "leads to the permanent destruction of all other psychic mechanisms and to its substitution for them in the solution of the principal problems of life." Breton's ideas were especially attractive to Martiniquan poet and political figure Aime Cesaire. For Cesaire, surrealism seemed a logical model for decolonizing land as well as mind, for what Cesaire termed "a refusal of the shadow." In this course, we examine the relationships between surrealism and Cesaire's notion of negritude, and how these two modes impacted successive generations of poets of the African diaspora. We'll frame our discussion within the larger context of Black cultural responses to slavery, colonization, and the legacies of each. Poets under consideration include Cesaire, Bob Kaufman, Audre Lorde, Terrance Hayes, Thylia Moss, Rachel Eliza Griffiths, and the rappers Kool Keith and MF Doom.

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

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

Location: EDH 5

IA-0233-1 **Adaptation for the Stage**

Professor: Talya Kingston

This theatre workshop focuses on the art of adapting source material into original plays. We will closely examine several contemporary stage adaptations alongside their source material (including Kander & Ebb's musical "Cabaret" from the novel "Goodbye to Berlin" by Christopher Isherwood, and Mary Zimmerman's "Metamorphosis" from Ovid.) Over the course of the semester, students will be asked to respond to these works, undertake various creative writing exercises and ultimately write their own adaptation play script. Prerequisite: At least one college-level theatre/dramatic literature course.

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

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

Location: EDH 4

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 dialogue 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 depth of people, places, and events. Books to be read will include: The JOHN McPHEE READER, Dexter Filkin's THE FOREVER WAR, and Mircea Eliade's COSMOS AND HISTORY. Students will be asked to produce weekly, non-fiction narratives based on encounters with local scenes, situations and people. Mid-term and Final writing projects will be based on the fieldwork and short, non-fiction narratives that students will produce, week after week. Fieldwork will demand initiative, patience, curiosity, empathy, and guts. The writing itself will have to be excellent. Core requirements are: (1) Meeting weekly deadlines and (2) Being scrupulously well-read and well-prepared for class.

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

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

Location: FPH 102

IA-0237-1 **Appropriate Technology in the World**

Professor: Donna Cohn

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

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

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

Location: LCD 113

IA-0241-1 **Digital Art: Multimedia, Malleability and Interactivity**

Professor: John Slepian

Proceeding from the premise that the ideas behind a successful artwork should be intimately related to its materials, this course will investigate three of the most significant characteristics of digital media. We will work with a wide variety of tools that allow for the creation and manipulation of various media, including bitmap and vector images, 2D animation, and sound. Students will create a series of conceptually based digital artworks, culminating in an interactive multimedia final project. Readings will include essays by diverse authors such as Richard Wagner, Walter Benjamin, Norbert Weiner and Nam June Paik.

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

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

Location: ASH 126

IA-0246-1 **Air, Gas and Vapors for Designers and Artists**

Professor: Colin Twitchell

Air, gas and vapors are not often thought of as artistic or design mediums but they have great potential as such. This course through experiential means will explore some of the potential these "invisible" mediums have. Through a verity of projects, participants will enhance their technological creativity and designing capacity while gaining a deeper understanding of their creative process by exploring the design and artistic potential of air, gas and vapors. Additionally, participants in this course will gain an understanding of how air, gas and vapors can be manipulated, 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 WF 02:30PM-03:50PM

Location: LCD SHOP, LCD 113

IA-0251-1 **Short Story Workshop**

Professor: Heather Madden

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

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

Location: MDB CLASS

IA-0256-1 **MONEY PLAY Ensemble Based Theater Workshop**

Professor: William MacAdams

"Nowadays it is fashionable to talk about race or gender; the uncool subject is class. It's the subject that makes us all tense, nervous, uncertain about where we stand." bell hooks Money and class divides define and splinter our national dialogue. How are these divides lived, embodied, and voiced? And how can the act of embodying one another's stories help us envision more equitable, common ground? Money Play is a two-semester course; students can take either semester, or both. In the fall, you will create original theatrical material through physical exploration, writing exercises and a community engagement process that involves the broader Hampshire community. In the second semester, we will produce and perform an original play from this material - in partnership with students in theater design and production. Central to this exploration will be the lived, embodied experience of our individual histories, and how class cuts across all our identities - particularly race and citizenship status. Theater experience is recommended for the course, but not required. Essential is your willingness to share stories across a wide-range of economic backgrounds and to engage in a process that is highly collaborative, vividly theatrical, and grounded in the radical potential of deep, generous listening.

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

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

Location: EDH 104

IA-0270-1 **Poetry and Political Imagination**

Professor: Aracelis Girmay

Three quotes mark the doorway of this course. "Poetry of the political imagination is a matter of both vision and language. Any progressive social change must be imagined first, and that vision must find its most eloquent possible expression to move from vision to reality. Any oppressive social condition, before it can change, must be named and condemned in words that persuade by stirring the emotions, awakening the senses. Thus the need for the political imagination." -Martin Espada, introduction of Poetry Like Bread "Writers are obliged, at some point, to realize that they are involved in a language which they must change." -James Baldwin, "On Language, Race, and the Black Writer" "...poetry is not a luxury. It is a vital necessity of our existence. It forms the quality of the light within which we predicate our hopes and dreams toward survival and change, first made into language, then into idea, then into

more tangible action. "Poetry is the way we help give name to the nameless so it can be thought. The farthest external horizons of our hopes and fears are cobbled by our poems, carved from the rock experiences of our daily lives." -Audre Lorde, Poetry is Not a Luxury In this course, we will study aspects of the relationship between poetry and the political landscapes of the 20th and 21st centuries. We will read essays, poems, letters, and manifestos by a wide assortment of artists including: Anna Akhmatova, Walt Whitman, Etheridge Knight, June Jordan, Gwendolyn Brooks, Mahmoud Darwish, Christian Campbell, Chris Abani, Kwame Dawes, and Evie Shockley. Over the course of the semester, class members will be expected to: write critical responses to texts; explore and articulate the musics, sounds, writings, languages that have influenced their own particular expressive modes; memorize and recite a poem; create a group blueprint and presentation that imagines a fresh way for poetry to intersect with public(s)/public space(s); participate in creative writing experiments and workshops that will help us to boldly articulate the projects of our poems while also exploring (enlivening!) our poetics and imaginations. Prerequisite: Eligible students should have taken at least one college-level workshop course (studio arts, film, writing, etc.).

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

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

Location: FPH 102

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

Professor: Heather Madden

"Micro-fictions," like "traditional short stories," require awareness of pacing, sentence, detail, 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 sentence structure are instrumental in establishing tone and narrative structure. We'll also consider stories from online journals and 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/imitations of & critical responses to readings, and to develop a revised portfolio of their own micro-fictions. This workshop, limited to 16 students, is suitable for individuals who have had at least two college-level, creative writing workshops. Instructor permission is required: students interested in enrolling must attend the first class meeting where they will complete an application to the workshop.

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

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

Location: FPH 104

IA-0276-1 **The Past Recaptured: Photographs, 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 large, 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. Prerequisite: Secondary school Advanced Placement(AP) American history and/or American literature.Or: Introductory/Survey college courses in American/European history or American/European literature.

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

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

Location: FPH 102

IA-0290-1 **Social Entrepreneurism Design**

Professor: Tamara Stenn

Students who already have ideas for their own social enterprises spend the semester building the skills and connections to make these ideas a reality. This hands-on, experiential class explores innovation, finding and creatively using resources, economics and well-being, impact studies, feasibility, cross cultivation, market analysis, publicity, global opportunities, design and planning. Students create their own syllabus and present business simulations. Instructor permission required. Instructor Permission Criteria: Students must already have a strong idea for a social enterprise. They need to be able to express this idea in a one-page project statement which includes the name of the enterprise, how it works, who it serves, why it is needed/important, and what social needs it addresses. Project statements can be submitted to Tamara for immediate consideration at: tstenn@hampshire.edu.

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

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

Location: FPH ELH

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

Professor: Uzma Khan

Through reading novels in a range of styles and from a range of places, we will look at how fictional characters are shaped by history. What are the tools writers use to create their characters, and are these tools any different from those used to make characters in a contemporary setting? Equally, 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, but you will also be encouraged to submit original works of creative writing 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: TH 12:30PM-03:20PM

Location: EDH 5

IA-0298-1 Fiction and War: 20th Century to Present

Professor: Uzma Khan

Our focus will be on how novelists grapple with writing about war, including wars that are ongoing. How has each writer sought to depict the complex, delicate nuances of human drama, along with the "big" themes? How have the approaches changed according to the military "sophistication" of the times, and a conflict's (in)visibility in the media? To what extent does literature sensitize us to concepts of "good" vs "evil" and "liberator" vs. "terrorist," or merely affirm what we think we know? Class requirements include participation in discussions; response papers; individual and/or group presentations on each book; polished essays, including a final research paper. NOTE: This is a literature course, not a creative writing course, though creative writing *may* be offered as an option for one of the assigned papers. Also note that students must attend the first day of class in order to be considered for enrollment.

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

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

Location: EDH 5

IA-0311-1 Prosody and Poetic Form

Professor: John Murillo

In this course, we will explore the uses and effects of metered verse while studying various poetic forms—received and organic, traditional and new—from the inside out. By the end of the semester, students will possess both an historical and applied understanding of prosody and of each form covered. More importantly, they'll know how, when, and why some conventions and techniques work better than others, and will be able to apply what they've learned to the writing of their own poems, formal or otherwise. Required texts for this course include Annie Finch and Kathrine Varnes' *An Exhaltation of Forms*, Eavan Boland and Mark Strand's *The Making of a Poem*, and Alfred Corn's wonderful study, *The Poem's Heartbeat: A Manual of Prosody*.

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

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

Location: EDH 4

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

Professor: Ellen Donkin

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: W 02:00PM-05:00PM

Location: MDB SMALL

IA-0340-1 **Advanced Drawing: Special Projects**

Professor: Nathaniel Cohen

This course will integrate advanced level drawing assignments with two student defined half semester long independent projects. Readings, slide talks, field trips to nearby drawing sites, and independent

research will provide a context for the development of a personal and cohesive body of work. Drawing as a visual practice will be defined broadly to allow for the exploration of forms and imagery across multiple genres, media and dimensions. Group critiques will provide a critical environment and offer a forum for the discussion of contemporary issues in drawing. Prerequisite: At least two drawing courses at the college level. Additional coursework in art history and other visual art media is highly recommended.

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

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

Location: ARB STUDIO 2

IA-0341-1 **Advanced Sculpture**

Professor: William Brayton

This course will provide advanced preparation for independent work in sculpture at the Division III level. Students will develop an independent body of work through assignments that increase in complexity and depth. The course culminates with a long independent project that proceeds from a written proposal. Students will work with steel, fabric, wood, concrete, plaster, found objects and other materials in the production of sculptural objects, installations and environments. Artists and movements that have shaped the contemporary dialogue in sculpture will be explored through slide lectures and independent research. A \$60 lab fee will cover assignment based materials, but students may be required to obtain additional materials for the independent project from local sources. Prerequisite: at least one college-level sculpture course, preferably taken at Hampshire College.

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

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

Location: ARB SCULPT

IA-0356-1 **Special Topics in Childhood, Youth and Learning: An, Integrated Division III Seminar**

Professor: Natalie Sowell

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

Location: FPH 104

IA-132T-1 Poetry of the Political Imagination Tutorial

Professor: Aracelis Girmay

In his introduction to Poetry Like Bread, Martin Espada writes, "Poetry of the political imagination is a matter of both vision and language. Any progressive social change must be imagined first, and that vision must find its most eloquent possible expression to move from vision to reality. Any oppressive social condition, before it can change, must be named and condemned in words that persuade by stirring the emotions, awakening the senses. Thus the need for the political imagination." This introductory poetry writing course is for students who are interested in reading, writing, and thinking about poetry of the political imagination, and the ways that artistic practice might help us to articulate our visions while also speaking back to/thinking about our most vital priorities and questions. We will study aspects of the relationship between poetry and the political landscapes of the 20th and 21st centuries. We will study, in depth, a single poem (and supporting materials) a week in order to develop a vocabulary to critique and explicate poems. Over the course of the semester, class members will be expected to: explore and articulate the musics, sounds, writings, languages that have influenced their own particular expressive modes; create a group blueprint and presentation that imagines a fresh way for poetry to intersect with public(s)/public space(s); participate in creative writing experiments and workshops. In addition to Espada's words, we bring the language of James Baldwin and Audre Lorde to help build the foundation of this course. "Writers are obliged, at some point, to realize that they are involved in a language which they must change."-James Baldwin, "On Language, Race, and the Black Writer" "...poetry is not a luxury. It is a vital necessity of our existence. It forms the quality of the light within which we predicate our hopes and dreams toward survival and change, first made into language, then into idea, then into more tangible action. "Poetry is the way we help give name to the nameless so it can be thought. The farthest external horizons of our hopes and fears are cobbled by our poems, carved from the rock experiences of our daily lives." -Audre Lorde, Poetry is Not a Luxury

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

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

Location: EDH 4

IA-166T-1 Introduction to Art Education

Professor: Jana Silver

In this tutorial, students will develop a general understanding of art education and its relationship to contemporary society. Through investigation of cultural, sociological and philosophical influences we will explore the teaching of visual arts in public and private schools, museums, community-based educational programs, and other alternative educational sites. We will discuss current issues in the profession and incorporate observation and hands-on experimentation with visual art teaching tools and methods.

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

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

Location: FPH 106

IA-193T-1 Design Driven Performance

Professor: Peter Kallok

Working collaboratively and individually, students will undertake a series of design exercises as they work toward shaping performances that are inspired by design ideas. Traditionally, theatre directors, playwrights, or actors take the lead in creating performed projects. What happens when designers initiate theatrical work? How can design speak to an audience? How does design develop narrative, tension, and conflict? We will examine methods of using design elements that can carry an audience and sustain engagement. We will also explore how design ideas can spark the development of devised work involving performers. Throughout the semester we will survey the work of selected artists while analyzing how they mix traditional theatre design forms (sound, lighting, costumes, scenery, props) with new media and technology. With the assistance of classmates, students will develop and 'perform' individual pieces inspired by their own design visions.

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

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

Location: EDH 104

LS-0101-1 Elementary Spanish I

Professor: Juan Carpio

This course is designed for students with no background in Spanish. This class is taught almost entirely in Spanish. Students are introduced to basic grammatical structures (including past, present, and future tenses) and by the end of the semester are able to communicate in verbal and written forms about

personal information, daily activities, future plans, and past experiences. This class focuses on speaking and using Spanish. Attendance and classroom participation counting for sixty percent of the requirement for credit. Topics of study are based on assignments from the course textbook, Vistas, current and global events, and the students' experiences. This is an integrated language course.

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

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

Location: FPH 103

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

Professor: Esther Lopez

This course is the second semester of first-year Spanish and students enrolled in this course should have taken IA/LS 101 or an equivalent. This class and all subsequent IA/LS courses are taught entirely in Spanish. Students entering this level should be able to use the present, future (ir + a + infinitive), and preterit with some fluency and accuracy. Attention is given to building accuracy with grammatical structures introduced in IA/LS 101 and focusing on the differences between the preterit and imperfect tenses along with pronoun use. More sophisticated grammar is also introduced in this course. All four skill areas (speaking, listening, reading, and writing) are practiced through activities that are based on real-life situations, the course textbook, Vistas, and the students' experiences. This class focuses on speaking and using Spanish. This is an integrated language course.

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

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

Location: FPH 103

LS-0103-1 **Beginning Yiddish I**

Professor: Ester Schulman

Spoken by the largest number of Jews for the longest period of time in the most countries all over the world of all Jewish languages, Yiddish is the key to understanding Eastern European Jewish life. This course will provide a comprehensive introduction to Yiddish language and culture, with an emphasis on language acquisition. Students will develop basic proficiency in all four major communicative skills: speaking, listening, reading, and writing, using textbook materials, original literary texts, audio-visual sources, and student-led group work. Students will be expected to practice the material daily, using written and oral exercises, outside of class. The course will also introduce students to the history of the Yiddish language and the breadth of Yiddish culture. This course runs for two semesters, and students

are encouraged (but not required) to take both semesters of First Year Yiddish. There will be a once-weekly mandatory conversation section with the course TA in addition to the scheduled class meetings.

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

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

Location: YBC YBC

LS-0110-1 Elementary Arabic I

Professor: Brahim Oulbeid

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: MTWTHF 09:00AM-09:50AM

Location: ASH 111

LS-0111-1 Elementary Chinese I

Professor: Danni Song, Kay Johnson

Elementary Chinese I: This course will be taught by a visiting professor of Chinese from the Hampshire College China Exchange program and supervised by Professor Kay Johnson. It will cover the first semester of beginning Chinese. The second semester of beginning Chinese 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 104

LS-0123-1 American Sign Language I

Professor: Ruth Moore

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

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

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

Location: FPH 107

LS-0123-2 American Sign Language I

Professor: Ruth Moore

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

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

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

Location: FPH 107

LS-0201-1 Intermediate Spanish I

Professor: Samira Artur

This course is the first semester of second-year Spanish language. Students enrolled in this course should have taken IA 102 or its equivalent and be able to use the present, future, preterit, imperfect tenses and pronouns with some fluency and have a working knowledge of the present subjunctive. This course is designed to reinforce grammatical structures introduced in first-year Spanish through activities

that practice all four skills: speaking, listening, reading, and writing. Attention is given to using command forms and the subjunctive. Attendance and classroom participation count for fifty percent of the requirement for credit. Classroom activities and topics are connected to the culture and literature of the Spanish-speaking world through the textbook, Enfoques, as well as students' own experiences. Emphasis is placed on accuracy in speaking and writing in Spanish. This is an integrated language course.

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

Time: TTH 12:30PM-03:00PM

Location: FPH 103

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

Professor: Esther Lopez

This course is the second semester of second-year Spanish. Students enrolled should have taken IA/LS 201 or the equivalent and be able to use the present, future, preterit, imperfect tenses, command forms and present subjunctive with some fluency. This course will solidify grammatical structures of Spanish through activities that practice all four skill areas: speaking, listening, reading, and writing. Attention will be given to more sophisticated use of the subjunctive and compound tenses. Authentic materials that focus on the culture and literature of the Spanish-speaking world will be used as well as the textbook, Imagina. As in IA/LS 201, focus will be placed on accuracy in speaking and writing in Spanish. This is an integrated language course.

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

Time: TTH 12:30PM-03:00PM

Location: FPH 104

LS-0205-1 **American Sign Language III**

Professor: Claire Sanders

This course enhances on skills learned in American Sign Language, Level II. It emphasizes and expands the use of more complex grammar, syntax, vocabulary, classifiers, dialogues and narratives. Information about the Deaf Community and Deaf Culture are included. Prerequisite: Successful completion of American Sign Language, Level II or equivalent proficiency.

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

Time: M 06:00PM-09:00PM

Location: FPH 107

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

Professor: Danni Song, Kay Johnson

Third Year Chinese I: 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 Reading Into A New China. 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 Reading Into A New China, vol. 1. The second semester of Third Year Chinese will be offered during the spring semester.

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

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

Location: FPH 104

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-0122-1 Sustainable Landscaping Practicum

Professor: Lawrence Winship

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

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

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

Location: CSC 333

NS-0123-1 Human Variation: Race, Science, and Politics

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

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: CSC 316

NS-0150-1 Agriculture, Ecology, and 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: TTH 02:00PM-03:20PM

Location: CSC 3-OPEN

NS-0153-1 Natural History of Infectious Disease

Professor: Lynn Miller

Did you ever wonder why Jewish grandmothers who make gefilte fish from Norwegian sturgeon so frequently are parasitized by tapeworms? Maybe not, but who gets parasitized, when, and by what is highly significant to understanding the history of humankind. In this seminar we will read and think

about the failure of modern (Western) medicine to eliminate most of the tropical diseases of Homo sapiens. We will also introduce the workings of Hampshire College. We will read R.S. Desowitz's *Federal Bodysnatchers and the New Guinea Virus* (2002) and P.J. Hotez's *Forgotten People, Forgotten Diseases*, and other articles from the medical and scientific literature. Each student, for an evaluation, must write three essays and give one seminar on the public health, medical, social aspects of one of these parasitic diseases (malaria, schistosomiasis, trypanosomiasis, kala-azar, Guinea worm, etc.) focusing on the disease in one particular tropical or subtropical country. You are encouraged to work in small groups on one parasite. All students are expected to participate in the seminar, to write three essays from the original literature, and to lead one seminar. During the seminar, we will spend time thinking and working on the skills needed for successful college-level work: reading, study habits, seminar skills, and writing. Collaborative work is expected throughout.

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

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

Location: CSC 2-OPEN

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 Quantum Mechanics for the Myriad

Professor: Herbert Bernstein

This course investigates the structure of a powerful intellectual influence of our times: modern theoretical physics. Using two-state systems including electron spin and photon polarization, we

develop the actual quantum theory in its matrix mechanics form. That theory underlies our current understanding of atoms, particles, and virtually all physical processes: it is fundamental to all modern physics including Quantum Teleportation, Computation & Information, AND has important philosophical consequences as well. Quantum mechanics underlies all chemistry and molecular processes, including biology. The course has three themes: quantitative approximations to interesting phenomena; formal use of mathematics to describe observations; the philosophical and cultural significance of interpretations of physical theory. Students contact course material in ways parallel to physicists approaching nature. How to formulate questions, including how to make them into solvable puzzles, how to work cooperatively -- utilizing both learned and created concepts -- and how to master formal reasoning are all learned by experience. Students are expected to attend an additional 1.5 hours "lab" time for problem solving TBA at the first class meeting.

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

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

Location: CSC 101

NS-0195-1 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: TTH 12:30PM-01:50PM TH 02:00PM-04:30PM

Location: CSC 101, CSC 2-CHEM

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.

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-0207-1 **Ecology**

Professor: Charles Ross

The science of Ecology investigates the distribution and abundance of organisms and their interactions with biotic and abiotic environments. This course will serve as an introduction to major areas of ecological study: population, community, and ecosystem ecology. Topics will include how populations are distributed in and limited by their environments, how organisms interact, how niches are

determined, how ecosystems are structured, and how energy and nutrients flow through the biotic environment. A basic text in ecology as well as primary literature will guide lectures and discussions. We will include direct investigations of ecological phenomena in natural environments, and participants should be prepared for working in field conditions. Students will present their work in written and oral form.

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

Time: MW 02:30PM-05:00PM

Location: CSC 110

NS-0225-1 Ecology of New England Old Growth Forests

Professor: Lawrence Winship

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

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

Time: F 10:30AM-05:00PM

Location: CSC 102

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: TTH 09:00AM-10:20AM

Location: CSC 333

NS-0243-1 Calculus Concepts through Video Game Programming

Professor: Jarred DeVaughn-Brown

Calculus is often thought of as useful in solving a series of equations and/or describing a function's behavior. In this course we will explore the driving motivations of using calculus by building video games utilizing calculus concepts. Topics include: 1) functional programming; 2) basic concepts of calculus - functions, rate of change, differentiation; 3) differential equations; 4) video game design; 5) data structures. No programming or calculus experience is required, but a familiarity with basic algebra is highly recommended.

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

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

Location: CSC 316

NS-0244-1 Neuroendocrinology

Professor: Cynthia Gill

The function of the brain can hardly be examined without considering the influence of the endocrine system. 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 an organism can have is sometimes determined by the endocrine constraints on the nervous system. This course examines the endocrine system and how it interacts with the nervous system to influence behavior in a range of organisms, including humans. 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, aggression, learning, and memory. In addition, we'll consider the range of normal to "abnormal" behaviors and the neuroendocrine factors that could influence these behaviors.

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

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

Location: CSC 3-OPEN

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-0265-1 **Statistics**

Professor: Elizabeth Conlisk

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

and the philosophy of science, although the emphasis of the course will be on practical applications in design and analysis.

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

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

Location: CSC 316

NS-0269-1 **Geomorphology**

Professor: Steven Roof

Earth's surface is always changing. Geomorphology is the study of Earth's surface, its landforms, and the processes that shape landforms. The goal of this course is for you to recognize common landforms and gain a quantitative understanding of Earth surface processes. Once you understand how surface processes work, you will have a better idea of how a landscape evolved to its present state and how the landscape could change in the future. This course will include field trips and projects that examine different landforms and processes in New England, including glaciation, river processes, coastal erosion, mass movement, and wind activity.

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

Time: WF 10:30AM-11:50AM F 01:00PM-04:00PM

Location: CSC 316, CSC 316

NS-0292-1 **Stream Ecology**

Professor: Christina Cianfrani

Rivers and streams wind through the landscape moving water, sediment and other materials and provide habitat for a variety of organisms. In this class we will discuss the main processes that occur in rivers and the means for observing them. We will learn to interpret the morphology (shape) of rivers and fluvial landscapes. We will use both field measurements (i.e., get our feet wet in the stream) and computer models to analyze local river systems from both a hydrological and ecological perspective. Students will explore the primary literature, complete lab exercises, develop a stream project, and discuss the response of streams to natural and human induced environmental change. This course requires weekly field trips to a local stream. Field work includes hiking and wading in shallow water.

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

Time: TTH 10:30AM-11:50AM T 12:00PM-03:00PM

Location: CSC 110, CSC 110

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, microbiology or gene cloning.

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.

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

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

Location: CSC 2-OPEN

NS-0320-1 **Agriculture, Food and Health**

Professor: Elizabeth Conlisk

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

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

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

Location: CSC 316

NS-0322-1 Sustainable Landscaping Practicum

Professor: Lawrence Winship

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

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

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

Location: CSC 333

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: CSC 316

NS-0344-1 **Enzymes**

Professor: Rayane Moreira

In this course we will explore the fundamentals of catalysis and how they manifest in enzymatic systems. We will use nature's "simplest" catalyst, the proton, to examine the physical principles of catalysis, followed by iron as a "simple" redox catalyst. These two models will be used to address the similarities and differences between homogeneous chemical catalysis and enzymes, including their substrate specificity, regio- and stereoselectivity, and enormous rate accelerations. After a unit on enzyme kinetics, we will proceed to examine some particularly important enzymes and enzymatic systems. We will start with some well-studied systems, such as the serine proteases, alcohol dehydrogenase, and cytochrome P450, and, finally, we will compare these with some enzymes and enzyme complexes of particular biological and environmental interest, such as Methane Monooxygenase, Rubisco, Photosystem II, and ATP Synthase. Prerequisite: Organic Chemistry I.

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

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

Location: CSC 316

NS-0345-1 **Virology**

Professor: Megan Dobro

Viruses are fascinating entities that wreak havoc on every living organism on the planet, and yet they are not classified as living! We will study various types of viruses and the illnesses they cause. We will also try to purify bacteriophage viruses from Hampshire's soil and analyze them in the laboratory. Using genomics techniques and microscopy, students will identify and classify the particular bacteriophage they isolated through the course of the semester. Students will also adopt a "pet virus" to become the topic of a major literature review they will write by the end of the semester.

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

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

Location: CSC 2-OPEN, CSC 2-MOLC

NS-0350-1 Structure and Function: Microscopy Research Methods

Professor: Megan Dobro

The cutting edge of biology and technology is headed in the direction of microscopes. Microscopes provide beautiful data about complex systems in a variety of mechanisms. However, the results can often be difficult to interpret. In this course, we will study microscopy examples that have contributed greatly to our understanding of biology. We will use a few different types of microscopes and study the physics behind the image. Additionally, we will process and analyze new microscopy data from real research laboratories to contribute to the cutting edge of research.

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

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

Location: CSC 2-OPEN, CSC 2-MOLC, CSC 2-OPEN, CSC 2-MOLC

NS-0353-1 Natural History of Infectious Disease

Professor: Lynn Miller

Did you ever wonder why Jewish grandmothers who make gefilte fish from Norwegian sturgeon so frequently are parasitized by tapeworms? Maybe not, but who gets parasitized, when, and by what is highly significant to understanding the history of humankind. In this seminar we will read and think about the failure of modern (Western) medicine to eliminate most of the tropical diseases of Homo sapiens. We will also introduce the workings of Hampshire College. We will read R.S. Desowitz's *Federal Bodysnatchers* and the *New Guinea Virus* (2002) and P.J. Hotez's *Forgotten People, Forgotten Diseases*, and other articles from the medical and scientific literature. Each student, for an evaluation, must write three essays and give one seminar on the public health, medical, social aspects of one of these parasitic diseases (malaria, schistosomiasis, trypanosomiasis, kala-azar, Guinea worm, etc.) focusing on the disease in one particular tropical or subtropical country. You are encouraged to work in small groups on one parasite. All students are expected to participate in the seminar, to write three essays from the original literature, and to lead one seminar. During the seminar, we will spend time thinking and working on the skills needed for successful college-level work: reading, study habits, seminar skills, and writing. Collaborative work is expected throughout.

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

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

Location: CSC 2-OPEN

NS-0383-1 **Quantum Mechanics for the Myriad**

Professor: Herbert Bernstein

This course investigates the structure of a powerful intellectual influence of our times: modern theoretical physics. Using two-state systems including electron spin and photon polarization, we develop the actual quantum theory in its matrix mechanics form. That theory underlies our current understanding of atoms, particles, and virtually all physical processes: it is fundamental to all modern physics including Quantum Teleportation, Computation & Information AND has important philosophical consequences as well. Quantum mechanics underlies all chemistry and molecular processes, including biology. The course has three themes: quantitative approximations to interesting phenomena; formal use of mathematics to describe observations; the philosophical and cultural significance of interpretations of physical theory. Students contact course material in ways parallel to physicists approaching nature. How to formulate questions, including how to make them into solvable puzzles, how to work cooperatively -- utilizing both learned and created concepts -- and how to master formal reasoning are all learned by experience. Students are expected to attend an additional 1.5 hours "lab" time for problem solving TBA at the first class meeting.

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

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

Location: CSC 101

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

Location: CSC 2-OPEN, CSC 2-MOLC

NS-101T-1 **How Things Work**

Professor: Herbert Bernstein

How things work is a first-year Physics course, using easier mathematics (algebra through pre-calculus) to study the full range of its topics. It introduces students to college physics, projects, and science through study of ordinary objects. Principles flow from everyday applications in mechanics, electricity & magnetism, electronics and optics. We steadily build an individualized project, learning stages of research and write-up that are needed for any intellectual investigation. This course covers the five elements of a complete Natural Science experience, including quantitative and verbal skills, the methods of scientific inquiry, and the importance of social context, all as applied to the topic of each student's choice, thereby addressing crucial first-year program goals.

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

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

Location: CSC 101

NS-115T-1 **Molecules of Farm and Forest**

Professor: Rayane Moreira

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

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

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

Location: CSC 2-OPEN, CSC 2-CHEM

NS-118T-1 Sustainable Hampshire

Professor: Steven Roof

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

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

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

Location: CSC 110

NS-149T-1 Terrestrial Ecology and Agriculture

Professor: Brian Schultz

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

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

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

Location: CSC 110

NS-154T-1 Science of Stress

Professor: Cynthia Gill

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

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

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

Location: CSC 3-OPEN

OPRA-0101-1 **Beginning Shotokan Karate**

Professor: Samuel Kanner

Beginning Shotokan Karate: Shotokan Karate began as an unarmed form of self-defense for civilians native to the Ryukyu island chain off the southern coast of Japan: Okinawa. During the forceful annexation of Okinawa 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 at night. No previous experience in any martial art is required as 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 each kata resides the origin of combat with respect to one or more opponents. Students will engage in paired exercises using isolated techniques from kata leading up to basic forms 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. Please come to class well hydrated and in clothing suitable for highly active movements. NO jeans, jewelry, hats, shoes or socks during class. We will meet 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-0102-1 **Intermediate Shotokan Karate**

Professor: Samuel Kanner

Intermediate Shotokan Karate: Material learned in OPRA-0101 will be expanded and include more combinations of techniques; greater freedom in sparring; and more complicated kata. Students will be trained for voluntary participation in the semi-annual Kyu Test at the end of each semester. (Only practitioners with membership to the national organization of SKA will receive formal rank or promotion). Special practices focusing on endurance and practical forms of self-defense will also be featured at the end of the semester. Students may re-enroll in this section each semester for continuous practice. Pre-requisites are completion of OPRA-0101 or JanTerm introductory equivalent when offered. Please come to class well hydrated and in clothing suitable for highly active movements. NO jeans, jewelry, hats, shoes or socks during class. We will meet in the South Lounge on the 2nd floor of the Robert Crown Center. 5-College students will be graded pass/fail. "The deeper truths of the martial arts are not tied to techniques, tricks or strategies for winning - they are tied to the strategies of your life", - John Teramoto, President Black Belt Council of S.K.A.

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

Time: TTH 07:00PM-08:30PM

Location: RCC 21

OPRA-0103-1 **Advanced Shotokan Karate**

Professor: Samuel Kanner

Advanced Shotokan Karate: We have only a finite period of time in life to practice what we love. How will you spend that time before it is too late? This class is an immediate follow-up to Intermediate Shotokan Karate 0102 where students with two or more consecutive semesters of training are invited to come polish their favorite kata, work on torite (escaping techniques), or practice other applications of advanced movements. Students may re-enroll in this section each semester for continuous practice. Pre-requisite is completion of OPRA-0102. 5-College students will be graded pass/fail.

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

Time: TTH 08:30PM-09:00PM

Location: RCC 21

OPRA-0105-1 **Foundations in Yoga**

Professor: Molly Kitchen

Foundations in Yoga: An introduction to the yoga practice, including asana (physical practice), pranayama (breathing exercises), relaxation and philosophy. Five College students will be graded pass/fail.

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

Time: M 09:00AM-10:30AM

Location: RCC 21

OPRA-0106-1 **Restorative Yoga**

Professor: Molly Kitchen

Restorative Yoga: Rest and rejuvenate through yoga, relaxation and meditation techniques. Five College students will be graded pass/fail.

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

Time: W 09:00AM-10:30AM

Location: RCC 21

OPRA-0107-1 **Gentle Yoga Flow**

Professor: Molly Kitchen

Gentle Yoga Flow: A flowing progression of yoga postures that align movement with breath. This class build on fundamentals. All levels are welcome. Five College students will be graded pass/fail.

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

Time: MW 12:00PM-01:30PM

Location: RCC 21

OPRA-0108-1 **Intermediate/Advanced Yoga**

Professor: Molly Kitchen

Intermediate/Advanced Yoga: A more advanced practice for experienced yoga students. Practice will

include more challenging asana and sequences, pranayama, meditation and philosophy. Previous experience required. Five College students will be graded pass/fail.

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

Time: MW 10:30AM-12:00PM

Location: RCC 21

OPRA-0113-1 **Aikido**

Professor: Mathew Snow

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

Beginning Kyudo, Japanese Zen Archery: Archery was once considered the most elite of all samurai fighting arts. To be an archer meant you were beholden to defending your lord's stronghold from distant threats. After an era of great civil war had ended in Japan by 1600 A.D., the samurai class were left with dwindling ways to keep their practical skills honed on a battlefield. The need to repurpose their fighting arts turned them away from the emphasis of destruction and closer towards self-refinement. 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 The Seven Coordinations, or Shichido. This precise form represents the basic method of firing a single arrow. Students will begin by becoming acquainted with the equipment through simulated shooting and gradually to live shooting from a short distance. The target, which is only seven feet away, serves the archer as a mirror, reflecting the status of his 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 03:30PM-05:00PM

Location: RCC 21

OPRA-0116-1 Intermediate Kyudo: Japanese Zen Archery

Professor: Samuel Kanner

Intermediate Kyudo: Students will revisit and review equipment handling, maintenance and the practice of Shichido. Introduced at the intermediate level is a two-arrow form called Hitote. Both will be practiced at short range and then gradually at a more distant target. Students will learn the difference of equipment necessary for long-range shooting and how to synchronize with other archers in practice. In order to harmonize with others surrendering the ego becomes a clear objective. Being too fast or too slow during the process of the form is an indication of unwanted individuality. At longer distances do not become preoccupied with aiming at the target but rather aligning to it. Do not allow the desire of hitting the target to steal your head or your heart. Prerequisite: 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: Yes

Time: TTH 05:15PM-06:45PM

Location: RCC 21

OPRA-0117-1 Iaido: The Art of the Japanese Sword

Professor: Samuel Kanner

Iaido, The Art of the Japanese Sword: Debated to be the most superbly engineered sword in the world, the Japanese katana has deep roots in far Eastern culture. Popularly recognized as the icon of samurai warriors as their weapon of choice, Iaido takes the art of swordsmanship away from the practice of destroying an opponent and closer towards the act of collecting and improving one's self. As exciting and glamorous as it is to draw and cut with a sword, can it be cared for and re-sheathed with the same dedication? As a form-based martial art, Iaido is practiced without an opponent. Its principal function is the study of form or kata, which consists 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 and then practicing the prescribed order of kata (forms) to see how the function of them vary from one imagined situation to another. Instructor permission is required for the availability of equipment and uniforms as they will be provided ONLY for those registered. Instructor permission is granted through attendance of the first several classes within the add/drop period. Requests for permission or advanced notices via email or otherwise will not be

honored. Class meets on the gym floor near the climbing wall in the Robert Crown Center. 5-College students will be graded pass/fail.

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

Time: TTH 02:00PM-03:30PM

Location: RCC GYM

OPRA-0118-1 Rape Aggression Defense: Basic Physical Defense for Woman

Professor: Amanda Surgen, Troy Hill

Rape Aggression Defense: Basic Physical Defense for Women: The Rape Aggression Defense system is a program of realistic self-defense tactics and techniques. The system is a comprehensive course for women that begins with risk awareness, prevention, reduction, and avoidance, while progressing on to the basics of hands-on defense training. It is dedicated to teaching women defensive concepts and techniques against various types of assault, by utilizing easy, effective and proven self-defense/martial arts tactics. The RAD system of realistic defense provides women with the knowledge to make an educated decision about resistance. Safety and survival in today's world require a definite course in action. Women will learn effective options for taking an active role in their own self-defense and psychological well being. All physical abilities are welcome and no previous experience is necessary but consistent attendance or making up classes is necessary. Formal classes will meet on Fridays at 1:30-4 PM between September 12th - October 3rd. Brush-up sessions will provided upon request after the official term allowing students keep their techniques honed all semester long. We will meet 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-0121-1 T'ai Chi

Professor: Rob Zilin

T'ai Chi is an enjoyable exercise which gives a feeling of exquisite mental calm and emotional ease. T'ai Chi does not strain your joints or ligaments, but actually heals them and teaches your body to move with perfect efficiency. T'ai Chi will not strain your heart or circulatory system, but is a gentle and effective tonic to your heart. T'ai Chi is especially beneficial to the functions of your internal organs and builds up your body from the inside out. T'ai Chi has its origin as a valid martial discipline. Our emphasis will be the contrasts and similarities of the health art and martial art. This 2 hour class is open to beginner and

experienced students. During the first few classes students will be sorted into appropriate practice groups depending on experience and ability. More advanced practices and intermediate form work will happen during the second hour of the class. 5-College students will be graded pass/fail.

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

Time: MW 06:30PM-08:30PM

Location: RCC 21

OPRA-0123-1 Beginning Whitewater Kayaking, Section 1

Professor: Michael Alderson

Beginning Whitewater Kayaking: No experience required except swimming ability. Learn the fundamentals of kayaking and basic whitewater skills including: equipment, strokes, rescue maneuvering, eddy turns, ferrying, bracing, river reading, surfing, and kayak rolling. Class will meet Fridays on the River from 12:30pm - 6:00pm weather permitting, and on Wednesday in the pool from 1:00pm - 2:20pm. 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

Beginning Whitewater Kayaking, Section 2: Beginning Whitewater Kayaking, Section 2: No experience required except swimming ability. Learn the fundamentals of kayaking and basic whitewater skills including: equipment, strokes, rescue maneuvering, eddy turns, ferrying, bracing, river reading, surfing and kayak rolling. Class will meet Fridays on the river from 12:30 - 6:00PM, weather permitting, and on Wednesday in the pool from 6:00 - 7:30PM. 5-College students will be graded pass/fail.

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

Time: W 06:00PM-07:30PM F 12:30PM-06:00PM

Location: RCC POOL, RCC RIVER

OPRA-0126-1 Intermediate Whitewater Kayaking

Professor: Glenna Alderson

Intermediate Whitewater Kayaking: This course is for students who have had previous whitewater kayaking experience. Students will learn 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 (class 1-2), peel-out and ferrying experience. *Qualified students may use this course for an ACA certification in kayak instruction. *flat and/or moving water certification. This type of certification is required for most outdoor professionals who want to teach watersports. ACA Candidates must attend all required classes. 5-College students will be graded pass/fail.

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

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, ropes course, biking 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-0141-1 **Beginning Swimming**

Professor: Glenna Alderson

Beginning Swimming: Beginning Swimming: If you have the desire to learn to swim, here is the perfect opportunity! This class will focus on helping the adult swimmer 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 will include: breast, freestyle and elementary backstroke. Glenna Alderson is an American Red Cross certified 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-0144-1 Thru Hiking

Professor: Clemencia Caporale

Thru Hiking: Have you ever dreamed of hiking the Appalachian Trail, Pacific Crest Trail, or The Long Trail? Students will learn how to select gear and equipment for long distance hiking, prepare mail drops, meal plan for weeks at a time and execute a thru hike. The class will section hike portions of the Robert Frost Trail during the semester, while planning for two different 3-day hikes, with a non-refundable lab fee of \$100 due by the second week of class. The lab fee will cover transportation, equipment, food, mail drops, permits, camping fees, and map. Completion of this course, participants will be equipped with the skills necessary to successfully thru hike any trail. 5- College students will be graded pass/fail.

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

Time: F 12:30PM-06:00PM

Location: FPH 103

OPRA-0145-1 Outdoor & Wilderness Ethics

Professor: Clemencia Caporale

Outdoor & Wilderness Ethics: Students will participate in various outdoor activities and learn about the seven principles of Leave No Trace, Wilderness Ethics, and local land issues. Students will learn techniques for disseminating low impact skills for backpacking, rock climbing, canoeing and more. Successful graduates of this course will gain skills to teach Leave No Trace techniques and ethics to their clients, friends and family. This class includes one overnight trip where students will hike, camp, and climb. Completion of this course will allow participants to teach Leave No Trace Awareness classes. Class will meet between OCT. 2nd - DEC. 11th, 2014 5-College students will be graded pass/fail.

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

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

Location: ASH 112

OPRA-0151-1 Top Rope Climbing, Section 1

Professor: Michael Alderson

Top Rope Climbing, Section 1: Top Rope Climbing, Section 1: 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: No

Time: T 12:30PM-06:00PM

Location: RCC GYM

OPRA-0152-1 **Top Rope Climbing, Section 2**

Professor: Clemencia Caporale

Top Rope Climbing, Section 2: 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: No

Time: W 12:30PM-06:00PM

Location: RCC GYM

OPRA-0155-1 **Introduction to Sport Climbing**

Professor: Michael Alderson

Introduction to Sport Climbing: Introduction to Sport Climbing: Sport climbing is the term used to describe the style of climbing where a person uses fixed protection to lead climb. This class will focus on teaching the technical skills and training techniques for better climbing. IT IS IMPORTANT THAT A PERSON HAVE STRONG TOP ROPE CLIMBING SKILLS BEFORE THEY ADVANCE INTO SPORT CLIMBING. This course is perfect 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-0164-1 **Beginning Spinning**

Professor: Amanda Surgen

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

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

Time: TTH 03:30PM-04:30PM

Location: RCC BHALL

OPRA-0170-1 **Maximum Interval Training: Section #1**

Professor: Samuel Kanner

Getting an effective workout doesn't always have to take time away from your life by going to a gym and running on a treadmill like a hamster. You will be surprised how much you can accomplish in a space no bigger than your dorm lounge with a towel and water bottle at your side. Maximum Interval Training is an exercise system that uses your own body as the equipment. The object is not to confuse your muscles or train to get an edge in competition but to arrive at and strengthen your own natural physical abilities. The four main categories of exercise will revolve around 1) explosive bursts of movements called plyometrics, 2) core strengthening, 3) muscle plasticity, and of course, 4) cardio. Students will be prompted to record their results in a personal log intended to track their progress of endurance and stamina. Beating personal records can be rewarding by trying to push yourself to your limit and then seeing if you have the will to do more. The positive effects of Maximum Interval Training are best achieved through consistency and commitment. Bring your towels, water bottles and sneakers and expect to get sweaty! Maximum Interval Training is designed as a 60 day program. Course #0170 runs until mid-semester break; #0171 starts from mid-semester break to the end of the semester. NOTE: they are two separate courses containing the same content - some variations will occur. Enrollment in both is encouraged. The first meeting will be a verbal orientation to the program including suggestions and guidelines for the class therefore workout attire will not be necessary on the first day. Those with respiratory difficulties are discouraged from directly participating but are welcomed to observe and learn each exercise in a manor that will not agitate any preexisting medical conditions. Class will meet

on the gym 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: MW 01:00PM-02:00PM

Location: RCC GYM

OPRA-0171-1 Maximum Interval Training: Section #2

Professor: Samuel Kanner

Getting an effective workout doesn't always have to take time away from your life by going to a gym and running on a treadmill like a hamster. You will be surprised how much you can accomplish in a space no bigger than your dorm lounge or common room with a towel and water bottle at your side. Maximum Interval Training is an exercise system that uses your own body as the equipment. The object is not to confuse your muscles or train to get an edge in competition but to arrive at and strengthen your own natural physical abilities. The four main categories of exercise will revolve around 1) explosive bursts of movements called plyometrics, 2) core strengthening, 3) muscle plasticity, and of course, 4) cardio. Students will be prompted to record their results in a personal log intended to track their progress of endurance and stamina. Beating personal records can be rewarding by trying to push yourself to your limit and then seeing if you have the will to do more. The positive effects of Maximum Interval Training are best achieved through consistency and commitment. Bring your towels, water bottles and sneakers and expect to get sweaty! Maximum Interval Training is designed as a 60 day program. Course #0170 runs until mid-semester break; #0171 starts from mid-semester break to the end of the semester. NOTE: they are two separate courses containing the same content - some variations will occur. Enrollment in both is encouraged. The first meeting will be a verbal orientation to the program including suggestions and guidelines for the class therefore workout attire will not be necessary on the first day. Those with respiratory difficulties are discouraged from directly participating but are welcomed to observe and learn each exercise in a manor that will not agitate any preexisting medical conditions. Class will meet on the gym 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: MW 01:00PM-02:00PM

Location: RCC GYM

OPRA-0173-1 Strength and Conditioning

Professor: Troy Hill

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

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

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

Location: RCC GYM

OPRA-0174-1 **Basic Strength Training**

Professor: Troy Hill

Basic Strength Training: 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-0175-1 **Speed and Agility Training**

Professor: Troy Hill

Speed and Agility Training : The class will focus on improving foot, speed, agility, and explosiveness through drills and plyometrics. The class will meet Tuesday and Thursday from 2pm-3pm for 6 weeks. 5-College students will be graded pass/fail.

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

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

Location: RCC GYM

OPRA-0181-1 **Fundamentals of Basketball**

Professor: Troy Hill

Fundamentals of Basketball: 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: Arthur Carrington

Fundamentals of Tennis: 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: TH 02:00PM-03:00PM

Location: MSC CTS/TRK

OPRA-0203-1 **Backyard Wilderness**

Professor: Karen Warren

The Connecticut River Valley is a bioregion rich in natural variety and beauty. This course will be an opportunity to explore the natural places in our own backyard while examining the concept of wilderness in contemporary society. The social, spiritual, ecological, artistic, accessible and personal perspectives of wilderness will be the foundation of this place-based education class. By hiking and paddling we will attempt to develop a sense of place with some truly magical local outdoor sites. Readings and projects will further develop this concept of a backyard wilderness. Each class will venture outdoors to participate in activities including a swamp walk, working with a outdoor universal access program, using primitive earth-based skills, and overnight camping in order to understand wilderness perspectives experientially. Class is co-taught with Cory Seyler THIS CLASS IS OPEN TO FIRST-YEAR STUDENTS.

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

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

Location: RCC FOYER

OPRA-0208-1 Experiential Education from 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 the outdoors, and alternative and traditional classrooms. Topics to be addressed include current issues in experiential education, oppression and empowerment in education, teaching experientially, creative expression, and the historical and philosophical basis of experiential education. The course format will include readings, discussion, guest speakers, field experiences, and individual research and presentations on experiential education. An emphasis of the course will be for students to develop curricula based on experiential learning by creating student facilitated workshops and gaining exposure to experiential education methodology currently employed in the local area. The course is designed for Division II and III level students. 5-College students will be graded pass/fail.

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

Time: TH 01:00PM-05:00PM

Location: YURT LECTURE

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

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