

## Hampshire College

### Fall 2018 Course Descriptions

#### CS-0103-1 **Changing Language**

Professor: Mark Feinstein

Forty generations ago, English speakers would have easily understood this line from the epic Beowulf: "Da com of more under misthleothum Grendel gongan, Godes yrre baer." Few people today know that it means "Then Grendel came walking from the moor, under cover of night, bearing God's anger." A handful of words are recognizable, but what we still call English has altered dramatically. In fact, all languages are constantly changing, and significant changes can occur even in a single generation. The process of language learning in children plays a critical role; but adult behavior can effect linguistic change as well. Political and cultural forces, migration, the growth of ethnic and national identities, social differentiation, all contribute to these evolutionary processes. We will examine the structure and history of many languages in this course as we try to understand the causes and consequences of human linguistic diversity.

**Instructor Permission: NO Satisfies Distribution: MBI This course has a Prerequisite: NO**

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

Location: ASH 111

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

Professor: Lee Spector

Can androids fall in love? Could a planet have a mind of its own? How might we communicate with alien life forms? Will it ever be possible for two people to "swap minds"? How about a person and a robot? Might we someday be able to buy memories, record dreams, or "read" books by eating pills? Cognitive science research can shed light on many of these questions, with answers that are often as strange and as wonderful as the inventions of science fiction authors. In this course we will read and view science fiction while simultaneously reading current scientific literature about the mind, the brain, and intelligent machines. The science fiction will provide a framework for our discussions, but the real goal of the course is to provide a tour of issues in cognitive science that will prepare students for more advanced cognitive science courses.

**Instructor Permission: NO Satisfies Distribution: MBI This course has a Prerequisite: NO**

Time: TTH 12:30PM-01:50PM W 06:00PM-09:00PM

Location: ASH 222, ASH 222

### CS-0108-1 Introduction to 3D Modeling

Professor: Jennifer Gutterman

In this course, students will focus on workflow and techniques for creating polygonal surface models for game assets, character models and 3D environments for animation and video games, as well as 3D prototyping for physical game assets. This class will focus on poly resource management, modeling workflow and the creation of 3D assets from conception/reference art through modeling, basic materials, lighting and rendering. Project requirements will range in complexity and detail, and students are expected to work outside of class to apply in-class demonstration of techniques to projects and assignments.

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

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

Location: ASH 126

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

Location: ASH 221

### CS-0144-1 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 the 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). Students will also have the opportunity to learn and practice the fundamental skills of a game producer (aka

project manager). Assignments are intended to provide both crucial practice of skills and useful additions to your portfolio.

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

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

Location: ASH 222

### **CS-0172-1 Philosophy of Happiness & the Good Life**

Professor: Laura Sizer

Philosophers through the ages have asked about the nature of happiness and its contribution to 'the good life.' It's something we all want, but what is it? And why do we all want it so much? Are some people naturally happier than others? What makes us happy and why? This course will examine happiness from a number of different perspectives. We will look at what philosophers have said about the nature and importance of happiness in our lives, as well as recent positive psychology literature. Students will learn to read and critically analyze primary research articles in a number of different fields, and are expected to write a series of short papers and complete a final project.

**Instructor Permission: NO Satisfies Distribution: MBI This course has a Prerequisite: NO**

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

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

Location: ASH 222

### **CS-0179-1 Field Methods in Animal Behavior**

Professor: Sarah Partan

This class will cover research methods for observing, coding, and analyzing animal behavior. We will practice behavior sampling and recording techniques on both domestic animals at the farm and wild animals in the campus woods. Behaviors observed will include social behavior, foraging and communication behavior. Students will carry out independent team projects on a species either in the Hampshire woods or the Farm, and will be expected to consult the primary scientific literature to learn about their species. We will examine how to summarize, analyze, and present data. Students will work with spreadsheets and make graphs to present their data, as well as calculate inter-observer reliability scores. Papers and presentations will be due for each project.

**Instructor Permission: NO Satisfies Distribution: MBI This course has a Prerequisite: NO**

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

Location: ASH 222

**CS-0180-1 History of Science in the Muslim World: 610-1800 C.E.**

Professor: Salman Hameed

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

**Instructor Permission: NO Satisfies Distribution: PBS This course has a Prerequisite: NO**

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

Location: ASH 221

**CS-0206-1 Introduction to Statistics**

Professor: Ethan Meyers

This class is an introduction to descriptive and inferential statistics that are useful for analyzing data from a variety of fields. Topics covered include summary statistics, graphical methods, and resampling and parametric inference methods for calculating confidence intervals and conducting hypothesis tests.

Students will learn how to use the R programming language to explore statistical concepts and to analyze real data. Assignments will consist of weekly problem sets and a final class project where students will gain experience analyzing a dataset in more depth. By the end of the class students will be able to understand the concepts that underlie statistical analyses and will be able to apply statistical methods to gain insight into data that they collect.

**Instructor Permission: NO Satisfies Distribution: MBI This course has a Prerequisite: NO**

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

Location: ASH 126

### **CS-0221-1 The Psychology of Close Relationships: What's Love Got to Do, With It?**

Professor: Mattitياهو Zimblar

This course will explore the many psychological mechanisms that play a part in close personal relationships. Using psychological research as our foundation, students will be led in discussions about attraction, love, lust, and other topics pertinent to close relationships. Students will be asked to think deeply about the social constructs that influence human preferences, and the bio-psychosocial processes at play. The course will begin by dissecting the concepts of attraction and love. Once a basis for understanding these fundamental concepts is established, we will progress into discussions about attachment theory and interpersonal dynamics such as jealousy, power, stigmatization, and communication. All matter of relationships (homosexual, asexual, heterosexual, polyamorous, etc.) will be discussed across topics. Lastly, we will finish the course discussing the portrayal of sex in the media and online, and its implications on sex education and sexual understanding.

**Instructor Permission: NO Satisfies Distribution: MBI This course has a Prerequisite: NO**

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

Location: ASH 111

### **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 10:30AM-11:50AM

Location: ASH 221

### 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. This course satisfies Division I distribution requirements.

**Instructor Permission: NO Satisfies Distribution: MBI This course has a Prerequisite: NO**

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

Location: ASH 221

### CS-0248-1 **Curriculum Design in Environmental and Sustainability, Education**

Professor: Timothy (Tim) Zimmerman

Research in the learning sciences, an interdisciplinary field seeking to advance the science on, and practices of, learning, has much to offer the field of environmental education. In this design-focused course, we will create, iterate, and pilot environmental and sustainability education curriculum materials. Working closely with local environmental organizations, public and private schools, museums, and/or preschools, we will pilot our designs with real learners in real settings. Throughout the course we will read primary source research articles, review curriculum and curriculum platforms designed by learning scientists, and engage with scholars focused on effective curriculum design. Students will create curricular interventions, write short papers that connect theory to practice, and engage in peer-review processes. This course was designed with Div II students in mind.

**Instructor Permission: NO Satisfies Distribution: MBI This course has a Prerequisite: NO**

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

Location: RWK 202

### CS-0250-1 **Environmental Ethics**

Professor: Laura Sizer

Most ethical debates concern moral obligations towards human beings. But what moral obligations - if any - do we have towards non-human entities? Do non-human animals have rights? Do trees and rivers? What about entire ecosystems? What might be the basis for such rights and obligations? We will discuss how traditional ethical theories have approached questions about moral obligations towards non-humans, and see whether these views can be extended to include some or all of the non-human natural entities mentioned above. We will also discuss other approaches that explicitly include natural entities such as ecosystems within the sphere of moral concern. We will also discuss the moral dimensions of climate change and sustainability practices. Students will read and critically analyze philosophical positions and will learn to articulate arguments on several different sides of the issues. Short and longer argument papers are required. Prerequisite: A prior college course in either philosophy or environmental studies

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: YES**

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

Location: ASH 222

#### CS-0255-1 **Soft Power**

Professor: James Miller

Soft power refers to forms of international relations that are not militaristic or otherwise coercive - or "hard." The usual means of soft power are cultural ones, including what is called public diplomacy. Nation-states increasingly brand themselves (the Danes are the happiest people on earth), foster exportable experience economies (EuroDisney), and produce globally circulating news (Voice of America). National regions, corporations, religions and NGOs all engage in similar behavior. The goal is a kind of impression management, creating favorable public opinion abroad toward a way of life, a product or a geographic place. These activities, which blur the private and public sectors, raise important questions about propaganda, cultural imperialism and other issues that are often difficult to untangle from strictly economic and geo-political matters. Students will lead the discussion of readings, write a couple of brief essays and present a final project.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

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

Location: ASH 221

#### CS-0261-1 **Ocean Issues and Promoting Pro-Environmental Behavior**

Professor: Timothy (Tim) Zimmerman

How do we help people learn about, understand, and enact pro-environmental behavior (e.g., drive less,

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

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

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

Location: FPH 101

### **CS-0277-1 Animals, Robots, and Applied Design**

Professor: Sarah Partan, Donna Cohn

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

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

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

Location: LCD 113

### **CS-0278-1 Sex on the Brain: Gender, Sex, and Neuroscience**

Professor: Jane Couperus

This course is designed to examine sex, gender, and sexuality in multiple contexts. The course will examine how biological and environmental factors influence sex gender and sexuality across development and how these factors influence differences in brain and behavior. Course requirements will include reading primary research articles in the fields of psychology, neuroscience, anthropology, and gender studies. Students will also be asked to conduct library research, present readings in class,



write several short response and review papers and write a longer research paper. Students are not required to have a scientific background but they are asked to be open to reading and evaluating scientific research.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

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

Location: ASH 222

### CS-0281-1 **Designing Escape Rooms**

Professor: Ira Fay

In this course, students will design, build, and manage an escape room on Hampshire campus under the guidance of Professors Fay and Kallok. Though the professors will provide team leadership and direction, the students will be the ones creating the escape room, including concept art, storyboards, game design, puzzle design, set design, set construction, painting, lighting, sound design, production management, marketing, and live production. The set construction portion of the course will occur immediately following Thanksgiving, so students should be prepared to commit significant effort during that week. Students are expected to be skilled in at least one discipline relevant to escape room design, listed above. To facilitate the substantial collaboration that will be required outside of class hours, there is also a reserved lab time from 1pm - 4pm on Fridays. Prerequisite information: At least two semesters of course work in a discipline or disciplines related to escape room design, such as set design, lighting, painting, game design, audio design, project management, marketing, etc.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: YES**

Time: MW 10:30AM-11:50AM F 01:00PM-03:50PM

Location: EDH 104, EDH 104

### CS-0286-1 **Mobile Computing**

Professor: Jaime Davila

Mobile communication devices such as smart phones and tablets have become prevalent in the U.S. These devices have the capacity to change the way in which people interact with each other and with information. In this course we will study how to develop programming code for these devices, the current state of technology and use of mobile computing devices, and a series of user interface design concepts angled towards maximizing user efficiency with these devices. Prerequisite detail: at least one college level course in computer programming, preferably using an object oriented language like Java, C++, or Python.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: YES**

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

Location: ASH 126

### CS-0311-1 **Research in Artificial Intelligence**

Professor: Lee Spector

Students in this course will become members of research teams focusing on projects designated by the instructor. Projects will involve open research questions in artificial intelligence, artificial life, or computational models of cognitive systems. They will be oriented toward the production of publishable results and/or distributable software systems. Students will gain skills that will be useful for Division III project work and graduate-level research. Prerequisite detail: Strong computer programming skills

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: YES**

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

Location: ASH 126

### CS-0338-1 **Current Issues in Cognitive Science**

Professor: Mark Feinstein

This course is an advanced reading seminar exploring a broad range of topics of interest to the collaborating disciplines of cognitive science. Each week, in a three-hour session, participants will choose to read and discuss a paper (or set of papers) from the professional literature in various fields, including animal behavior & cognition, artificial intelligence, cognitive and developmental psychology, linguistics, philosophy, neuropsychology and neuroscience. In previous seminars our free-ranging discussions addressed issues including the possibility of machine intelligence and sentience; language-like capabilities in primates and canids; the nature and psychology of morality; evolution of the mind; autism; complexity theory; and consciousness. Students are expected to submit written responses to each of the readings (and to each other's comments) in an online discussion forum, and to write a final paper on a topic of their choosing. This course is only open to advanced Division II and Division III students

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: YES**

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

Location: ASH 111

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

Professor: Salman Hameed

This course can be summed up as: everything you wanted to know about aliens but were afraid to ask (a scientist). The course will explore the topic of extraterrestrial intelligence from the perspective of

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

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

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

Location: ASH 222

### CS-102T-1 **Media and Cars**

Professor: James Miller

Drivers began installing radios in their cars in the early 1920s. Today, cars are called "rolling computers." In between, more numerous and more sophisticated media were steadily designed into the automobile, making it a uniquely mobile zone of media consumption as well as being a principal means of modern, private travel. In this tutorial, we will address two questions: What can we say about the long history of media in cars, and so what? That is, what does this history tell us about other aspects of life and about the emerging mobile-media future, especially autonomous vehicles? Students will have various responsibilities, not least the development of a semester-long project that addresses some aspect of our two questions.

**Instructor Permission: NO Satisfies Distribution: MBI This course has a Prerequisite: NO**

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

Location: ASH 222

### CS-109T-1 **Introduction to Programming in Python**

Professor: Jaime Davila

This course is designed to give students a strong introduction to computer programming, with an emphasis on their developing their own projects by the end of the semester. As a course that can provide a strong foundation for further computer science courses, this class will expose students to input/output operations, if-else structures, loops, functions, objects, and classes. The course will also introduce students to the use of Python libraries developed by the Open Source community in order to incorporate advanced features into their own programs. Some of these libraries include Pygame, pyEvolve, and PyLab. No prior programming experience is necessary.

**Instructor Permission: NO Satisfies Distribution: MBI This course has a Prerequisite: NO**

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

Location: ASH 126

### CS-116T-1 **Child Psychology in the Digital Age**

Professor: Melissa Burch

Technology is increasingly present in the lives of children. Advances in computers, the Internet, smartphones, and social media have greatly impacted how and when we access information as well as the nature of our interactions with others. These advances can lead to both potential benefits and concerns. For example, we will consider 1) how children engage with material through eBooks and online to explore factors that affect reading comprehension, 2) how social media might play a part in peer interactions and the sense of self, and 3) the pros and cons of playing video games. We will review the academic literature examining the impact of these types of technologies and also consider how schools and families incorporate these tools into children's daily lives. Students will present topics in class, write a series of short papers, and develop a research proposal on a related topic of their own interest.

**Instructor Permission: NO Satisfies Distribution: MBI This course has a Prerequisite: NO**

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

Location: ASH 221

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

Professor: Ethan Meyers

Description: With the rise of Internet and other new technologies, large datasets are now available that can give deep insights into questions about science, human nature, and society. However, to extract useful information from this data, powerful data analysis methods are needed. Data Science is a field that addresses this issue by using computational tools to gain insights from large datasets. In this class, students will learn how to apply Data Science methods, and the R programming language, to visualize, manipulate, and make predictions from data. Assignments will consist of weekly readings of data journalism articles, weekly problem sets to practice particular skills, and a midterm and a final project where students will explore a dataset in more depth. By the end of the class students will be able to visualize and analyze data in order to answer a range of interesting questions.

**Instructor Permission: NO Satisfies Distribution: MBI This course has a Prerequisite: NO**

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

Location: ASH 126

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

Professor: 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: PCSJ This course has a Prerequisite: NO**

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

Location: GRN WRC

### **CSI-0120-1 Young, Black and Queer in New England**

Professor: Tammy Owens

W.E.B. Du Bois explained that being black in America was similar to living a life that is divided into halves—one half of a black person always sees themselves through the eyes of others while the other half struggles to remain proud of their history and uniqueness as a black person. In this course, students will use Du Bois' theory alongside scholarship in Black Queer Studies to examine the experiences of black queer youth in New England. Analyzing films, archives, poetry, and novels, students will answer the following questions: What does it feel like to live a divided life as a young, black and queer person in New England? How do black queer youth challenge racial stereotypes and resist being pushed into several pipelines, including the school-to-prison pipeline or the cradle-to-grave? Students will answer these questions and write, direct, and produce a movie on black queer youth in New England.

**Instructor Permission: NO Satisfies Distribution: PCSJ This course has a Prerequisite: NO**

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

Location: FPH 105

### **CSI-0137-1 Gender and Work in the Global Economy**

Professor: Lynda Pickbourn

This course focuses on the labor market transformations that have resulted from economic restructuring informed by neoliberal policies and the reorganization of production in both high and low income countries over the last four decades or so. The course analyzes the gendered dimensions of these processes, points out the contradictory tendencies at work and emphasizes the shared concerns of workers across the globe. Among the questions that will be addressed in the course are the following: what repercussions have these changes in the structure of production in the world economy had on

employment dynamics in high- and low-income countries? What does the feminization of the labor force mean, and how is it different from the feminization of labor? What are the main trends leading to labor market informalization? What are the gendered implications of these trends for people who must work for a living? Can we generalize across countries? Is there a role for government policy, international labor standards, as well as social and political activism across borders in raising wages and incomes, fighting discrimination in the workplace, securing greater control over working hours and conditions and achieving economic security, for all those who must work for a living?

**Instructor Permission: NO Satisfies Distribution: PCSJ This course has a Prerequisite: NO**

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

Location: FPH 102

### CSI-0141-1 **Protest Traditions in African American Dance**

Professor: Amy Jordan

This class explores African American music and dance traditions as modes of critical resistance and protest. Such traditions have played a critical role in African American struggles to express and sustain their humanity. We will explore the forms, contents and contexts of Black dance and examine how expressive cultural forms have been transferred from the social space to the concert stage. Viewing American cultural history through the lens of movement and performance, we will begin our exploration during the slave era when social dances provided bodies, generally relegated to long hours of strenuous labor, an opportunity to devote themselves to experiencing pleasure as well. Critical themes include the ring shout, the cakewalking of Ada Overton and George Walker, the emergence of Blues and juke joints, the protest choreographies of Katherine Dunham, Pearl Primus and Urban Bush Women, and the Hop Hop Choreography of Rennie Harris. These performance traditions can be viewed as corporeal embodiments of the freedom struggle. Throughout the course, we will trace the diasporic and transnational commitments of these artists. This course will provide a strong foundation for pursuing Africana, Historical and Performance Studies.

**Instructor Permission: NO Satisfies Distribution: PCSJ This course has a Prerequisite: NO**

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

Location: FPH 107

### CSI-0163-1 **"We Have Never Not Been Here": Introduction to Native, American Studies**

Professor: Ashley Smith

"Everything you know about Indians is wrong."- Paul Chaat Smith. This interdisciplinary course offers an introduction to important topics in the field of Native American Studies. We will examine history, literature, art, politics, and current events to explore the complex relationship between historical and contemporary issues that indigenous peoples face in North America, with a focus on the United States.

We will pay particular attention to the creative ways that indigenous communities have remained vibrant in the face of ongoing colonial struggle. Topics include histories of Indian-settler relations, American Indian sovereignty, Indigenous ecological knowledge practices, American Indian philosophical and literary traditions, and American Indian activism. NOTE: This course includes a mandatory film/discussion lab.

**Instructor Permission: NO Satisfies Distribution: PCSJ This course has a Prerequisite: NO**

Time: MW 09:00AM-10:20AM T 06:00PM-08:00PM

Location: FPH 104, FPH 105

### CSI-0169-1 **Children's Rights**

Professor: Rachel Conrad

John Wall has written that "children's rights are arguably the major human rights challenge of the twenty-first century." In this course, we will critically explore approaches, controversies, ambiguities, and promise related to theory and practice concerning the rights of people under the age of 18. We will review the emergence across the twentieth century of international human rights approaches to children's rights, culminating in the United Nations Convention on the Rights of the Child, and examine why the United States remains the only UN member state that has not ratified the UN Convention. We will consider domestic and global examples of contemporary structures and practices that support young people's active, participatory roles in their societies. A central component of the course will be students' project-based research on particular topics related to children's rights. This semester, the course will incorporate attention to children's rights perspectives on climate change.

**Instructor Permission: NO Satisfies Distribution: PCSJ This course has a Prerequisite: NO**

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

Location: FPH 101

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

Professor: Jennifer Hamilton

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

decolonization; the history and politics of indigeneity; food and culture; and the anthropology of science and technology.

**Instructor Permission: NO Satisfies Distribution: PCSJ This course has a Prerequisite: NO**

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

Location: FPH 106

### CSI-0191-1 **Art/Artifact: African Art and Material Culture**

Professor: Rachel Engmann

This course is an introduction to African art and material culture. In this class, we will focus on the major themes, ideas and debates that have shaped and continue to shape the theoretical and methodological frameworks for studying African objects. In this class, our goal is to engage with the possibilities, problems and challenges presented by archaeological, anthropological, material culture and art historical approaches to African art and material culture.

**Instructor Permission: NO Satisfies Distribution: PCSJ This course has a Prerequisite: NO**

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

Location: FPH 102

### CSI-0202-1 **Radical Listening**

Professor: Laura Greenfield

What does it mean to listen radically? This course focuses on the role of listening in communication practices geared towards sociopolitical transformation. Moving beyond listening as performance or listening as merely "active," we will explore what kinds of listening practices open up opportunity for ethical change to happen. In particular, we will differentiate it from the kind of listening that usually happens in debates, discussions, and even general dialogue. Instead, we will explore the kind of consciousness-raising listening that can happen through dialogue but push it further to examine how to move from passive awareness to critical and active change-making as a result. In other words, what can we do ethically with what we have learned, and how can that vision re-inform our future listening practices? This course will invite theoretical exploration and hands-on practice as students encounter a variety of schools of thought. These might include components of nonviolent communication, intergroup dialogue, Buddhism, alternative medicine, resonant storytelling, and embodied listening, among others. We will also explore sociological research to understand barriers to radical listening, such as implicit biases related to social identities including race and gender. Guest speakers will provide a variety of perspectives, and frequent group activities and sessions with peer mentors from the Transformative Speaking Program will facilitate practical application.

**Instructor Permission: NO Satisfies Distribution: PCSJ This course has a Prerequisite: NO**



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

Location: FPH 106

**CSI-0203-1 Psychoanalytic Perspectives**

Professor:

This course will embrace various perspectives on and within the psychoanalytic. Whether viewed as a science, an art or a sensibility; considered a continuous theory or many distinct schools, we will examine the various views in order to understand that the way in which we formulate the relationship between psychoanalysis and culture, is inseparable from how we conceive and become situated in the therapeutic encounter. Through incorporating readings which reflect the differing views of psychoanalytic phenomena, we will explore the varying implications for how we formulate various, interrelated elements which are operant in the therapeutic process, such as, the therapeutic relationship and therapeutic action/what is mutative in the work. Ultimately, we examine how the work is inescapably situated in a cultural context by formulating how dynamic processes incorporate a dialectic between privileged and marginalized aspects of the self.

**Instructor Permission: NO Satisfies Distribution: PCSJ This course has a Prerequisite: NO**

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

Location: FPH 106

**CSI-0206-1 Black (im)Possibilities: Reimagining Struggle:**

Professor: Professor Tinson

Singers, savants, and soothsayers meet muralists, musicians, and miracle workers at the Amen Corner exchanging blueprints for an uncertain future. This course historicizes U.S.-based and Afro-diasporic Black imaginaries for social change in the 20th & 21st Centuries. From the radical journalism against lynching waged by Ida B. Wells, to the "We Charge Genocide" petition to the United Nations, and down to contemporary struggles against police brutality, gendered violence, and anti-Black carceral politics, people of African descent have long waged above- and underground struggles for political visibility, economic justice, and spatial democracy. This course, designed for students at the Division II stage, will pay close attention to Black peoples' visions for justice across a range of sociopolitical and cultural registers. Far from resigning to state violence, this course will explore definitions and strategies of possibility through the multifaceted social re-imaginings cast by African descendants.

**Instructor Permission: NO Satisfies Distribution: PCSJ This course has a Prerequisite: NO**

Time: W 04:00PM-07:00PM

Location: FPH 106

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

Professor: Mehrene Larudee

This course introduces students to the ways in which economists typically analyze issues, using models of how prices, output, profits, wages, and employment are determined. These models also help decide how the government can and should sometimes intervene—such as to reduce unemployment, or to use taxes or subsidies to encourage useful activities and discourage harmful ones (like pollution). A critical approach is part of the course: As time permits, we ask foundational questions about how economists decide what makes society better off, what is left out of the standard models, where power fits in, and what economic policies or arrangements best serve the common good.

**Instructor Permission: NO Satisfies Distribution: PCSJ This course has a Prerequisite: NO**

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

Location: FPH 103

### CSI-0211-1 **The Black Feminist Archive**

Professor: Tammy Owens

The hashtags #sayhername #blackgirlmagic #blackjoy #blacklivesmatter #intersectionalfeminist and others are rooted in a long history of Black Feminist consciousness in the U.S. While these hashtags have made feminism more accessible to people across multiple lines of difference, they have also silenced a rich genealogy of black women and black queer intellectuals, educators, and activists who created the original theories long before the hashtag was created. Thus, the creators are not cited for their work and originality, but rather relegated to the dark corners of history. In this course, students will follow the hashtag offline to recover its intellectual roots. Analyzing films, archives, texts, and social media, students will examine key issues and scholarly interventions in Black Feminist Thought from the nineteenth century to our contemporary moment. Throughout the course, students will create a web-based hashtag archive that links some of the most popular hashtags to Black Feminist thinkers.

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

Time: M 04:00PM-07:00PM

Location: FPH 105

### CSI-0212-1 **Writing Nature: Writing Society**

Professor: Polina Barskova, William Ryan

This course will use writing as a way to notice the natural world more closely. We will read American and Russian authors for whom being in nature and writing about nature led to a deeper understanding of their social conditions. We will consider a variety of narrative positions, including those of naturalists, hikers, tourists, mystics, activists, scientists, sportsmen, soldiers, prisoners, workers (firemen at Chernobyl Nuclear station, for example), explorers and others. We will try to understand how and why

women and men of the last two centuries constructed nature as they did. Comparative assessments of the two cultures will inevitably emerge, although that is not our only focus. We want to examine (and develop) our own ability to think about our environment critically and responsibly. As our natural habitat grows increasingly fragile, we hope most of all to understand ourselves in it. We will read and write analytical and creative prose, and poetry, and will devote considerable attention in class to reviewing our written work.

**Instructor Permission: NO Satisfies Distribution: CHL This course has a Prerequisite: NO**

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

Location: FPH 105

### **CSI-0214-1 'People Without History': Historical Archaeology of Atlantic, Africa and the African Diaspora**

Professor: Rachel Engmann

Too often 'Western' historical narratives consider Africans and African Diasporans as 'People Without History.' Such a notion also refers to people who possess few or no formally written histories. Employing historical archaeology, this class examines the material traces individuals and communities in the past left behind as important, alternative historical resources for interrogating the European colonial library, and re-writing the histories of slavery and the slave trade. Excavating the "hidden histories" of Africans and African diasporans, free and enslaved, our aim is to insert the voices of those marginalized, silenced and erased.

**Instructor Permission: NO Satisfies Distribution: PCSJ This course has a Prerequisite: NO**

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

Location: FPH 103

### **CSI-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, video, media art and other visual media.

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

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

Location: FPH 105

### CSI-0228-1 African American Labor Movement of Twentieth Century

Professor: Amy Jordan

This course will focus on the emergence of African American Working-Class Movements in the late 19th and 20th Centuries. We will explore multiple dimensions of working class lives, including social and cultural practices, work and communal cultures as well as the broad range of organizing campaigns in service, industrial and agricultural work. We will examine activism in both rural and urban sites. The readings will provide critical perspectives on how class, educational status, and gender shaped the formation, goals, leadership styles and strategies of various movements. Some of the movements include the late nineteenth century washerwomen strike in Atlanta, the Sharecroppers Union in Alabama, the cross-regional efforts of the Brotherhood of Sleeping Car Porters, and the League of Revolutionary Workers in Detroit. By extending our exploration over the course of the twentieth century, we explore organizing traditions in depth and consider their long-term impact on African-American political activism and community life.

**Instructor Permission: NO Satisfies Distribution: PCSJ This course has a Prerequisite: NO**

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

Location: FPH 104

### CSI-0229-1 Topics in African Economic Development

Professor: Lynda Pickbourn

This course will examine the evolution of African economies in the post-independence era and their current position in the global economy. The course will begin with a brief overview of Africa in the pre-colonial and colonial period. The topics covered include the search for alternative economic systems in the post-independence period; the economic crisis of the 1970s and 1980s; the impact of structural adjustment policies in the 1990s; debates over the role of the state and governance in the continent's economic development, the resurgence of economic growth in Africa; the relationship between China and Africa; the role of foreign aid, trade, investment and migration and prospects for the future.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

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

Location: FPH 101

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

Professor: Lili Kim

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

**Instructor Permission: NO Satisfies Distribution: PCSJ This course has a Prerequisite: NO**

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

Location: FPH 105

### CSI-0233-1 **Image, Icon, Object, Fetish**

Professor: Jutta Sperling

This course is about interlocking theories of visual culture, materiality, and desire. It will start out by examining miracle-working art of the medieval period, move into early modern iconoclasm, and consider European encounters with visual cultures in Latin America and Africa. Among others, we will ask, in W. T. Mitchell's words: "What do pictures want?" to theorize the particular address of certain figurative art works on the viewer. We will also trace the colonial history of the concept of "fetish," first coined by 16th century Portuguese explorers of Africa, who encountered what they called magic and witchcraft (feitico).

**Instructor Permission: NO Satisfies Distribution: CHL This course has a Prerequisite: NO**

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

Location: FPH 103

### CSI-0235-1 **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: TTH 12:30PM-01:50PM

Location: FPH 105

**CSI-0238-1 Beyond the population bomb: Rethinking population and the, environment in an era of climate change**

Professor: Anne Hendrixson

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

**Instructor Permission: NO Satisfies Distribution: PCSJ This course has a Prerequisite: NO**

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

Location: FPH 104

**CSI-0239-1 Coffeehouses, Catastrophe, and Culture: East Central Europe, in a Century Upheaval**

Professor: James Wald

100 years ago, in 1918, the First World ended and changed the map of Europe. In the past century, Bohemia, Hungary, and Poland have been transformed from provinces of a multiethnic empire into a series of small successor states whose experience went from independence to Nazi occupation and communist dictatorship and back again. Today, they are members of NATO and the European Union. These three regions, with their dynamic and at times unstable population mixture of Germans, Slavs,

Magyars, and Jews, embodied the tension between nationalism and cosmopolitanism, tolerance and intolerance, the persistence of tradition and the exuberance of modernity-issues also relevant to students studying other topics in the social sciences and humanities. Our course will treat the histories of the countries and cultures and the literature, music, and art that gave voice to those tensions. In addition, we will consider the appropriation of history through memory and memorialization in the present.

**Instructor Permission: NO Satisfies Distribution: CHL This course has a Prerequisite: NO**

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

Location: FPH 104

### CSI-0240-1 **Indigenous Environmental Activism**

Professor: Ashley Smith

From battles against oil pipelines and fracking on indigenous lands, to the fight for clean fish and traditional sustenance fishing rights, to the struggle for indigenous sovereignty, Indigenous peoples around the globe are engaging in social and environmental activism. In this course we will consider how the histories of dispossession and settler colonialism inform indigenous approaches to environmental justice. We will learn about indigenous philosophies of the environment by examining indigenous creation stories and Traditional Ecological Knowledge (TEK). We will also engage the politics of indigenous environmental activism, which is haunted by the specter of the "ecologically noble Indian." This image of the ultimate environmental savior is a caricature of indigenous peoples that, while useful in gaining support from non-Indian allies for indigenous causes, can also undermine indigenous sovereignty. Students will be evaluated on classroom participation, short assignments, a current events project, and a final project and presentation.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: YES**

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

Location: FPH 102

### CSI-0245-1 **Race, Empire, and Transnationalism: Chinese Diasporic, Communities in the U.S. and the World**

Professor: Richard Chu

How does a study of the Chinese diasporic communities in Southeast Asia, the Caribbean, the United States, and other parts of the world help us understand the questions of ethnic identity formation, construction, and negotiation? More specifically, how does the study of their history and experiences force us to rethink the concepts of "China" and "Chinese-ness"? These are the main questions that we seek to answer in this introductory course to the history of the Chinese diaspora. We will begin by looking into the history of Chinese migration to the United States and then move on to particular

geographical areas in the world, including the Southeast Asia and the Caribbean. All throughout the course we will also examine how these diasporic people and their families manipulated and continue to manipulate attempts by dominant groups to control their identities, bodies, and resources, and how their lives challenge the meanings of "China" and "Chinese-ness." Other questions to be discussed during the course are: What caused people from China to move, and to where? What forms of discrimination and control did they experience? How do their experiences and histories deepen our understanding of "race," "empire," and "transnationalism"? Themes to be discussed throughout the course include diaspora, imperialism, colonialism, race, ethnicity, gender, nationalism, transnationalism, orientalism, hegemony, and globalization. Requirements include reflection papers, discussions, a group presentation, a final paper, and a day-trip to New York's Chinatown on a weekend.

**Instructor Permission: NO Satisfies Distribution: PCSJ This course has a Prerequisite: NO**

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

Location: FPH 107

### CSI-0255-1 **Berlin, Berlin! History, Art, and Culture**

Professor: Jutta Sperling

This course investigates the current "re-branding" of Germany by focusing on Berlin as an astonishingly liberal - i.e. hip, artsy, and affordable - city. Setting the scene by reading Peter Schneider's recent book *Berlin Now*, we will investigate scholarly literature, fiction, film, and journalistic writing to discuss and critically evaluate this self-presentation, accompanied by inquiries into Germany's complex history of the 20th century. The larger topics we will address include: the politics and history of city planning and urban development; contemporary music, theater, literature, film, and the arts; GDR legacy and "Ostalgie" ([n]ostalgia); the situation of immigrants, migrants, and transient people living in Berlin; the history of Berlin's queer culture; Jews in Berlin and the Holocaust. The course will be accompanied by weekly film screenings. It is especially geared toward students preparing to participate in the Berlin program.

**Instructor Permission: NO Satisfies Distribution: CHL This course has a Prerequisite: NO**

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

Location: FPH 101

### CSI-0256-1 **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 101

### **CSI-0258-1 Empire, Environment, & U.S. Foreign Policy**

Professor: April Merleaux

This course considers how nature and environment have been transformed through imperialism and globalization. We examine the history of plantation agriculture, commodity exchange, and raw material resource extraction as they have reshaped the geographies of North and South America and the Caribbean. We will pay particular attention to the history of climate, hurricanes and disaster response given the recent hurricane-related crisis in Puerto Rico, and consider the ways that imperialism has produced both climate change and vulnerability to it. Topics will also include international collaboration and treaty-making for environmental protection, the environmental politics of the Cold War, and transnational environmental movements. The reading assignments are drawn primarily from the fields of environmental and foreign policy history. But we will also read works from ethnic studies and by political scientists, international relations scholars, geographers, activists, and novelists in order to develop a critical approach to environment, race, and power in a globalizing world.

**Instructor Permission: NO Satisfies Distribution: PCSJ This course has a Prerequisite: NO**

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

Location: FPH 104

### **CSI-0274-1 Cuba: Nation, Race, and Revolution**

Professor: Michele Hardesty, Flavio Risech-Ozeguera

This interdisciplinary course critically engages a range of frameworks (geopolitical, historical, literary) for a study of the complex and contested reality of Cuba. We will critique and decenter the stereotypical images of Cuba that circulate in US popular and official culture, and we will examine the constructions of race, gender, and sexuality that have defined the Cuban nation. We will also explore how Cuba should be understood in relation to the U.S., to its diaspora in Miami, and elsewhere. Students will write frequent short response essays and undertake a 12-15-page independent research paper that will include a proposal, draft, and revision. This course is open to all, though it is best suited to students

beyond their first semester of study. The class will be conducted in English, with many readings available in Spanish and English. Papers may be submitted in either language. For students wishing to apply for the Hampshire in Havana spring semester program, this course will offer critical foundational knowledge and application support. (Concurrent enrollment in a Spanish language class is strongly recommended for non-fluent speakers considering the Hampshire in Havana program.)

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

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

Location: FPH 107, ASH 112

### CSI-0278-1 **The Young Lords**

Professor: Wilson Valentin-Escobar

In 1968 the Young Lords Organization/Party (YLO/P) emerged as a vital force for social change within various Puerto Rican communities within the US, with chapters and offices operating out of New York City, Boston, Bridgeport, Philadelphia, and elsewhere. Inspired by the activism spearheaded by the Black Panther Party for Self Defense, the international anti-colonial movements of the 1950s and 60s, the Black Power and Civil Rights movements, and the teachings of Malcom X, Albizu Campos, Che Guevara, Fidel Castro, Mao Tse Tung, Frantz Fanon, among others, the Chicago-based organization grew with chapters and autonomous offices in New York City, Philadelphia, Newark, Boston, Hartford, Bridgeport, and elsewhere. The purpose of this class is to commemorate the YLO/P's 50th anniversary, to examine the organization's activism, ideology, and impact, and to reflect back on their significance while also looking forward to current and forthcoming strategies of resistance. The course will feature guest speakers, a gallery show, movie screenings, numerous fieldtrips, and Library archival research. Enrollment is by professor permission only and will require students to write a one-two page proposal describing why one is interested in the course, prior courses in the field of Ethnic and/or Post-Colonial studies, and the sort of collaborative research project you would like to undertake during the year.

**Instructor Permission: YES Satisfies Distribution: This course has a Prerequisite: YES**

Time: T 06:00PM-08:30PM

Location: RWK 202

### CSI-0279-1 **Feminist, Queer, and Trans Theories of Race**

Professor: Stephen Dillon

This course examines how scholars in feminist, queer, and transgender studies theorize the politics of race, racialization, and white supremacy. Focusing primarily on the racial state in the United States, we will examine the ways race, gender, and sexuality emerged out of colonization, enslavement, incarceration, immigration, science, and the law. Students are expected to have some familiarity with

theories and histories of race, gender, and sexuality. Students should also be prepared to engage a variety of written texts ranging from poetry and memoir to dense, difficult theoretical essays.

**Instructor Permission: NO Satisfies Distribution: PCSJ This course has a Prerequisite: NO**

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

Location: RWK 106

### CSI-0282-1 Defamiliarizing the "East:" Writing the Unseen

Professor: Kimberly Chang, Uzma Khan

The critic David Lodge describes defamiliarization as "Overcoming the deadening effects of habit by representing familiar things in unfamiliar ways." Our focus will be on re-perceiving the East, asking what it is, how we see it, how we don't see it, how we could see it, all in the hopes of more closely, critically, and compassionately developing different habits about where and how to look. Not deadening habits: living habits. Course requirements will include reading international fiction and non-fiction; in-class presentations; critical response papers; creative writing; and keeping a regular "sensory journal" in which individual, cultural, and/or universal habits are re-examined (e.g., on dress, foods, music, war.) and periodically shared with the class. Bringing supplementary materials to the class (e.g., an article that made you rethink a comfortable position on the 'other') is strongly encouraged. Note: Students MUST attend the first day of class in order to keep their seat.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

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

Location: EDH 4

### CSI-0303-1 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. AP psychology courses are not college level and do not satisfy the prerequisite. Students should be committed to submitting once-weekly written commentary on

assigned readings, occasional reaction papers, a mid-term paper, and to initiate and complete an independent final paper project of their own design by the end of the course.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: YES**

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

Location: FPH 105

### CSI-0306-1 **Maria's Stories: An Oral History Seminar**

Professor: Wilson Valentin-Escobar

Hurricane Maria's impact on Puerto Rico and the US Virgin Islands spurred a wave of migration to the United States, forcing a "disaster migration" of survival to various cities and towns. The towns and cities adjacent to the Five Colleges have welcomed a large number of these US migrants. The purpose of this class is to document their stories of migration through the use of oral history. While the principal goal of the class is to record experiences of these migrants, students will learn the theory and practice of oral history while simultaneously undertaking the task of contributing to the historical significance of Puerto Rican migration(s) to Western Massachusetts. Students will collaboratively conduct research and oral history interviews during the academic year. A prior course in Puerto Rican and/or Latin@/Latinx Studies will help, although unnecessary to enroll in the course. This is a yearlong course that requires students to be committed and registered for both the Fall and Spring term classes. Regular field trips to neighboring communities impacted by Hurricanes Irma and Maria will occur during the Fall and Spring terms.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

Time: W 04:00PM-07:00PM

Location: RWK 202

### CSI-0326-1 **Feminism's Sciences**

Professor: Angela Willey

For decades now feminists have insisted on the importance of thinking about science, nature, and embodiment to understanding the worlds in which we live and to imagining other worlds. I use "feminism's sciences" here to refer to the sciences feminists have critiqued, revised, reinterpreted, and reclaimed as well as to those feminist knowledge-making projects that have been excluded from the definition of science. The class will draw the parameters of feminist sciences wide here to include epistemological, methodological, conceptual, metaphysical, and other critical-creative insights of a wide range of feminist theories and projects. We will read about feminist concerns with knowledge, power, and embodiments to explore possibilities for a contemporary queer feminist materialist science studies. This class will be reading and research intensive. We will explore rich debates in feminist theories of

science and materiality over the last several decades and today. You will practice interdisciplinary research as well as developing both written and oral communication skills.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

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

Location: FPH 102

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

Professor: Rachel Conrad

This seminar is designed for students pursuing a Division III project related to childhood, youth, and/or learning/education, and is appropriate for students whose primary work is in any of the five schools. We will begin the semester with students considering the assumptions, perspectives, and methodologies involved in their disciplinary or interdisciplinary approaches to their projects. 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 sponsored by the Critical Studies of Childhood, Youth, and Learning program and is limited to Division III students whose projects are related to childhood, youth, and/or learning.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

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

Location: FPH 104

### CSI-111T-1 **Race, Power & Food History**

Professor: April Merleaux

Have you ever wondered why Spam is so popular in Hawaii and why ramen noodles are a cheap, ubiquitous food? Are you curious about why cilantro, mangos, papayas, and coconuts are common in both Southeast Asian and Caribbean cuisines? Ever wonder why black-eyed peas and collards are considered "soul food"? It turns out that the answers to these questions have a lot to do with histories of global trade, colonialism, slavery, and international labor migration. This tutorial course will consider the production and consumption of food as a locus of power and a site where racial meaning has been made over the last 300 years. Beginning with the rise of the Atlantic slave trade and continuing through the 20th century, we trace the global movement of workers, foods, flavors, businesses, and agricultural knowledge. Readings are interdisciplinary, but our emphasis will be on historical analyses of race, labor, immigration, and gender.

**Instructor Permission: NO Satisfies Distribution: PCSJ This course has a Prerequisite: NO**

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

Location: FPH 102

### CSI-118T-1 **Books, Technology, and History from Manuscript to Screen**

Professor: James Wald

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

**Instructor Permission: NO Satisfies Distribution: CHL This course has a Prerequisite: NO**

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

Location: FPH 107

### CSI-132T-1 **Freedom Dreams in Africana Studies**

Professor: Professor Tinson

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

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

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

Location: FPH 106

### CSI-135T-1 **Transnational History of Koreans in the Americas**

Professor: Lili Kim

This tutorial course examines the transnational history of Koreans in the United States and the Americas,

beginning in 1903 when the first-wave of Koreans arrived in Hawaii 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), the myth of model minority, and the birth of "Korean cool" through K-pop. 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. We will also consider Korean migration to South America, such as Argentina and Brazil, and remigration to the United States, as well as return migration to South Korea.

**Instructor Permission: NO Satisfies Distribution: PCSJ This course has a Prerequisite: NO**

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

Location: FPH 104

### **CSI-143T-1 Migrants and Refugees 101**

Professor: Flavio Risech-Ozeguera

Millions of people are moving across national borders every day. How easily they do so is critically dependent not only on their nationality (documented or not), but also on race, gender, religion and class. What does it mean to be called a migrant, an exile, a refugee or an illegal alien? How are these categories created and policed? How does migrant detention connect to other policies of mass incarceration? Students will be introduced to the alien management systems of several regions through in-depth case studies on the European Union, Australia, the United Arab Emirates, the US/Mexico border and others. Students can expect to engage in group and individual research projects and to lead class discussions of readings from time to time.

**Instructor Permission: NO Satisfies Distribution: PCSJ This course has a Prerequisite: NO**

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

Location: FPH 106

### **CSI-149T-1 Economics of Peace Building**

Professor: Omar Dahi

This course focuses on the theory and practice of peacebuilding and post-conflict economic recovery in the aftermath of mass violent conflict. Some questions we will explore are: how has the theory and

practice of post-conflict recovery evolved since World War II? Should economic policies during peacebuilding phases differ from 'normal' economic development? How do economic policies interact with social, political and cultural factors to produce positive (or negative) outcomes? In what ways do internal and external actors support or inhibit the process of peacebuilding? The course will briefly examine various cases of post-conflict recovery in the last thirty years and then focus on the case of Syria and the regional crisis in the Middle East.

**Instructor Permission: NO Satisfies Distribution: PCSJ This course has a Prerequisite: NO**

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

Location: FPH 108

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

**Instructor Permission: NO Satisfies Distribution: PCSJ This course has a Prerequisite: NO**

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

Location: FPH 107

### **CSI-182T-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. Together, we will examine the relationship between queer studies and fields like postcolonial studies, feminist 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. The course begins by examining the ways queerness has been defined and theorized and then explores the ways artists, scholars, and activists have engaged the queer politics of topics like: the racial state; science and medicine; the U.S. Mexico-Border; slavery and colonialism;



sex and love. The course also focuses on critical thinking, reading, and writing skills. Students will have a broad understanding of Queer studies while also working to reimagine its history and future.

**Instructor Permission: NO Satisfies Distribution: PCSJ This course has a Prerequisite: NO**

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

Location: FPH 103

HACU-0101-1 **Chorus**

Professor: Dan Inglis

The Hampshire College Chorus is a performing ensemble that teaches vocal and musical skills. It presents a wide variety of accompanied and a cappella choral literature in several performances throughout the year. Class covers vocal technique, musicianship and music literacy, sight-singing through movable do solfege, ensemble skills, and pronunciation in various languages. All students will be expected to spend 6 hours per week preparing their music for rehearsal, creating simple voice recordings, writing two 1-2 page concert reports, and participating in two or more performances. Students enrolling at the 200 level (by instructor permission) will also prepare more challenging music with a higher level of independence while 100-level class material is covered. The ability to sing on pitch is a requirement, for which auditions will be held on the first day of class. Otherwise, this course is open to all, and the ability to read music is not a prerequisite.

**Instructor Permission: NO Satisfies Distribution: ADM This course has a Prerequisite: NO**

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

Location: MDB RECITAL

HACU-0107-1 **Non-Fiction Film**

Professor: Abraham Ravett

This is an introductory course for students who would like to explore their interest in documentary practice. Through a combination of screenings, lectures, readings and technical workshops, we will explore a critical/historical overview of this genre and incorporate our knowledge and experience to produce individual or collaborative projects in a variety of "modes of representation." Projects need not be restricted to a particular medium; in fact, students will be encouraged to explore the ways in which film, video, and/or animation can be utilized together.

**Instructor Permission: NO Satisfies Distribution: ADM This course has a Prerequisite: NO**

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

Location: JLC 131, JLC 131

HACU-0115-1 **Boring Pictures: An Introduction to Photography and Looking**

Professor: Billie Mandle

Online platforms often privilege the new, the exciting and the dramatic. But the online world and digital photography can also convey the ordinary, the mundane and the dull. This class will open a space for making pictures and reading pictures that might be overlooked - or even considered boring. What does it mean to be bored and what is a boring picture? We will study a range of artists who use seemingly simple images as a way to speak about complex and potent ideas. We will explore the language used to describe images, practice a range of photographic techniques, and exercise slow looking. Students will be expected to make and present photographs at weekly critiques, keep a detailed online photographic journal and complete written assignments.

**Instructor Permission: NO Satisfies Distribution: ADM This course has a Prerequisite: NO**

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

Location: JLC 120

### HACU-0121-1 **Global Contemporary Art**

Professor: Alexis Salas

This introductory course explores global contemporary art produced between 1960 and 2018, with a focus on art in Latin America, Africa, and Asia, along with the practices of artists of color in the Euro-America. The course challenges art history's Euro-American-centrism by considering the multiple histories that artwork produced on the so-called "periphery" or in the "Global South" propose. It addresses the following questions: How do global consumerism, art markets, and international biennials interact with national or ethnic identities and local practices? How does contemporary art both participate in and stand apart from the world in which and for which it was made? How do contemporary artists critique both institutions and the art historical canon? The course meets biweekly at a Five College museum to view art in person. Course assignments include visual analysis of an art object, group presentation on a region, catalogue entry style object report on an art object at a Five College collection. By the end of the course, students will have developed visual analysis skills as well as a contemporary art vocabulary.

**Instructor Permission: NO Satisfies Distribution: ADM This course has a Prerequisite: NO**

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

Location: FPH 106, FPH 106

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

Professor: Deborah Goffe

Dancing Modern 1 is a beginning level studio practice course designed to introduce students to ensemble performance-making as research practice, and employing "modern" and "contemporary"

dance methodologies as a framework. The course will function as part dance technique class, part rehearsal/dance-making session, and part research seminar. Together we will examine assumptions about what/whose bodies are afforded the opportunity to be expressive, learning to trust that the body already knows. We will also work to expand our capacities for embodied play, experimentation, and meaning-making, alongside physical and intellectual rigor, the development of dance literacy, and use of the written word as a way to contextualize and process various aspects of embodied experience. The course will culminate in an informal sharing of the work made together, with the possibility of performing more formally early in the spring semester. No previous dance experience is necessary.

**Instructor Permission: NO Satisfies Distribution: ADM This course has a Prerequisite: NO**

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

Location: MDB MAIN

### HACU-0128-1 **Gothic/Horror: Literature, Film, Television**

Professor: Lise Sanders

Gothic fictions are known for their ability to send shivers down the spine, evoking sensations of discomfort, fear, and horror. This interdisciplinary course will explore the genre of the Gothic from its roots in the late eighteenth century through the present, moving among literature, film, television, and digital media forms. Mary Shelley's *Frankenstein* will be a key text as we commemorate the novel's 200th anniversary; we will explore intermedial texts like *Dracula* and *The Strange Case of Dr. Jekyll and Mr. Hyde*; and the course will end with twenty-first century incarnations of the Gothic (*True Blood*, *Penny Dreadful*, and *Stranger Things*). Throughout, we will discuss the tangled relationship between sexuality, race, and power that characterizes the genre. Students will have the opportunity to develop a creative project in the course, whether a piece of short fiction or a visual/digital exploration of Gothic themes.

**Instructor Permission: NO Satisfies Distribution: CHL This course has a Prerequisite: NO**

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

Location: FPH 102

### HACU-0131-1 **Introduction to Painting on Paper, Board, Canvas, and ...**

Professor: Andrea Dezso

Students will gain experience in the fundamentals of painting, including color, composition, material and technical considerations in this hands-on, work-intensive studio class. 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 experimental work using unconventional painting materials. Students will paint individually and collaboratively. Assigned

readings, artist research, individual critique, group discussions, slide presentations, film screenings and an independent final project proposed and executed by each student will round out the experience.

**Instructor Permission: NO Satisfies Distribution: ADM This course has a Prerequisite: NO**

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

Location: ARB STUDIO 1

### HACU-0135-1 **Experiments in Modern Short Fiction**

Professor: Jeffrey Wallen

Although often writing in traditional forms such as the short story, the anecdote, or the allegory, each of the writers we will discuss raises difficult problems of interpretation insofar as they disturb the conventional limitations of their genre. Our emphasis will be the exploration of the "disturbances" that these writers create; the uneasiness which demands that we search again, read again, and continue to question our presuppositions not only about literature, but concerning our entire view of the world. Readings may include Joyce, Kafka, Stein, Woolf, Beckett, Schulz, Borges, Baldwin, O'Connor, and Murakami.

**Instructor Permission: NO Satisfies Distribution: CHL This course has a Prerequisite: NO**

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

Location: EDH 4

### HACU-0143-1 **Reading/Looking/Writing: Introduction to Literary and, Cultural Studies**

Professor: Michele Hardesty

In this course we will explore a set of cultural texts - a poem, a short story, a comic book, a film, a music video, a video game - in order to practice skills of close reading/looking, and exploratory/critical writing. We will ask, what is "culture," and where did the idea of "culture" come from? What do we mean when we say "pop culture" or "high culture"? How do the meanings of "culture" relate to ideas about race, gender, class, and ability? How does a cultural object create meaning with its form - its shape and composition? How do we investigate a cultural text in terms of its originality or its ability to play with the conventions of genre? How are cultural texts shaped by their authors, or by commercial interests? How is the meaning of a cultural text shaped by professional critics, or by fan communities? This course is best suited for students who want to gain foundational skills for studying and writing about culture.

**Instructor Permission: NO Satisfies Distribution: CHL This course has a Prerequisite: NO**

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

Location: EDH 2

### HACU-0154-1 **Introduction to "Asia" through Traditional Music and Performing, Arts**

Professor: Junko Oba

"Asia" is a diverse, dynamic, and complex cultural entity that encompasses a vast geographic area and a long rich history. In this course we will investigate some representative performing arts traditions of South, Southeast, and East Asia, e.g., Indian classical music, Javanese gamelan, Japanese noh theatre, as a way of learning about the regions' unique history, different value systems, aesthetic sensibilities, spiritual beliefs, philosophies, and ways of life. We will also cross-culturally examine these performing arts traditions to understand the past and ongoing trans-regional cultural interactions. This is not a performance course. No previous music training is necessary but the students are expected to engage in critical listening and basic musical analysis of various music examples.

**Instructor Permission: NO Satisfies Distribution: CHL This course has a Prerequisite: NO**

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

Location: MDB RECITAL

### HACU-0163-1 **What is African American Literature?**

Professor: Doctor Bynum

We will examine the very meaning of African-American literature by reading a variety of major (and not so major) writers from the revolutionary era to the present. We will explore the idea of the African-American experience(s) of citizenship, race, sexuality, gender, class, and privilege. Instead of focusing upon the ways in which this literature emerges within history, we will address (across time) the various ways in which writers, orators, poets, rappers, and authors tackle these themes within literary forms: fiction, creative non-fiction, autobiography, poems, songs, etc. We will examine the following questions: What is citizenship? What does it mean to belong to a country? How do we (as individuals and members of diverse communities) experience race? Who/what determines the meaning of race? How do we (as individuals and members of diverse communities) shape our relationship to race (our race and those of others)? How does race shape our individual and communal relationship to place, gender, and ideas of sexuality? Readings and texts (printed and visual) may include works by: Phillis Wheatley, Douglass, Marrant, Hurston, Cooper, Walker.

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

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

Location: ASH 221

### HACU-0170-1 **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 framework? 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 examining solipsism, skepticism, and subjective relativism, and then spend the rest of the semester discussing various forms of relativism and realism (epistemological, moral, cultural, aesthetic, etc.). Reading texts by ancient, modern, and contemporary philosophers, we will try to sort out strong from weak arguments for various versions of realism and relativism.

**Instructor Permission: NO Satisfies Distribution: CHL This course has a Prerequisite: NO**

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

Location: EDH 4

### HACU-0192-1 **The Hampshire Improvisers Orchestra I**

Professor: Martin Ehrlich

This is a performance course, in which we engage repertoire and methodologies from the rich worlds of African-American and African-diasporic musics. A prime goal of our work will focus directly on rhythmic acuity, sharpening our sense of rhythmic feel and swing. We will work both in small groups and in the full Orchestra of the class. Weekly rehearsal time outside of class is required. We each will research an artist of inspiration on our instrument, looking at how their musical work was shaped by the world around them, and how it in turn shaped worlds to come. We will aim to grow as improvisers, individually and collectively, and to present an accomplished and creative final concert. This course is open to all instruments, and to voice.

**Instructor Permission: NO Satisfies Distribution: ADM This course has a Prerequisite: NO**

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

Location: MDB 102

### HACU-0195-1 **Spaces: Introductory Architecture Studio**

Professor: Thomas Long

This studio architecture course will be a design investigation of a particular theme in, or approach to, architecture and the built environment. In this course, students will develop and apply traditional and contemporary architectural skills (sketches, plans, elevations, models, and computer diagramming) to inter-disciplinary and socially pertinent design problems. Creative and indexical study and analysis will be used to generate and foster a broad range of concepts and language necessary to identify and define spaces. The objective of the course is to solve a cross-section of simple and complex architectural issues involving site, construction, inhabitation, function, form and space through rigorous, open-ended, and creative design work.

**Instructor Permission: NO Satisfies Distribution: ADM This course has a Prerequisite: NO**

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

Location: EDH 3

### HACU-0201-1 **The Tuning of the World: Soundscape Studies / Soundscape, Composition**

Professor: Daniel Warner

This course invites participants from diverse disciplines to investigate the interconnections of listeners and their sonic environments. A soundscape is an environment of sounds with emphasis on the way it is perceived, understood, and inhabited by an individual, a group, or by an entire society. The term may refer to actual environments, or to abstract constructions such as musical compositions and tape montages, particularly when considered as an artificial environment. In this course we will learn the basic tenets of soundscape studies, examine the concepts and issues associated with sound, its perception, and listening strategies. We will read and discuss important texts in acoustic ecology, acoustics, sound studies, and soundscape composition. Students will be given a wide range of areas for course projects such as conservation, ecology and environmental studies, cultural perspectives, creative writing, art-making, and sound composition.

**Instructor Permission: NO Satisfies Distribution: ADM This course has a Prerequisite: NO**

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

Location: LIB B9

### HACU-0202-1 **Rocking the Boat, Shaping the Vote, Making Media for, Democracy**

Professor: Hope Tucker

In this media production workshop, we will study historic and contemporary examples of campaigns produced for political groups and movements as we make media for change and transformation. Students will analyze works created by corporations, collectives, citizens and artists and use this knowledge to create work of their own. This course is open to students of all levels; production experience is not expected. Hands on technical workshops will reinforce or introduce production and design skills. Our workflow will incorporate research and development of an idea, production, editing, revision and exhibition. The final work of the course will be created in response to the upcoming midterm elections, an international, national, or local issue or movement such as gun control or reproductive justice or net neutrality or Black Lives Matter. Required weekly screenings will include international ads, feature films, and video art. Print, radio, performance, and social media will also be examined. Readings will include cultural, historical, critical, and literary texts. Interested students should come to the first class session. Enrolled or top 5 waitlist students who DO NOT attend the first class session and evening screening risk losing their place on the class roster.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

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

Location: JLC 120, JLC 120

### HACU-0208-1 **Encapsulating Sounds**

Professor: Junko Oba

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

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

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

Location: MDB RECITAL

### HACU-0209-1 **Video I: Production Sketchbook**

Professor: Patricia Montoya

Video, still images and sound are used in this course to explore the fundamental character of story telling, filmmaking and time-based art practices. Students perform all aspects of production with particular attention to developing ideas and building analytical and critical skills. We will read seminal written work and interviews with practicing avant-garde artists in order to expand our knowledge, understanding and love for the medium. Through exercises that include in-class and weekly projects students will produce sketches aimed at exploring video as an experimentation tool. There will be special emphasis paid to sound design that includes original music, and ambient sound gathered with separate sound recorder. The class will review the history of video art to give students the basic theoretical tools to critique their own productions and develop an understanding of the possibilities that medium offers. Enrolled students and top 5 waitlist students who DO NOT attend the first class session risk losing their place on the class roster.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: YES**

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

Location: JLC 120, JLC 120

### HACU-0209-2 **Video I: Production Sketchbook**



Professor: Patricia Montoya

Video, still images and sound are used in this course to explore the fundamental character of story telling, filmmaking and time-based art practices. Students perform all aspects of production with particular attention to developing ideas and building analytical and critical skills. We will read seminal written work and interviews with practicing avant-garde artists in order to expand our knowledge, understanding and love for the medium. Through exercises that include in-class and weekly projects students will produce sketches aimed at exploring video as an experimentation tool. There will be special emphasis paid to sound design that includes original music, and ambient sound gathered with separate sound recorder. The class will review the history of video art to give students the basic theoretical tools to critique their own productions and develop an understanding of the possibilities that medium offers. Enrolled students and top 5 waitlist students who DO NOT attend the first class session risk losing their place on the class roster.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: YES**

Time: M 09:00AM-11:50AM M 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 16mm film production, including camera work, editing, animation, optical printing and preparation for a finished work in film and video. Students will submit weekly written responses to theoretical and historical readings and to screenings of films and DVDs that represent a variety of aesthetic approaches to the moving image. There will be a series of filmmaking assignments culminating in a final project. The bulk of the work will be produced in 16mm format including animation, optical printing, plus a variety of ways to self process film or create cameraless moving images. Digital image processing and non-linear editing will also be supported.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: YES**

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

Location: JLC 131, JLC 131

#### HACU-0210-2 Film Workshop I

Professor: Abraham Ravett

This course teaches the basic skills of 16mm film production, including camera work, editing, animation, optical printing and preparation for a finished work in film and video. Students will submit weekly written responses to theoretical and historical readings and to screenings of films and DVDs that represent a variety of aesthetic approaches to the moving image. There will be a series of filmmaking

assignments culminating in a final project. The bulk of the work will be produced in 16mm format including animation, optical printing, plus a variety of ways to self process film or create cameraless moving images. Digital image processing and non-linear editing will also be supported.

**Instructor Permission: YES Satisfies Distribution: This course has a Prerequisite: YES**

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

Location: JLC 131, JLC 131

**HACU-0211-1 Still Photography Workshop I: B&W Analog with Medium and, Large Formats**

Professor: Kane Stewart

This course emphasizes three objectives: first, the acquisition of basic photographic skills, including composition, exposure, processing, and printing in the black and white darkroom; second, familiarity with historical and contemporary movements in photography and the development of visual literacy; third, the deepening and expanding of a personal way of seeing. This course will be taught using medium and large format cameras. Cameras will be available through media services. Students will have weekly photographing and printing assignments and, in addition, will complete a portfolio by the end of the semester.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: YES**

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

Location: JLC 131

**HACU-0211-2 Still Photography Workshop I: B&W Analog with Medium and, Large Formats**

Professor: Kane Stewart

This course emphasizes three objectives: first, the acquisition of basic photographic skills, including composition, exposure, processing, and printing in the black and white darkroom; second, familiarity with historical and contemporary movements in photography and the development of visual literacy; third, the deepening and expanding of a personal way of seeing. This course will be taught using medium and large format cameras. Cameras will be available through media services. Students will have weekly photographing and printing assignments and, in addition, will complete a portfolio by the end of the semester.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: YES**

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

Location: JLC 131

**HACU-0212-1 Writing Nature: Writing Society**

Professor: Polina Barskova, William Ryan

This course will use writing as a way to notice the natural world more closely. We will read American and Russian authors for whom being in nature and writing about nature led to a deeper understanding of their social conditions. We will consider a variety of narrative positions, including those of naturalists, hikers, tourists, mystics, activists, scientists, sportsmen, soldiers, prisoners, workers (firemen at Chernobyl Nuclear station, for example), explorers and others. We will try to understand how and why women and men of the last two centuries constructed nature as they did. Comparative assessments of the two cultures will inevitably emerge, although that is not our only focus. We want to examine (and develop) our own ability to think about our environment critically and responsibly. As our natural habitat grows increasingly fragile, we hope most of all to understand ourselves in it. We will read and write analytical and creative prose, and poetry, and will devote considerable attention in class to reviewing our written work.

**Instructor Permission: NO Satisfies Distribution: CHL This course has a Prerequisite: NO**

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

Location: FPH 105

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

Professor: Deborah Goffe

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

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: YES**

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

Location: MDB MAIN

### **HACU-0219-1 Research Methods for Creative Practice**

Professor: Hope Tucker

This course provides an opportunity for students to discover what research practice can look like for

those working in film, photography, video, installation, and related media. Readings, screenings, creative exercises, library workshops and artist talks which address conceptual approaches, working methods, and a range of research strategies will allow students to deepen their research skills as they develop projects of their own. By looking within texts by artists, filmmakers, photographers, performers, poets, and journalists, such as Santiago Alvarez, Joan Beifuss, Duncan Campbell, Tacita Dean, Kevin Jerome Everson, Mariam Ghani, Sharon Greytak, Ichi-F, Coco Fusco, Gifford Hampshire, Naomi Kawase, Spike Lee, John Lewis, Mary Ellen Mark, Mike Nichols, Mika Rottenberg, Doris Salcedo, Chick Strand, Camilo Jose Vergara, Travis Wilkerson, Peter Watkins, Ernest Withers, and Mierle Laderman Ukeles, the class will examine research-based approaches to developing, creating and realizing new works. Each student is required to present their work in various stages throughout the semester. The members of the class will provide critical, technical and production support for one another. Active contributions to all sessions are required of each student under the guiding principle that tracking each other's intellectual and creative process will help each person develop their respective project. This course provides a structured context in which to do research intensive work at the Division II level. Enrolled students and top 5 waitlist students who DO NOT attend the first class session risk losing their place on the class roster.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: YES**

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

Location: JLC 120, JLC 120

#### HACU-0222-1 **Modernity and the Avant-Gardes**

Professor: Karen Koehler

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

**Instructor Permission: NO Satisfies Distribution: CHL This course has a Prerequisite: NO**

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

Location: FPH ELH

#### HACU-0226-1 **Non-disciplinary Design: Theory + Practice**

Professor: Thomas Long

All designed objects share one thing in common - they are engineered interactions between objects and bodies. While each wholly unique, the central connection between all artistic and creative practices is the human experience. "Non-disciplinary design" is a set of critical philosophies and practical processes that define the act of design, before these acts become disciplinary. It identifies a foundational framework for understanding and applying design theory, as well as building a heightened capacity for creative agility and transformative, interdisciplinary work. This course explores topics of narrative, phenomenology/sensation, language, aesthetics and function through a non-disciplinary lens as a means to discuss, describe and apply a new approach to design. The students will engage in a range of projects including research, reading/discussion, art production and design work in an ongoing and rigorous manner. Students are expected to perform a significant amount of work outside of class time.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: YES**

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

Location: EDH 3

#### **HACU-0230-1 Intermediate Digital Architecture Studio**

Professor:

This intermediate studio architecture course will be a design investigation of a particular theme in, or approach to, architecture and the built environment. In this course, students will develop and apply contemporary digital architectural skills (sketches, plans, elevations, models, computer diagramming, and various modes of representation [TBD]) to inter-disciplinary and socially pertinent design problems. Creative and indexical study and analysis will be used to generate and foster a broad range of concepts and language necessary to identify and define spaces. The objective of the course is to solve a cross-section of simple and complex architectural issues involving site, construction, inhabitation, function, form and space through rigorous, open-ended, and creative design work. Topic for this course is to be determined.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: YES**

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

Location: CSC 316

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

Professor: Norman Holland, Monique Roelofs

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

temporal dislocations introduced by Juan Rulfo, Clarice Lispector, Jamaica Kincaid, Manuel Puig, Garcia Marquez, Diamela Eltit, Pedro Lemebel, Juan Vasquez, and Samanta Schweblin, as they confront the pressures of the marketplace and imagine alternative knowledges and socialities. We will also explore these implications in several works of film and visual art. Alongside the above artifacts, 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: CHL This course has a Prerequisite: NO**

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

Location: EDH 5

**HACU-0235-1 Ancient Epic I**

Professor: Robert Meagher

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

**Instructor Permission: NO Satisfies Distribution: CHL This course has a Prerequisite: NO**

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

Location: EDH 2

**HACU-0236-1 Haitian Dance Technique and Theory**

Professor: Dasha Chapman

In this combined technique and theory course, students will engage in the practice of Haitian dance, and support this embodied learning with study of Haitian artists, history and culture. Bi-weekly physical practice introduces students to the foundations of Haitian dance, and reading, writing and discussion familiarizes students with both important Haitian dance artists and history, and related topics in Haitian studies (the Haitian Revolution, Vodou religion, migration). We will read from the fields of history, ethnography, religious studies, performance studies and literary fiction, and get to know the landscape of iconic and contemporary Haitian dancers. No previous dance experience necessary.

**Instructor Permission: NO Satisfies Distribution: ADM This course has a Prerequisite: NO**

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

Location: MDB MAIN

**HACU-0237-1 Cannibalism and Art**

Professor: Alexis Salas

Europeans frequently made images of the sacrificing, butchering, and devouring of bodies when imagining the Americas. They depicted people as cannibalistic monsters. But as many in the Americas have recognized, cannibalism is also a powerful model for a decolonizing form. Cannibalism, as cultural ingestion, is a model in which one is nourished by the other's strengths while excreting that which is of no use. As the cannibal transforms the self through the incorporation of the other, its trope will help us recalibrate notions of cultural appropriation, plagiarism, sampling, influence, contamination, and hybridity. Beginning with Brazilian thinker Oswald de Andrade's 1928 Manifesto Antropofago (Cannibalist Manifesto), this course analyzes the politics of predation through the visual. Screenings of *How Tasty was my Little Frenchman*, visual analysis of *casta* (racial caste) paintings, and study of museological displays allow us to consider the intersectional relationships of monstrosity, sexuality, and capitalism.

**Instructor Permission: NO Satisfies Distribution: CHL This course has a Prerequisite: NO**

Time: TTH 06:00PM-07:20PM

Location: FPH 104

#### HACU-0242-1 **The Sound for Change Ensemble**

Professor: Theresa Jenoure

This is a music performance course in which we will use our skills as improvisers and composers to create musical works that advocate for social change. The course is open to all instrumentalists, including voice. A background with improvisation is preferred. We will work as a full ensemble and in small groups. Our research work in the course will engage ways that music, with and without words, can inspire grounded thinking pertaining to social change. This course will require weekly rehearsal outside of class, and response papers to listening and reading assignments. We will present a final concert of our work at the end of the semester.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: YES**

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

Location: MDB RECITAL

#### HACU-0252-1 **Making Dances 2: Choreographic Process from the Studio to, the Stage**

Professor: Deborah Goffe

Making Dances 2 will build upon students' prior study of dance composition. The studio will be our laboratory as we identify and engage the tools of choreographic process, individual kinesthetic and aesthetic impulse, the relational nature of the art form and the negotiations these relationships engender (choreographer/performer/audience/community/place/identity), as well as the inherent

societal implications of making art of/for/by the expressive body in space and time. We will begin by experimenting with formal structures and play, design and chance in support of the semester-long rehearsal processes students will direct outside of class (with groups of dancers they will select by audition). Culminating choreographic works will be shared informally at the end of the semester, and may be included in Hampshire's Winter Dance Concert (S19). Together members of the class will work to support one another in developing a nurturing space for curious investigation, boundary expanding rigor, generous feedback and playful discovery.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: YES**

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

Location: MDB MAIN, MDB SMALL, MDB 117

HACU-0258-1 **Abundance: Making art and politics with and from a land-base**

Professor: Kara Lynch

What are sustainable practices that expand and promote our vision of freedom? This course will focus on installation and community engaged art practices in conversation with diverse media and the local ecosystem. The thematic focus of the seminar will critically engage in the question: How can we create a dynamic practice in which to pursue and create artistic, agricultural, ecological, and socio-economic equity? Aware of our daily investments in settler-colonialism, how will we in our practices steward this land with seven generations at the forefront? As a class we will draft a mission statement and plans of action through installation to approach these questions. This hands-on, project-based course will look at relationships built between artists, activists, agriculturalists, and communities to build a sustainable past, present, and future. This course will introduce students to a variety of visual art media and time-based art production. This course is ideal for students interested in art, ecosystems, agroecology, collective and community engagement.

**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, ARB STUDIO 3

HACU-0261-1 **Chorus**

Professor: Dan Inglis

The Hampshire College Chorus is a performing ensemble that teaches vocal and musical skills. It presents a wide variety of accompanied and a cappella choral literature in several performances throughout the year. Class covers vocal technique, musicianship and music literacy, sight-singing through movable do solfege, ensemble skills, and pronunciation in various languages. All students will be expected to spend 6 hours per week preparing their music for rehearsal, creating simple voice recordings, writing two 1-2 page concert reports, and participating in two or more performances.



Students enrolling at the 200 level (by instructor permission) will also prepare more challenging music with a higher level of independence while 100-level class material is covered. The ability to sing on pitch is a requirement, for which auditions will be held on the first day of class. Otherwise, this course is open to all, and the ability to read music is not a prerequisite.

**Instructor Permission: YES Satisfies Distribution: This course has a Prerequisite: NO**

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

Location: MDB RECITAL

### HACU-0266-1 **Narratives of Trauma and Redemption**

Professor: Jane Degenhardt

This course explores different forms of personal and communal trauma, and the ways that writing offers a means to redemption. By analyzing a range of novels, poetry, memoirs, and films, we will consider the different ways that trauma has been turned into narrative and how narrative in turn seeks to transform trauma into something else. Primary texts will focus heavily on ethnic American literature. The forms of trauma we will discuss range from personal and sexual violence, to large-scale communal and cultural violence. This course will take the form of a discussion-based seminar and interactive workshop. Students will engage in expository, creative, and analytical modes of writing. You must be open to sharing your writing with the class. Writing prompts will be offered, but in many cases you will have the freedom to choose your topic and mode of expression.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

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

Location: FPH 104

### HACU-0269-1 **Creating Personal Cosmology Through Art**

Professor: Andrea Dezso

Students will create a body of work in a range of materials and media including drawing, painting, collage and installation seeking their very own artistic vision. You will endeavor to build a personal cosmology through a series of visual art inquiries aimed to examine and express the highly subjective and ever-shifting world of lived experience in this hands-on, work-intensive studio class. Artists including Charlotte Salomon, Trenton Doyle Hancock, Laylah Ali, Margaret Kilgallen, Frida Kahlo and others will guide us on the journey of creating our own personal cosmologies. Assigned readings, artist research, individual critique, group discussions, slide presentations and an independent final project, proposed and executed by each student will round out the experience.

**Instructor Permission: NO Satisfies Distribution: ADM This course has a Prerequisite: NO**

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

Location: ARB STUDIO 1

### HACU-0274-1 **Cuba: Nation, Race, and Revolution**

Professor: Michele Hardesty, Flavio Risech-Ozeguera

This interdisciplinary course critically engages a range of frameworks (geopolitical, historical, literary) for a study of the complex and contested reality of Cuba. We will critique and decenter the stereotypical images of Cuba that circulate in US popular and official culture, and we will examine the constructions of race, gender, and sexuality that have defined the Cuban nation. We will also explore how Cuba should be understood in relation to the U.S., to its diaspora in Miami, and elsewhere. Students will write frequent short response essays and undertake a 12-15-page independent research paper that will include a proposal, draft, and revision. This course is open to all, though it is best suited to students beyond their first semester of study. The class will be conducted in English, with many readings available in Spanish and English. Papers may be submitted in either language. For students wishing to apply for the Hampshire in Havana spring semester program, this course will offer critical foundational knowledge and application support. (Concurrent enrollment in a Spanish language class is strongly recommended for non-fluent speakers considering the Hampshire in Havana program.)

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

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

Location: FPH 107, ASH 112

### HACU-0276-1 **Writing for Film and Video**

Professor: Patricia Montoya

This course emphasizes the structural character of the script writing process. The class will analyze different scripting techniques in traditional and experimental non-fiction film and video. With special attention to development and format, the course focuses on writing and it will introduce students to the ways in which writing and meaning are created in moving images through concepts such as mise-en-scene, dialogue, world of story narration and dialogue. From idea to pitch, from script to production, students will develop the treatment and production schedule to produce three short dialogue or interview-driven videos.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

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

Location: JLC 120, JLC 131

### HACU-0277-1 **Theories and Methods in Film Studies**

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 global 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 and media studies and related fields, and will meet the film theory requirement for the Five College Major in Film Studies.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: YES**

Time: MW 01:00PM-02:20PM TH 07:00PM-09:00PM

Location: FPH 108, FPH ELH

#### HACU-0278-1 **Ancient Greek and Indian Drama**

Professor: Robert Meagher

The aim of this course is to provide an introduction to the dramatic traditions and texts of classical Greek and classical Sanskrit theater. From the classical Athenian corpus, selected tragedies by Aeschylus, Sophocles, and Euripides, as well as comedies by Aristophanes and Menander, will be considered in depth. From the classical Indian tradition, we will read works by Bhasa, Kalidasa, and Shudraka. Special attention will be paid to the historical context of each play and to considerations of staging, ancient and modern.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

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

Location: EDH 2

#### HACU-0279-1 **#HipHop to @BarackObama: 21st C. African American Literature**

Professor: Doctor Bynum

What makes literature literary and hip hop music? What do these two have in common? We will examine the very meaning of African-American literature by reading and listening to contemporary writers. We will explore national experiences of race and African-American experience(s) of race, sexuality, gender, class, and privilege right now. Instead of focusing solely upon the ways in which this literature emerges within a book-based history, we will address (across time) the various ways in which poets, rappers, authors tackle these themes within literary forms: fiction, creative non-fiction,

autobiography, poems, songs, etc. Writers, musicians, and rappers may include: Jesmyn Ward, Jay-Z, Migos, Kiese Laymon, Ta-Nehisi Coates, and Chimamanda Adichie.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

Time: M 05:30PM-08:30PM

Location: ASH 221

HACU-0284-1 **Kant, Hegel, Marx**

Professor: Christoph Cox

Immanuel Kant revolutionized philosophy by arguing that human knowledge does not grasp the world as it really is, but only the world as it corresponds to the human mind. Kant's great successor, G.W.F. Hegel, pushed this idea further, attempting to show that absolute reality is essentially ideal, mental, or spiritual. Though profoundly influenced by Hegel, Karl Marx emphatically rejected Hegel's idealism, arguing that the history of the world is not the history of ideas but of class struggle. In this course, we will closely read texts by these three thinkers and examine their conceptions of knowledge, reality, history, and freedom.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

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

Location: EDH 4

HACU-0285-1 **Emptiness**

Professor: Rafal Stepień

"For whom there is emptiness, there are all things, mundane and ultimate" - Nagarjuna. This course serves as a thorough introduction to one of the most philosophically profound and historically influential of all Mahayana Buddhist schools of thought and practice: the Madhyamaka or Middle Way School, also known as the School of Emptiness. Founded by Nagarjuna (c. 150-250), who is typically considered by Buddhists as second in importance only to the Buddha himself, the Madhyamaka came to dominate all subsequent Buddhist debates in India and Tibet, exert a seminal influence on Mahayana developments in East Asia such as Chan and Zen, and is still studied and taught by modern figures such as the Dalai Lama and Thich Nhat Hanh. Nagarjuna's towering influence on subsequent Buddhist thought stems from his central insight that emptiness (sunyata) is itself the Middle Way: the true nature of reality. In this course we will focus on Nagarjuna's major works, including the Fundamental Verses on the Middle Way, Dispeller of Disputes, and Precious Garland. We will explore topics such as the emptiness of emptiness, the two truths (conventional and ultimate), the abandonment of all views, and also investigate how Nagarjuna constructs systems of personal ethics as well as social and governmental policy on the basis of emptiness.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

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

Location: EDH 4

**HACU-0289-1 Audiences, Gamers & Users: Qualitative Research in Media, Studies**

Professor: Viveca Greene

The course is designed for advanced Division II and first-semester Division III students committed to reading and analyzing existing qualitative studies about audiences, gamers, and other media users, as well as to conceptualizing, carrying out, and documenting qualitative studies of their own. Prior to beginning individual projects/studies, we will explore: various theorizations of audiences, gamers, and other media users; the qualitative methodologies employed to study them; and results of prior studies investigating how people respond to - and make sense of - popular media forms such as television, film, advertisements, online videos, and video games. This is a rigorous, time- and labor-intensive course that requires significant independent work outside of class. Students should have completed at least one prior course in media studies or the film/photo/video program at Hampshire (with a critical component), 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: RWK 202

**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, Logic, or ProTools programs. Students will also work with sampling and looping techniques using Ableton Live. 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.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: YES**

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

Location: LIB B9

**HACU-0292-1 Photo III: Advanced Photography**

Professor: Billie Mandle

The focus of this course is the development of a semester-long photographic project. Students will acquire the technical and critical skills needed to create and sustain an in-depth body of work. They will plan, research and edit a project with the aim of effectively conveying complex narratives, ideas and questions through images. The class will also focus on refining critique skills, writing about art, and researching funding for projects. Artist visits and presentations will further acquaint students with contemporary photographic practices and the potential of long-form photographic work.

**Instructor Permission: YES Satisfies Distribution: This course has a Prerequisite: YES**

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

Location: JLC 201

### HACU-0294-1 **Embodied Imagination**

Professor: Daphne Lowell

In this course, upper-level artists-designers will upend their arts practices to experiment with and observe imagination's dynamics and so provoke/freshen their art. They'll suspend training, habits and beliefs about themselves/their work, engage with materials outside their skills, and note how these influence or cross disciplines. Movement and the tangibility of the body will provide gateways for these explorations of matter, perception, expression. Do the body's structures inspire/limit artistic practice? What images does the body house? How do the physical experiences of bone, breath, texture, density, rhythm, color or character influence imagination and creative processes? Through Authentic Movement practice, study of the body, and improvisation in various materials students will cultivate curiosity about sensorial sources of imagination, and learn to collaborate with images, intuitions, demons or muses that appear. Weekly artistic practice, readings in creativity, showing works-in-progress, a final project and summary report are required; previous dance experience is not.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: YES**

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

Location: MDB MAIN

### HACU-0301-1 **Stuff, Materiality, Things: Division III Seminar**

Professor: Jeffrey Wallen

How do objects speak to us, and act on us? How is an encounter with an object different from reading a text? Why do we collect things? In recent years there has been a turn from texts to visual studies, and then to material culture and thing theory. In this course, we will explore some of the ways that contemporary writers and artists approach things, artifacts, the natural world, discarded objects, "vibrant matter." We will also visit museums and collections. Students will be encouraged to engage

with objects--to write about, produce, curate, transform, find, display, and contemplate objects of their choosing. This course is also designed to support students doing Division III work in the arts, humanities, and cultural studies. The course will be balanced between exploring "stuff, materiality, and things," and helping students develop and work on their projects. There will be ample opportunities for students to discuss, present, and workshop their projects, and these projects need not be at all directly connected to the topic of the course. This course is limited to Div III students and advanced Div II students

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

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

Location: EDH 5

### **HACU-0360-1 Division III Studio Art Concentrators Seminar**

Professor: Daniel Schrade

This critique and discussion-centered seminar is open to Division III students concentrating in visual arts, in their first or final semester of Division III. Class sessions will provide a platform for exposure, discussion and meaningful criticism of student work in process. While texts and essays, written by artists and art-theorists, will inform class conversations, students are encouraged to contextualize their work, articulate ideas behind their work, and engage in writing about their work. Besides curatorial strategies the seminar will address, installation facts, documentation, post-College realities, and visiting artist will present their work and offer individual critiques.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: YES**

Time: M 01:30PM-05:00PM

Location: ARB STUDIO 1

### **HACU-0365-1 Five College Advanced Studio Seminar, Committed to the Idea:, Conceptual Cohesion Across Mediums**

Professor: Miatta Kawinzi

This course will focus on strengthening skills in cross-genre art practice from concept to execution. We will cultivate tools for an engaged art practice that successfully spans, combines, and expands beyond distinct mediums. In dialogue with the work of contemporary artists who embrace this model, students will develop their own rigorous conceptual frameworks for cross-genre culminating projects through research, studio experimentation, and exercises in cohesion. We will consider questions of voice, agency, positionality, and address to situate and contextualize these projects within the larger sociopolitical landscape.

**Instructor Permission: YES Satisfies Distribution: This course has a Prerequisite: YES**

Time: F 01:00PM-05:30PM

Location: ARB STUDIO 1

### HACU-121T-1 **Utopia: Visionary Art, Architecture and Theory**

Professor: Karen Koehler

This course is an examination of utopian plans in architecture and art, including the works of C-N Ledoux, William Morris, Frank Lloyd Wright, Le Corbusier, Kandinsky, Buckminster Fuller, and others. We will consider the philosophical constructs of utopia in architectural drawings, buildings, and plans in relationship to film, painting, sculpture, and the decorative arts. We will consider how different projections about life in the future are also harsh criticisms of the present, which often rely upon imagined views of social organizations in times past. We will examine the relationship of the individual to the community, and consider how spatial constructions - real and imagined - can affect this relationship. The course begins with an examination of significant literary utopias, including the books by Sir Thomas More, Bellamy, and Morris. We examine the tensions between theory and practice, by studying the successes and failures of actual attempts at utopian communities. Screenings of films that challenge the difference between utopia and dystopia will set up our discussions of displacement and chaos, as we consider whether utopian design is applicable to the 21st century.

**Instructor Permission: NO Satisfies Distribution: CHL This course has a Prerequisite: NO**

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

Location: FPH 102

### HACU-122T-1 **Chan and Zen**

Professor: Rafal Stepień

This is an introduction to the Chinese and Japanese forms of what is by far the most popular, and misunderstood, school of Buddhism in the West today: Chan/Zen. Conceived by the tradition itself as 'a special transmission outside the scriptures, not based on words and letters,' Zen nevertheless produced a massive literature, including an original sutra and myriad records of enlightenment, mind-bending encounter dialogues, poems, fables, and jokes. We read extensively from this classical literature; trace the history of Zen in China and Japan; meet semi-mythical or oft-mythologized figures such as Vimalakirti, Bodhidharma, Huineng, Hanshan, Eisai, and Dogen; and learn about teachings such as Buddha-nature, suchness, and no-mind, all in the context of Zen meditative and ethical practice. During this course, all students learn how to kill the Buddha, hear the sound of one hand clapping, and spontaneously attain enlightenment while drinking tea.

**Instructor Permission: NO Satisfies Distribution: CHL This course has a Prerequisite: NO**

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

Location: EDH 4



### HACU-123T-1 **Catalyst for Community, Voice of Resistance: Listening into, Jazz**

Professor: Martin Ehrlich

Throughout its history, the artists who innovated the music called Jazz have given both voice and vision to creating new spaces of possibility within African-American culture. The music and its artists have both supported social movements, and inspired cultural change with ideas of radical imagination, often against great societal obstacles. As a musical art form, it has spread across the planet, with its artists welcomed and celebrated throughout the world. In this tutorial, we will read and listen, discuss and respond with critical writing and creative work to the music and its practitioners, throughout its history to the present day.

**Instructor Permission: NO Satisfies Distribution: ADM This course has a Prerequisite: NO**

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

Location: MDB CLASS

### HACU-124T-1 **Feminist Philosophy, Politics, and Literature**

Professor: Monique Roelofs

Feminist philosophers have developed views of sociality and agency, subjectivity and cultural life, the public and private, and categories like gender, race, and coloniality, that bear on the shifting territory shared by politics and literature. Pairing models and concepts in feminist theory with approaches in literature and the arts, we will examine themes such as sensitivity and the senses, the distant and the intimate, freedom, love, democracy, and cosmopolitanism.

**Instructor Permission: NO Satisfies Distribution: CHL This course has a Prerequisite: NO**

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

Location: EDH 2

### HACU-125T-1 **World Literature: Global Bonds, Intimate Lives**

Professor: Norman Holland

Everyday experiences, as mundane as preparing our morning coffee, are impacted by globalization. But what, exactly, is "globalization"? What does it mean to say our individual lives are deeply intertwined with transnational processes? Contemporary stories and novels from various world regions will guide our examination of the networks that are built, maintained, and exercised through economic, political, and social processes that originate near and far. We will discuss some of the ways that global processes inform individual lives and how individuals are impacting global processes. Writing assignments will critically examine how globalization operates and what it means to speak and write about the "global intimate."

**Instructor Permission: NO Satisfies Distribution: CHL This course has a Prerequisite: NO**

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

Location: EDH 5

**HACU-126T-1 Digital Resistance**

Professor: Kara Lynch

This introductory seminar on media analysis and production will consider how constructions of power are embodied in technologies and conversely, how technologies shape our notions of authority and how we actively mobilize against it. In recent years, access to information and images has shifted dramatically. PDAs/Handheld technologies, social media networks, live web-streaming, video games, and podcasts eclipse mass-media broadcast channels distributing entertainment, news, and information. Drawing upon Media Arts, Critical Ethnic Studies, and Cultural Studies, we will examine models of Digital Resistance like Citizen Journalism, Community Access, Artivism, Hacktivism, and Digital Movements like BlackLivesMatter, Occupy, Arab Spring, and IdleNoMore in order to understand: precursors to contemporary innovations; Corporate Media and Government gatekeeping of information; modes of production; the relationship between media, information and action. Through readings, responses, and visual projects, students will learn to critically read and make digital media and contend with it as a mass language.

**Instructor Permission: NO Satisfies Distribution: ADM, PCSJ This course has a Prerequisite: NO**

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

Location: FPH 105, JLC 120

**HACU-127T-1 Walking the Line: Drawing Tutorial**

Professor: Daniel Schrade

This course will introduce students to the fundamentals of visual art in general and drawing in particular. Focusing on perception, composition, line and materiality, students will draw from objects, the human figure, interior and exterior spaces, and from imagined sources. We will explore a variety of materials and work small and large scale. Regular class critiques will assist in developing evaluation skills of work in progress, and in analyzing formal composition principles. Assigned readings and one research project, contextualizing work and life of an artist, will be a segment of this course. Students will be expected to maintain an 'active' sketchbook.

**Instructor Permission: NO Satisfies Distribution: ADM This course has a Prerequisite: NO**

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

Location: ARB STUDIO 1

**HACU-128T-1 Gogol Only**

Professor: Polina Barskova

Our course will combine development of skills in analytic close reading, creative writing and library research thru looking at the works of Russia's perhaps most mysterious and most influential writer of the 19th century (and beyond)--Nikolai Gogol. Traveling in his world of threatening mermaids and flying dumplings, we'll ask questions of Romantic authorship and nationalism, writing outside of your homeland and your language, the role that sexuality and gender play in creative work. We'll read, write, watch and discuss film adaptations, and visit local museums/libraries/archives.

**Instructor Permission: NO Satisfies Distribution: CHL This course has a Prerequisite: NO**

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

Location: FPH 105

### HACU-129T-1 **Primitive Comfort: Writing About Food**

Professor: Alejandro Cuellar

Food is so much of who we are. It is a basic function of staying alive, but it is also tethered to so many things that are beyond the basic and in fact can be quite sumptuous and decadent. Much can be discerned about ourselves and our priorities, our beliefs, our past, and our future, by studying how and what we eat. Where does our relationship to food become more than a basic function? How are these basic tenets of food and food culture capitalized upon and shaped by marketers and corporations? We will read a variety of writers whose work deals with these questions, and we will, by writing across the curriculum, study our personal, cultural, historical, and perhaps even mythical relationship to food.

**Instructor Permission: NO Satisfies Distribution: CHL This course has a Prerequisite: NO**

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

Location: GRN WRC

### IA-0120-1 **Sculpture Foundation**

Professor: William Brayton

Contemporary ideas in sculpture will be introduced in relation to art production in a range of media including clay, wood, steel, and found materials. This course provides training for all equipment in the Art Barn Sculpture Studio. Student generated imagery will foster discussions around representation, abstraction, the body, technology, public art, and installation art. Readings, slide lectures, and group critiques will inform the development of independent work in three dimensions. The course culminates with a lengthy student defined independent project.

**Instructor Permission: NO Satisfies Distribution: ADM This course has a Prerequisite: NO**

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

Location: ARB STUDIO 3, ARB SCULPT

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

Professor:

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

**Instructor Permission: NO Satisfies Distribution: PCSJ This course has a Prerequisite: NO**

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

Location: EDH 2

### IA-0140-1 **Poetry Course**

Professor:

This poetry course is a 100-level class. Details re. faculty member, course description, and schedule will be provided asap.

**Instructor Permission: NO Satisfies Distribution: CHL This course has a Prerequisite: NO**

Time: -

Location:

### IA-0157-1 **Methods for Teaching Art to Children: Exploring traditional and, experimental approaches to teaching through the arts**

Professor: Jana Silver

Methods for Teaching Art to Children: Exploring traditional and experimental approaches to teaching through the arts: This course will explore methods for teaching art to children in grades k-12. We will plan lessons and units of study, which focus on the arts in education while learning theoretical and practical approaches relevant to the teaching of visual arts as a stand-alone subject and in concurrence with other academic subjects. Working in groups and individually students will apply creative and critical thinking to explore structured and experimental approaches to teaching through the arts. This is a

hands-on class, which will include an exploration of visual art teaching tools and methods. Teaching Art to Children is recommended for anyone with an interest in working with youth in or outside of k-12 settings.

**Instructor Permission: NO Satisfies Distribution: ADM This course has a Prerequisite: NO**

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

Location: FPH 104

#### IA-0167-1 **Poetry Course**

Professor:

This poetry course is a 100-level class. Details re. faculty member, course description, and schedule will be provided asap.

**Instructor Permission: NO Satisfies Distribution: CHL This course has a Prerequisite: NO**

Time: -

Location:

#### IA-0178-1 **Technology Essentials for Artists**

Professor: Mark Cetilia

This studio art course offers foundational skills for artists who wish to explore the possibilities of technology in their creative practice. Students will produce works of interactive art informed by historical precedents from the fields of structural / materialist film, experimental / electronic music, and sound, video, and installation art. Topics to be covered include programming, interfacing with microcontrollers, and DIY electronics; no prior experience is assumed.

**Instructor Permission: NO Satisfies Distribution: ADM This course has a Prerequisite: NO**

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

Location: ARB STUDIO 2

#### IA-0180-1 **Design Fundamentals**

Professor: Donna Cohn

This is an introductory level design class that will begin with a series of guided activities and culminate in a final independent project. Students will become familiar with a range of basic design tools and skills, such as drawing, model making, and prototype 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 toward improving visual communication skills and the ability to convey ideas.

**Instructor Permission: NO Satisfies Distribution: ADM This course has a Prerequisite: NO**

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

Location: LCD 113

**IA-0185-1 Designers Reading Plays**

Professor: Peter Kallok

When designing costumes, projections, sound, lighting, props, or scenery, do theatre designers read plays any differently than a director or an actor? Should they? When reading a play, to what does a designer respond? Theme, character, dialogue, stage directions, place, time, rhythm, flow, and arcs all play into a designer's process of discovering the visual and aural possibilities of texts. How does a designer sift through the body of a script and discover clues of the physical nature of the play? This course focuses on reading plays with design in mind. We will read and discuss selected plays. Students will research period and aesthetic styles, lead discussions, present initial design ideas for each play, and work in "design teams." Throughout the semester students will expand their design vocabulary and experiment with design presentations.

**Instructor Permission: NO Satisfies Distribution: ADM This course has a Prerequisite: NO**

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

Location: FPH 103

**IA-0214-1 Applied Theatre: Rehearsing for Reality**

Professor: William (Will) MacAdams

Applied theatre can be defined most simply as the utilization of the tools of theatre for a broad set of purposes such as education, community building, healing, conflict resolution, and advocacy. Applied theatre practices and creative processes are dialogic and are most often responsive to marginalized peoples, their stories, and local settings and priorities. This community-based participatory work primarily takes place in non-traditional settings focused on personal and social change. In this course, we will explore a variety of applied theatre practices including theatre of the oppressed, theatre in education, theatre for development, prison theatre, and other modes using theatre and drama to grapple with complex social issues. Our exploratory process will include as much practical application as research with several collaborative creative interventions throughout the semester.

**Instructor Permission: NO Satisfies Distribution: ADM This course has a Prerequisite: NO**

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

Location: EDH 104

**IA-0219-1 Theatre Directing Lab**

Professor: William (Will) MacAdams

This course is a hands-on, practical approach to directing grounded in listening, collaboration, and embodied practice. The work will be fast-paced: every three classes, you will either present a piece that you have directed or perform in a work directed by your peers. Some pieces will be devised, while others will be scripted, and rehearsals will largely take place outside of class. This practice will be complemented by the viewing of work of a range of contemporary theatre directors who challenge the boundaries of whose stories are told and reimagine how we see. A critical element in this process will be reflection on how your identity and history shape your relationship to the role of director and impact others' perception of you in that role - and how you can engage with these questions so that you can be more fully present in the rehearsal room, listen open-heartedly to your collaborators, and tell the stories that you are burning to tell.

**Instructor Permission: NO Satisfies Distribution: ADM This course has a Prerequisite: NO**

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

Location: EDH 104

#### IA-0229-1 **Object & 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: NO**

Time: MW 01:00PM-03:02PM MW 01:00PM-03:20PM

Location: ARB SCULPT, ARB STUDIO 3

#### IA-0234-1 **In Search of Character**

Professor: Thomas Haxo

Through sculpture and drawing projects students will investigate the form and expression of the human head. Assignments will cover the study of the head in clay, the creation of masks, experiments in basic proportional systems, drawing from life and imagination, and more. Class discussions will draw from numerous cultural and historic points of view. The class will conclude with a major independent project of the student's own related to this subject. Students will have the option to work with either traditional

or digital media. Significant outside work will be expected. Students will provide most drawing materials and additional supplies for independent projects.

**Instructor Permission: NO Satisfies Distribution: ADM This course has a Prerequisite: NO**

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

Location: ARB STUDIO 2

### IA-0235-1 **Topics in Craft: The Short Story**

Professor: Uzma Khan

Our focus will be on recognizing, analyzing, and developing the different narrative techniques used to write the short story. Each technique will be studied individually, as well as in relation to the work as a whole. As David Lodge writes in *The Art of Fiction*, "Effects in fiction are plural and interconnected, each drawing on and contributing to all the others." We will take apart these "effects" in order to better appreciate how they are linked, both when reading and writing. While the course is open to all (and not by instructor permission), in order to better keep up with course requirements, including attendance, students must attend the first day.

**Instructor Permission: NO Satisfies Distribution: CHL This course has a Prerequisite: NO**

Time: F 10:30AM-01:20PM

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 spoken language to tell true stories about a variety of real worlds. By combining evocation with analysis, immersion with investigation, literary journalism tries to reproduce the complex surfaces and depths of people, places, and events. Books to be read may include: Stein's *EDIE*, Filkins' *THE FOREVER WAR*, and Sack's *AWAKENINGS*. Students will be asked to produce weekly, non-fiction narratives based on encounters with scenes, situations and people—all in the present. Mid-term and Final writing projects will be based on fieldwork. Fieldwork will demand initiative, patience, curiosity, empathy, and guts. The writing itself will have to be excellent. Core requirements are: (1) Meeting weekly deadlines and (2) Being scrupulously well-read and well-prepared for class.

**Instructor Permission: NO Satisfies Distribution: CHL This course has a Prerequisite: NO**

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

Location: FPH 102



### IA-0246-1 **Poetry Writing Workshop**

Professor:

This course is a 200-level poetry writing workshop. Details re. faculty member, course description, and schedule will be provided asap.

**Instructor Permission: NO Satisfies Distribution: CHL This course has a Prerequisite: NO**

Time: -

Location:

### IA-0265-1 **Praxis: Facilitating Collaborative Learning for Social, Change**

Professor: Natalie Sowell, Javiera Benavente

In this course, we will explore various theories and practices that support collective group process, shared learning, and collaborative actions with the aim of creating more just and resilient communities. Through reading, discussion, reflective exercises, and intentional community engagement, we will seek answers to questions such as: How can we co-create a learning community that values each member as a teacher, learner and changemaker? How can facilitation support effective participatory group process? How can we cultivate critical connections, build resilient relationships, and strengthen communities so that we are better equipped to create the changes we envision? How do our positional identities impact our work? Which practices support collective reflection and accountability, and avoid replication of the systems and structures of oppression that we aim to dismantle? How can we develop nuanced and robust understandings and analyses of the challenges we face, so that we can create effective responses? What are our visions, values and ethical commitments, and how can we put these into practice?

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

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

Location: RWK 202

### IA-0276-1 **Photos, Facts, and Fictions/The Great Depression**

Professor: Michael Lesy

This course will study the United States' Great Depression, using an array of visual and written sources. Sources will include: (1) One hundred and forty-five thousand photographs made of the American people by a team of documentary photographers employed by the US government. These photographs are available on-line, through the Library of Congress. (2) The NEW YORK TIMES and the CHICAGO TRIBUNE, published during this era. Both are available on-line. (3) David M. Kennedy's FREEDOM FROM FEAR, THE AMERICAN PEOPLE IN DEPRESSION AND WAR, 1929-1943. (4) Period novels and oral histories. Students will use excerpts from this array of words and pictures to build image/text sequences

that, like movies with soundtracks, tell true stories about this country's past. These image/text sequences will be the work products of this course. This course is designed for artists who are intellectuals, and intellectuals who are artists. Prerequisite: Courses in American History and/or American Literature.

**Instructor Permission: YES Satisfies Distribution: This course has a Prerequisite: YES**

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

Location: FPH 101

### **IA-0277-1 Animals, Robots and Applied Design**

Professor: Donna Cohn, Sarah Partan

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

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

Time: -

Location: LCD 113

### **IA-0281-1 Designing Escape Rooms**

Professor: Peter Kallok, Ira Fay

In this course, students will design, build, and manage an escape room on Hampshire campus under the guidance of Professors Kallok and Fay. Though the professors will provide team leadership and direction, the students will be the ones creating the escape room, including concept art, storyboards, game design, puzzle design, set design, set construction, painting, lighting, sound design, production management, marketing, and live production. The set construction portion of the course will occur immediately following Thanksgiving, so students should be prepared to commit significant effort during that week. Students are expected to be skilled in at least one discipline relevant to escape room design, listed above. There will be a materials fee of \$40, or \$0 if needed and you can contact Ira/Peter in advance. To facilitate the substantial collaboration that will be required outside of class hours, there is also a reserved lab time from 1pm - 4pm on Fridays. Prerequisite: At least two semesters of course work in a

discipline or disciplines related to escape room design, such as set design, lighting, painting, game design, audio design, project management, marketing, etc.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: YES**

Time: MW 10:30AM-11:50AM F 01:00PM-03:50PM

Location: EDH 104, EDH 104

**IA-0282-1 'Defamiliarizing the "East:" Writing the Unseen'**

Professor: Uzma Khan, Kimberly Chang

The critic David Lodge describes defamiliarization as "Overcoming the deadening effects of habit by representing familiar things in unfamiliar ways." Our focus will be on re-perceiving the East, asking what it is, how we see it, how we don't see it, how we could see it, all in the hopes of more closely, critically, and compassionately developing different habits about where and how to look. Not deadening habits: living habits. Course requirements will include reading international fiction and non-fiction; in-class presentations; critical response papers; creative writing; and keeping a regular "sensory journal" in which individual, cultural, and/or universal habits are re-examined (e.g., on dress, foods, music, war.) and periodically shared with the class. Bringing supplementary materials to the class (e.g., an article that made you rethink a comfortable position on the 'other') is strongly encouraged. Note: Students MUST attend the first day of class in order to keep their seat.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

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

Location: EDH 4

**IA-0284-1 Special Projects in Drawing: Division II**

Professor: William Brayton

This course will integrate intermediate level drawing assignments with two student defined half semester long independent projects. Articles, slide lectures and field trips to area art museums will inform work in the studio. 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 aid in the development of a cohesive and ambitious body of independent work. Prerequisite: One drawing course at the college level.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: YES**

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

Location: ARB STUDIO 1

**IA-0325-1 Poetry Writing Workshop**

Professor:

This poetry course is a 300-level class. Details re. faculty member, course description, schedule, and pre-requisite will be provided asap.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: YES**

Time: -

Location:

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

Professor: Djola Branner

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 completing critical narrative essays, creating 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. Prerequisite: This course is limited to Division III students with a theatre focus only. Students must have filed a Division III contract in theatre and be either in the first or second semester of Division III.

**Instructor Permission: YES Satisfies Distribution: This course has a Prerequisite: YES**

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

Location: EDH 104

### IA-0370-1 **Leading Success in New Venture Growth: Navigating the rapids, of entrepreneurial success and growth**

Professor: Bret Golann

Entrepreneurial dreams to action! Launching and leading new ventures is the focus now. Students develop real-world launch plans for their own new ventures to achieve market success plus the internal leadership and processes to cope effectively with the challenges of rapid new venture growth. Examples include: Leadership and learning how to "conduct the orchestra" - instead of trying to play every instrument yourself. How does the entrepreneur's day change as the company changes? Getting the right people in the right seats: finding, hiring, and motivating the best people you need to support success. Delivering consistent value to customers: Getting it right the first time, every time. Other topics include: Effective pricing strategies for growth. Where to find the funding you need to grow your

venture. Proactive risk management - how to reduce and cope with the uncertainty, risks, and change of leading new ventures? Students are expected to begin the course with a clear idea for a new venture. Prerequisite: Successful completion of a previous entrepreneurship course plus instructor permission.

**Instructor Permission: YES Satisfies Distribution: This course has a Prerequisite: YES**

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

Location: RWK 106

### IA-119T-1 **Sequential Imagery tutorial**

Professor: Thomas Haxo

This course provides preparation for work in the arts and other fields where visual ideas are presented sequentially. Sequential skills will be built through assignments that may utilize drawing, digital work and sculpture. Assignments addressing linear and nonlinear sequence with line, tone, color, space, and light will facilitate the development of personal imagery. Narrative and non-narrative themes will be discussed. A wide range of tools and techniques will be employed in exploration of subject matter. This course concludes with an independent project of the student's own choice based upon their interpretation of sequential imagery.

**Instructor Permission: NO Satisfies Distribution: ADM This course has a Prerequisite: NO**

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

Location: ARB STUDIO 2

### IA-138T-1 **(Re)Telling the Tale: Dramatizing Myth & Fable**

Professor: Djola Branner

This introductory course explores principles of playwriting by reimagining familiar fairytales, classic myths and personal narrative. Primary considerations are creating clear narrative arcs, rewriting traditional archetypes, developing dynamic characters, and cultivating a vocabulary for the critical analysis of dramatic literature. Assignments will include writing at least three original short plays, and one critical essay centering on the adaptation of a classic parable for the contemporary stage. Research and revision are vital aspects of the curriculum. This course satisfies ADM of Division I distribution requirements.

**Instructor Permission: NO Satisfies Distribution: ADM This course has a Prerequisite: NO**

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

Location: EDH 4

### IACC-0189-1 **Make It Move: Design and Fabrication for Kinetics**

Professor: Glenn Armitage

The objective of this co-curricular course is to introduce students to a range of issues that are frequently encountered when designing and fabricating interactively moving parts. You will gain familiarity with basic mechanics, components, design methods, and fabrication processes that will prepare you to pursue kinetic projects. Class meetings will include both classroom and shop time, with the second half of the semester dedicated to individual project work of your choosing. This course can be used to fulfill CEL-1 Division I requirement.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

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

Location: LCD SHOP

### LS-0101-1 Elementary Spanish I

Professor: Samira Artur

This course is designed for students with no background in Spanish. Students are introduced to basic grammatical structures including present, past and future (ir + a + infinitive tenses) and by the end of the semester should be able to communicate in verbal and written forms about personal information, daily activities, future plans and past experiences. All four skill areas (speaking, listening, reading and writing) are practiced through activities that are based on real-life situations and the students' experiences. Attendance and participation count for seventy percent of the requirement for credit/evaluation. Additional Info: This class is taught by faculty from the International Language Institute of Massachusetts in Northampton ([www.ili.edu](http://www.ili.edu)). For more information regarding placement in this course, please contact Samira Artur, [samira@ili.edu](mailto:samira@ili.edu).

**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: Samira Artur

This course is the second semester of first-year, Spanish and students enrolled in this course should have taken LS101 or the equivalent. This class is taught almost entirely in Spanish and focuses on speaking and using the target language. Students entering this level should be able to use the present, future (ir+a+infinitive) and preterit with some fluency and accuracy. Attention is given to building accuracy with grammatical structures introduced in LS101 and focuses on the differences between the preterit and imperfect tenses along with an introduction to present subjunctive. More sophisticated grammar is also introduced in this course. All four skill areas (speaking, listening, reading and writing)

are practiced through activities that are based on real-life situations, the on-line course website and the students' experiences. Classroom attendance and classroom participation count for seventy percent of the requirement for credit/evaluation. Additional Info: This class is taught by faculty from the International Language Institute of Massachusetts in Northampton ([www.ili.edu](http://www.ili.edu)). For more information regarding placement in this course, please contact Caroline Gear, [caroline@ili.edu](mailto:caroline@ili.edu). Prerequisite: This course is the second semester of first-year, Spanish and students enrolled in this course should have taken LS101 or the equivalent.

**Instructor Permission: NO Satisfies Distribution: CHL This course has a Prerequisite: YES**

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

Location: RWK 106

### LS-0110-1 Elementary Arabic I

Professor: Alaa Razeq

A yearlong course that introduces the basics of Modern Standard Arabic, this course concentrates on all four skills: speaking, listening, reading and writing. Beginning with the study of Arabic script and sound, students will complete the Georgetown text Alif Baa and finish Chapter 13 in Al Kitaab Book I by the end of the academic year. Students will acquire vocabulary and usage for everyday interactions as well as skills that will allow them to read and analyze a range of texts. In addition to the traditional textbook exercises, students will write short essays and participate in role plays, debates, and conversations throughout the year. Students enrolled in the fall term must re-register for spring. Additional Info: Part of the Five College language consortium.

**Instructor Permission: NO Satisfies Distribution: CHL This course has a Prerequisite: NO**

Time: MTWTHF 10:30AM-11:20AM

Location: EDH 5

### LS-0123-1 American Sign Language I

Professor: Dana Hoover

This course introduces the third most widely used language in the United States and Canada. It is intended to give an overview of both the language and the culture of the deaf community. Emphasis will be focused on learning basic grammatical structure as well as developing receptive and expressive signing skills using everyday conversation, and 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 discussions.

**Instructor Permission: NO Satisfies Distribution: CHL This course has a Prerequisite: NO**

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

Location: FPH 108

### LS-0201-1 **Intermediate Spanish I**

Professor: Samira Artur

This course is the first semester of second year Spanish. Students enrolled in this course should have taken LS102 or the equivalent and be able to use the present, future, preterit and imperfect tenses with some fluency and have a working knowledge of the present subjunctive. This course, taught almost entirely in Spanish, is designed to reinforce grammatical structures introduced in first-year Spanish through activities that practice all four skills: speaking, listening, reading and writing. Attention is given to using command forms and the present subjunctive. Classroom activities and topics are connected to the culture and literature of the Spanish-speaking world as well as students' own experiences. Emphasis is placed on speaking and writing in Spanish. Attendance and classroom participation count for seventy percent of the requirement for credit/evaluation. Additional Info: This class is taught by faculty from the International Language Institute of Massachusetts in Northampton ([www.ili.edu](http://www.ili.edu)). For more information regarding placement in this course, please contact Samira Artur, [samira@ili.edu](mailto:samira@ili.edu). Prerequisite: Students enrolled in this course should have taken LS102 or the equivalent and be able to use the present, future, preterit and imperfect tenses with some fluency and have a working knowledge of the present subjunctive.

**Instructor Permission: NO Satisfies Distribution: CHL This course has a Prerequisite: YES**

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

Location: RWK 108

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

Professor: Maria Darrow

This course is the second semester of second-year Spanish. Students enrolled should have taken LS201 or the equivalent and be able to use the present, future, preterit, imperfect tenses, command forms and present subjunctive with some fluency. This course will solidify grammatical structures of Spanish through activities that practice all four skill areas: speaking, listening, reading and writing. Attention will be given to more sophisticated use of the subjunctive and compound tenses. Classroom activities and topics are connected to the culture and literature of the Spanish-speaking world as well as students' own experiences. Emphasis is placed on speaking and writing in Spanish. Attendance and classroom participation count for seventy percent of the requirement for credit/evaluation. Prerequisite: This course is the second semester of second-year Spanish. Students enrolled should have taken LS201 or the equivalent and be able to use the present, future, preterit, imperfect tenses, command forms and present subjunctive with some fluency. Additional Info: This class is taught by faculty from the International Language Institute of Massachusetts in Northampton ([www.ili.edu](http://www.ili.edu)). For more information regarding placement in this course, please contact Samira Artur, [samira@ili.edu](mailto:samira@ili.edu).



**Instructor Permission: NO Satisfies Distribution: CHL This course has a Prerequisite: YES**

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

Location: RWK 106

### **NS-0113-1 The Science of Space and Time**

Professor: Kaca Bradonjic

The Science of Space and Time : What are space and time? This course will follow the evolution of the scientific understanding of these concepts which are so fundamental to our experience of the world and of ourselves. Our journey will trace the intellectual paths of physicists who grappled with these questions, including Newton and Einstein, taking us from the conceptions of space and time familiar from our daily experiences to the modern understanding of four-dimensional spacetime as described by the special theory of relativity. Occasionally we will look for insights from philosophers and for inspiration from writers and artist. Since mathematics is the language of physics, we will use basic high school algebra and graphs. No prior exposure to physics is necessary. This course is best suited for students so fascinated with the ideas of space and time that they are willing to grapple with abstract concepts and sometimes tedious algebra in order to gain a basic, but genuine understanding of special relativity.

**Instructor Permission: NO Satisfies Distribution: PBS This course has a Prerequisite: NO**

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

Location: CSC 333

### **NS-0115-1 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: MW 09:00AM-10:20AM

Location: CSC 2-OPEN

### **NS-0116-1 Math to Survive in the World**

Professor: Geremias Polanco Encarnacion

Many factors determine whether or not you get a job, succeed or fail in a project, and lose or make money on an investment. Your problem-solving ability is one of them, but understanding the principles behind the situation you face (in practice or in theory) is one of the most fundamental. To survive in the world, people need to apply countless mathematical principles, consciously or unconsciously. In this course you will understand some of the mathematical principles that you already use, and will learn some other new ones. Topics will include minimizing time required to complete certain tasks; scheduling and critical path analysis; fair division; voting theory; coding theory; mathematics of investment and credit; art, beauty and math; and other topics at our discretion

**Instructor Permission: NO Satisfies Distribution: PBS This course has a Prerequisite: NO**

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

Location: CSC 3-OPEN

### 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 01:00PM-02:20PM

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-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 110

### **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. This course satisfies distribution.

**Instructor Permission: NO Satisfies Distribution: PBS This course has a Prerequisite: NO**

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

Location: CSC 101, CSC 2-CHEM

### NS-0201-1 **Renewable Energy**

Professor: Steve Roof

Modern civilization was built on fossil fuels, but will global warming and other consequences of fossil fuel use bring the end of civilization? In this class we will explore how humans make and use energy, its benefits, and its consequences. We will examine all forms of energy but focus on renewable electrical energy. On the global scale, we will explore the history, current practices, and future potential of renewable energy from all angles, including technological, political, and environmental. On a local scale, we will examine renewable energy projects including Hampshire's PV arrays, New England wind turbines, and farmers producing electricity from cow poop. Students will be evaluated on enthusiasm, a series of short research papers, a final project, and group participation.

**Instructor Permission: NO Satisfies Distribution: PBS This course has a Prerequisite: NO**

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

Location: CSC 3-OPEN

### 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-0206-1 **Modern Physics**

Professor: Kaca Bradonjic

Modern Physics encompasses the major discoveries made in the early 20th century, which can be broadly divided into relativity and quantum mechanics. This course is a survey introduction to the special theory of relativity, the development of quantum theories of matter, light and their interactions, and the application of these theories to atomic, nuclear, and solid state physics. The topics covered will include special-relativistic mechanics, the atomic structure of matter, black body radiation, photo-electric effect, particle-wave duality, Schrodinger equation in one and three dimensions, and electron spin. The course is essential for students intending to pursue advanced physics courses on these topics and would be of interest to science students who want to gain a basic understanding of the foundations of modern physics.

**Instructor Permission: NO Satisfies Distribution: PBS This course has a Prerequisite: YES**

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

Location: CSC 311

### NS-0207-1 **Ecology**

Professor: Blair McLaughlin

How do living things exist together? Ecology is the study of the relationships of living things to each other and their environment. With an emphasis on plants, this course will introduce students to population, community and landscape ecology, as well as explore broader socio-ecological perspectives, including conservation/restoration ecology, the effects of global change, ecological justice and political ecology. We will use a combination of primary scientific literature, popular science media, environmental literature, and textbook resources. Students will also begin to explore basic ecological study design and analysis in R programming language. We will explore local field sites and conduct in depth observation of a campus ecological community. Walking in variable terrain and weather will be required. This course has no prerequisites.

**Instructor Permission: NO Satisfies Distribution: PBS This course has a Prerequisite: NO**

Time: WF 01:00PM-02:20PM F 01:00PM-03:50PM

Location: CSC 101, CSC 101

### NS-0231-1 **Culinary Biochemistry**

Professor: Jason Tor, John Castorino

The biochemical properties of food determine how humans can prepare and benefit from food. Why does wheat flour make great bread while rice flour does not? Why are eggs so versatile? What is flavor and taste? Why do we need to eat certain foods for proper health? These are just a few of the questions that we will be addressing in this kitchen laboratory course. Each week we will be conducting

experiments using food (most of which should be consumable) in order to learn how the biochemistry of food dictates its behavior in preparation. Students will design their own experiments with food and explain the underlying biochemical principles. We will also address human metabolism and how foods contribute to sustaining life. Note: we will be using meat, eggs, nuts and gluten-containing flour repeatedly, so vegetarian/vegan students as well as those with food allergies may want to consider carefully before enrolling.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

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

Location: CSC B2

### NS-0233-1 **Nutritional Anthropology**

Professor: Alan Goodman

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

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

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

Location: CSC 316

### NS-0241-1 **Evolutionary Biology**

Professor: Charles Ross

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

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: YES**

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

Location: CSC 2-OPEN

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

Professor: Sarah Hews

Calculus provides the language and some powerful tools for the study of change. As such, it is an essential subject for those interested in growth and decay processes, motion, and the determination of functional relationships in general. Using student-selected models from primary literature, we will investigate dynamical systems from economics, ecology, epidemiology and physics. Computers are essential tools in the exploration of such processes and will be integral to the course. No previous programming experience is required. Topics will include: 1) dynamical systems; 2) basic concepts of calculus -- rate of change, differentiation, limits; 3) differential equations; 4) computer programming, simulation, and approximation; 5) exponential and circular functions. While the course is self-contained, students are strongly urged to follow it up by taking NS 261-Calculus II to further develop their facility with the concepts. In addition to regular substantial problem sets, each student will apply the concepts to recently published models of their choosing.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

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

Location: CSC 316

**NS-0269-1 Geomorphology**

Professor: Steve Roof

Earth's surface is always changing. Geomorphology is the study of Earth's surface, its landforms, and the processes that shape landscapes. The goal of this course is for students to gain an understanding of Earth surface processes, how these processes influence human activities, 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, and mass movement. This course is designed for students with interests in ecology, geology, civil engineering, hydrology, forestry, and soil science.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

Time: TTH 10:30AM-11:50AM TH 01:00PM-04:00PM

Location: CSC 3-OPEN, CSC 3-OPEN

**NS-0277-1 Pathogens**

Professor: Megan Dobro

Infectious diseases have killed billions of humans throughout history and have the potential to wipe us out, whether emerging naturally or from bioterrorism. In this course, students will study the basis of these diseases through the molecular mechanisms of pathogenic bacteria, viruses, and parasites. We will read primary literature to learn about the experimental processes of pathogen research and popular science books to understand the social contexts for the related diseases. It is recommended that students have taken a previous course in cellular or molecular biology, immunology, or epidemiology. Student presentations are a large component of the course.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

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

Location: CSC 333

### NS-0282-1 **Probability Theory**

Professor: Geremias Polanco Encarnacion

We will move from Wall Street to the North Pole, with a stop at the Hospital and a little break at the Casinos. Because from financial markets to meteorology, sports projections to medical testing, and scientific studies to gambling, probability and statistics are fundamental to analyzing data and making predictions that are scientifically sound. They are invaluable tools for any subject of study in any of the sciences. In this introductory course to probability we will cover topics that include the calculus of probability, combinatorial analysis, random variables, expectation, distribution functions, moment-generating functions, central limit theorem and joint distributions. Computers will be used throughout. Problem sets will be assigned for almost every class.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

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

Location: CSC 3-OPEN

### NS-0283-1 **Basic Physics=Quantum Mechanics**

Professor: Herbert Bernstein

A first course of college physics with labs for scientists and engineers (and for serious philosophers), this class takes quantum mechanics as its content. 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 the modern physics behind nuclear applications, electronic devices and lasers. Our course content is relevant to quantum teleportation, computation and information, AND it has important philosophical consequences as well. Quantum mechanics underlies all chemistry and



molecular processes, including biology. The math we use is serious and taught within the syllabus, especially using linear algebra, complex numbers and trigonometry, but we need only a minimum of calculus. This 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. In effect students confront material exactly as modern physicists confront Nature: you must work cooperatively because impossible puzzles have to be converted into problems. Problems of difficulty ranging from "almost too easy" to "OMG hard" must then be solved. Despite knowing principles and theoretical frameworks, having participated in their development, only gradually does the meaning emerge from the mathematical manipulations. (The meaning is quite personal, yours may not be identical to the instructors', or that of expert popularizers, or of your peers.)

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

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

Location: CSC 2-OPEN, CSC 3-PHYS

**NS-0296-1 Zymurgy**

Professor: Christopher Jarvis

This fermentation science course is designed to familiarize students with the current topics and procedures in brewing science. This upper-level course requires previous course and laboratory work in chemistry and microbiology. The course will focus on the study of the fundamental and applied sciences related to the use of microorganisms as production and processing agents. Specifically, we will examine the technological and biochemical aspects of the brewing process, including raw materials, malting, mashing, fermentation and maturation. In addition to lectures and discussion on the readings, the course will include extensive laboratory work. Students will work in small groups on a focused research project. Prerequisites: cell or molecular biology, chemistry, or microbiology

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: YES**

Time: F 09:00AM-05:00PM F 09:00AM-05:00PM

Location: CSC B2, CSC 2-MOLC

**NS-0314-1 Organic Chemistry II**

Professor: Rayane Moreira

Last semester we began. This semester we will explore organic structure, reactivity, and spectroscopy, by examining aromatic molecules, carbonyl compounds, nitrogen-containing compounds, pericyclic reactions, and organometallic chemistry. The emphasis will be on mechanism and synthesis, along with relevance of the chemistry to biology, medicine, society, and environment. By the end of the semester you will have a solid intuitive sense of how organic molecules react and how to manipulate them in the

lab. Just as importantly, we will strive to understand the importance of the field of organic chemistry in the past, present, and future. Prerequisite: Organic Chemistry I.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: YES**

Time: MWF 10:30AM-11:50AM W 01:00PM-06:00PM

Location: CSC 101, CSC 2-CHEM

#### **NS-0346-1 Microscopy and Modeling**

Professor: Megan Dobro

Student will complete independent projects to explore an area of modeling in biology. We will learn as a group about biological models such as using slime mold to solve human problems, 3D printing to communicate structural biology, and analyzing 3D images from the electron microscope. Students can create their own projects or join one of several pre-designed projects. This course will function as a research group to learn basic tools and then collaborate to share results and work through challenges.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

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

Location: CSC 320

#### **NS-140T-1 Integrated Sciences: Modeling Greywater Treatment Systems**

Professor: Sarah Hews

The risk of potable water scarcity has focused attention towards developing decentralized water system strategies for treating greywater, which can account for 50-80% of total water usage. In Hampshire's Living Building on-site greywater capture, treatment, and reuse is being used and researched as a central part of this course. All students in the Integrated Sciences courses will learn about microbiology, water quality, and modeling and then collaborate on an applied research project to integrate their understanding and knowledge of greywater treatment systems. Students enrolled in NS140 will specifically learn how to use modeling and simulation software. The Integrated Sciences courses are particularly suited for students interested in interdisciplinary sciences and collaborative learning experiences.

**Instructor Permission: NO Satisfies Distribution: PBS This course has a Prerequisite: NO**

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

Location: CSC 316

#### **NS-141T-1 Pattern and Color in Life**

Professor: Charles Ross

Natural organisms provide an unparalleled palette for almost every color and pattern imaginable. Why do organisms have stripes and spots? Why blue or red? This course will explore how and why various colors and patterns are produced in the biological world. We will investigate biochemical, genetic (and epigenetic), developmental, and environmental mechanisms as well as simple mathematical models to explain their production. Additionally, we will link patterns/colors to their functions, such as defense, warning, camouflage, communication, mate attraction, etc. We will use both applied and primary scientific research literature to explore topics in these areas. Students will research specific aspects or questions and present their findings in written and oral format.

**Instructor Permission: NO Satisfies Distribution: PBS This course has a Prerequisite: NO**

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

Location: CSC 2-OPEN

### **NS-149T-1 Terrestrial Ecology and Natural History**

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 Holyoke, the Conn. River flood plain, the William Cullen Bryant forest, local collections, and more); focusing on arthropods, herps, birds, and plants, but with attention to mammals, geology, etc. We will spend as much time as possible outside, weather permitting, and combine walking, seeing, learning, and experimenting with the local flora and fauna, 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, trail cameras, and museum-type collections for display in Cole Science), or the Hampshire college farm (e.g., bees, butterflies, and other pollinators, and predators too, as well as pests).

**Instructor Permission: NO Satisfies Distribution: PBS This course has a Prerequisite: NO**

Time: MW 10:30AM-11:50AM W 01:00PM-03:20PM

Location: CSC 110, CSC 110

### **NS-156T-1 Integrated Sciences: Microbes in Greywater Treatment**

Professor: Jason Tor

The risk of potable water scarcity has focused attention towards developing decentralized water system strategies for treating greywater, which can account for 50-80% of total water usage. In Hampshire's Living Building on-site greywater capture, treatment, and reuse is being used and researched as a central part of this course. All students in the Integrated Sciences courses will learn about microbiology, water quality, and modeling and then collaborate on an applied research project to integrate their understanding and knowledge of greywater treatment systems. Students enrolled in this course will

learn about laboratory research skills in microbiology and water analysis. The Integrated Sciences courses are particularly suited for students interested in interdisciplinary sciences and collaborative learning experiences.

**Instructor Permission: NO Satisfies Distribution: PBS This course has a Prerequisite: NO**

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

Location: CSC 102

### **NS-164T-1 Cancer: The Emperor of All Maladies**

Professor: John Castorino

Cancer is currently the second largest cause of death in the United States. One would think that science would have developed a cure for cancer by now, but it hasn't. Why is developing treatment options so difficult? This course will address the biology of malignancy and treatment including some traditional and cutting-edge strategies. We will cover some of the ethical and social justice considerations of disease research including some of the darker examples from cancer research's past. We will also work in the laboratory to study cancer first-hand. Students will learn to independently read primary literature, write papers, and perform presentations.

**Instructor Permission: NO Satisfies Distribution: PBS This course has a Prerequisite: NO**

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

Location: CSC 2-OPEN

### **NS-386I-1 New Ways of Knowing**

Professor: Herbert Bernstein

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

**Instructor Permission: YES Satisfies Distribution: This course has a Prerequisite: YES**

Time: TTH 02:00PM-03:20PM TH 03:30PM-05:00PM

Location: CSC 302, CSC 320

### OPRA-0101-1 **Shotokan Karate**

Professor: Samuel Kanner

Please read expanded course description for FULL CLASS INFO! Shotokan Karate is a Japanese martial art specializing in linear systems of blocking, striking, kicking, and body movement techniques. Combined with balance, timing, and coordination, single techniques are threaded to create entire sequences of movement dealing with hypothetical opponents. These forms, or "kata" are karate's most valuable capsules of knowledge passed down from generation to generation. Within these kata are lessons on how to negotiate a real opponent with sparring drills, or "kumite". Sparring drills are not training methods for learning how to "fight". They are lessons in cooperation, manners, and etiquette. More advanced forms of sparring in class are reserved for experienced members directly trained to handle sudden responses with proper control and movements native to our system. **NO PREVIOUS MARTIAL ARTS EXPERIENCE IS REQUIRED. THIS IS NOT AN EXERCISE NOR SELF-DEFENSE CLASS.** It is a study of what compels us to remove weaknesses before adding "strengths". Historically, in the early days of Shotokan's founder in the late 19th century - early 20th century, (Mr. Gichin Funakoshi, 1868 - 1957), karate was outlawed in his sovereign homeland of Okinawa by the Japanese. Karate, therefore, had to be practiced silently and in secret very late at night. This nighttime class symbolizes this history when karate training was once highly exclusive and an extremely rare opportunity set apart from the normal events of our daily lives. Beginning students will be prompted to participate but can opt to observe the semi-annual Kyu Test examination at the end of each semester. Kyu Tests are opportunities for students to receive formal feedback on advancing their technique and study of karate as they progress through our national organization's system of rank. Come to class well hydrated and in maneuverable clothing that allows for full freedom of motion. Class meets in the South Lounge on the 2nd floor of the Robert Crown Center. 5-College students will be graded pass/fail. "There is no first strike in karate," - Principle #2, Master Gichin Funakoshi.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

Time: MW 08:00PM-09:00PM

Location: RCC 21

### OPRA-0104-1 **Kickboxing**

Professor: Samuel Kanner

Please read expanded course description for FULL CLASS INFO! Students of all fitness levels will experience aerobic and plyometric training in a full introduction of strikes, kicks, and total body movement. Proper technique of how to safely align hands, wrists, feet, ankles, knees, and hips for absorbing impact from hitting and holding a punching bag will be examined closely. No previous martial arts, fitness or kickboxing experience required. **THIS IS NOT A SELF-DEFENSE CLASS NOR A FORMAL**

METHOD OF LEARNING "FIGHTING" OR "VIOLENCE PREVENTION" TECHNIQUE. OPRA-0104: Kickboxing is designed to get your heart rate going and for students to enjoy an emphasis on movement, agility, stress relief, and proper technique in the transference of striking energy. We value sincere cooperation with a serious mind. Come to class well hydrated - water bottles must be full to the brim and with you AT ALL TIMES! Personal towels are recommended. Come prepared in clothing that allows for full freedom of movement. Hand pads and cloth prosthesis are also recommended and available for purchase by the instructor. Class will meet in the South Lounge on the 2nd floor of the Robert Crown Center. 5-College students will be graded pass/fail.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

Time: WF 11:00AM-12:00PM

Location: RCC 21

### OPRA-0105-1 **Beginning (Intro) Yoga**

Professor: Taylor Haaf

Learn the basics of yoga practice, including asana (physical postures), pranayama (breathing techniques), vinyasa (moving with the breath), philosophy and meditation. This class is intended for those new to yoga or those looking for a slower paced, instruction-oriented class. Please wear clothing you can move comfortably in and bring a yoga mat. Yoga mats are available for sale at the Hampshire College equipment room for \$14. Class meets in the Small Dance Theatre of the Music and Dance Building. Five College students will be graded pass/fail.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

Time: M 03:00PM-04:20PM

Location: MDB SMALL

### OPRA-0106-1 **Intermediate Yoga**

Professor: Molly Kitchen

Deepen your practice with the alignment-based class, intended for students who have completed #0105-Beginning Yoga or have outside prior yoga experience. In this class, we will explore a wider range of postures as well as breathing techniques and meditation. Please bring a yoga mat. Yoga mats are available for sale at the Hampshire College equipment room for \$14. Class meets in the Small Dance Studio of the Music and Dance Building. Five College students will be graded pass/fail.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: YES**

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

Location: MDB SMALL

### OPRA-0107-1 **Advanced Yoga**

Professor: Molly Kitchen

Take your practice to the next level! In a supportive and positive atmosphere, we will explore challenging asana including advanced backbends, inversions, arm balances, twists and forward folds as well pranayama and meditation. This class is meant for dedicated practitioners with yoga experience and a high level of self-awareness. Please bring a yoga mat. Yoga mats are available for sale at the Hampshire College equipment room for \$14. Instructor permission REQUIRED. Class meets in the Small Dance Studio of the Music and Dance Building. Five College students will be graded pass/fail.

**Instructor Permission: YES Satisfies Distribution: This course has a Prerequisite: YES**

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

Location: MDB SMALL

### OPRA-0112-1 **Bokken Renmei Kata (Wooden Sword Forms)**

Professor: Samuel Kanner

Please read expanded course description for FULL CLASS INFO! "Bokken" are Japanese wooden swords used for training and application of hypothetical combat maneuvers that would otherwise be too dangerous to perform with a real metal sword. Created in a time of Japanese martial arts history when the training and production of scholars in "budo" (The Way of the warrior) rather than expendable battle-hardened soldiers was the objective, bokken were inexpensive and generally safe substitutes for real swords in daily training at martial arts schools. Academically, the Renmei Kata (official "league" forms), come from a subset of study within Kendo, a tournament-based martial art using bamboo swords in free-sparring competition. In a realm where responding to the attacks and reactions of another person can be so spontaneous, Renmei Kata were organized as Kendo's compliment to this practice to give the swordsman technical foundations and methods to hone one's maturity, composure, and spirit with the sword in an un-rushed way. Bokken Renmei Kata are sets of prescribed forms done with partners executing the main roles of two opponents with swords in a single encounter; "Shidachi" (the survivor), and "Uchidachi" (the felled). Students will learn each role statically before interfacing with their complementary partner. NO PREVIOUS MARTIAL ARTS EXPERIENCE REQUIRED. Students should come prepared in clothing that allows for full freedom of movement. Class meets in the South Lounge on the 2nd floor of the Robert Crown Center. 5-College students will be graded pass/fail.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

Time: M 01:00PM-02:30PM

Location: RCC 21

### OPRA-0113-1 **Aikido**

Professor: Samuel Kanner, Mathew Snow

Please read expanded course description for FULL CLASS INFO! Aikido is essentially a modern manifestation of traditional Japanese martial arts (Budo), derived from a synthesis of body, sword, and staff arts. Its primary emphasis is defensive, utilizing techniques of neutralization through leverage, timing, balance, and joint control. There is no emphasis on strikes or kicks since one is trained to blend and evade rather than confront. Beginners will practice ukemi (falling), body movement, conditioning, and several basic techniques. Purchase of a uniform or gi is highly recommended but NOT REQUIRED. Purchases can be made directly with the instructor. Come to class well hydrated and in maneuverable clothing that allows for full freedom of motion. Aikido uniform recommended. Class meets in the South Lounge on the 2nd floor of the Robert Crown Center. 5-College students will be graded pass/fail.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

Time: TTH 03:30PM-05:00PM

Location: RCC 21

#### **OPRA-0115-1 Beginning Kyudo (Japanese Archery)**

Professor: Samuel Kanner

Please read expanded course description for FULL CLASS INFO. To be an archer in historical samurai society was considered as being among the elite of a domain. Archers were beholden to defending their lord's stronghold from distant threats. After an era of great civil war ended in Japan by 1600 A.D., samurai warriors lost their primary means of occupation and were compelled repurpose their paradigms of fighting and destructive techniques. Generations later, archer samurai adopted Zen Buddhism as a core axiom of their position in society and shifted towards scholastic pursuits in religion, war history, and philosophy. Students in this course will learn the introductory standing form of Zen meditation or Ritsuzen, as it is practiced in traditions of Kyudo. This is a physically disciplined academic art of meditation that demands patience, concentration, and sharpness of the mind. NO PREVIOUS MARTIAL ARTS OR ARCHERY EXPERIENCE IS REQUIRED. Students first learning Kyudo will concentrate on the step-by-step form called Shichido (The Seven Coordinations). This precise form is our most basic method of firing a single arrow in one mindful instance. The target stands six feet away, which removes mental anxieties of "needing to hit the target" accurately and compels the student to reflect and adjust their own inner workings that creates the shot. In this way, the "target" then functions as a mirror reflecting the spiritual condition of the person. Class will meet in the South Lounge, 2nd floor of the Robert Crown Center. 5-College students will be graded pass/fail.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

Time: MW 03:00PM-04:30PM

Location: RCC 21

#### **OPRA-0116-1 Advanced Kyudo (Japanese Archery)**



Professor: Samuel Kanner

Please read expanded course description for FULL CLASS INFO. Students from OPRA #0115-1 (Beginning Kyudo) will review methods of properly handling equipment, equipment maintenance, and practice of Shichido. Once essential aspects of Shichido are secure, additional techniques are introduced such as two-arrow forms called Hitote and Tsukubai. Both will be practiced at short range and then gradually at a more distant target. Students will learn the difference in equipment required for long-range shooting and how to synchronize with other archers in their practice. In order to harmonize with others, surrendering the ego becomes necessary. Being too fast or too slow during a coordinated form with others can be an undesired quality. At longer distances do not become consumed by aiming at the target but rather to properly align yourself to it. Do not allow the tempting satisfaction of hitting the target steal your heart. PREREQUISITE: Completion of OPRA #0115-1, OR more than two full years training of Kyudo. 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 06:00PM-07:30PM

Location: RCC 21

#### **OPRA-0117-1 Iaido (Japanese Swordsmanship)**

Professor: Samuel Kanner

Please read expanded course description for FULL CLASS INFO. Debated to be the most superbly engineered sword in the world, the katana perseveres in modern times with deep roots in Japanese history. As one of the most popular icons of samurai warriors in feudal battlefields, Iaido reinvents the use of the sword and turns its power inwards as a means of personal precision, refinement, manners, and cutting of the ego in timeless battles that know no era. NO PREVIOUS MARTIAL ARTS EXPERIENCE IS REQUIRED. As a form-based martial art, Iaido is traditionally practiced with no external physical opponents. Its principal function is the analysis, study, and replication of kata (forms), which consist of four primary coordinations: 1. Nukitsuke, drawing cut; 2. Kiritsuke, finishing cut; 3. Chiburi, shaking the blade clean; and 4. Noto, returning the sword to the scabbard. Beginning students will learn these fundamentals and eventually apply them to learning entire schools of kata. (((This is an advancing course - continuing students will progress to more complicated material each semester.))) Instructor permission is required. Uniforms and equipment are provided by the instructor. Instructor permission is granted ONLY in-person during attendance within the add/drop period. REQUESTS FOR EARLY ENROLLMENT BY EITHER HAMPSHIRE OR 5-COLLEGE STUDENTS PRIOR TO THE FIRST CLASS WILL NOT BE HONORED. Class meets in the South Lounge on the 2nd floor of the Robert Crown Center. 5-College students will be graded pass/fail.

**Instructor Permission: YES Satisfies Distribution: This course has a Prerequisite: NO**

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

Location: RCC 21

**OPRA-0123-1 Beginning Whitewater Kayaking, Section #1**

Professor: Michael Alderson

This course focuses on the beginning level paddler. Participants **MUST BE ABLE TO SWIM**. Learn the fundamentals of whitewater kayaking in the pool and on local rivers. The course covers: equipment choices, prudent decision making for risk management, kayak strokes, eddy turns, ferrying, bracing, river reading, surfing and kayak rolling. Class will meet Wednesdays in the pool from 1:00PM - 2:20PM and Fridays on the river from 12:30 - 6:00PM (weather and river levels permitting). 5-College students will be graded pass/fail.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: YES**

Time: W 01:00PM-02:20PM F 12:30PM-06:00PM

Location: RCC POOL, RCC RIVER

**OPRA-0124-1 Beginning Whitewater Kayaking, Section #2**

Professor: Glenna Alderson

This course focuses on the beginning level paddler. Participants **MUST BE ABLE TO SWIM**. Learn the fundamentals of whitewater kayaking in the pool and on local rivers. The course covers: equipment choices, prudent decision making for risk management, kayak strokes, eddy turns, ferrying, bracing, river reading, surfing and kayak rolling. A \$25 lab fee is to be paid at the beginning of the course. Class will meet Wednesdays in the pool from 6:30PM - 8:00PM and Fridays on the river from 12:30 - 6:00PM (weather and river levels permitting). 5-College students will be graded pass/fail.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: YES**

Time: W 06:30PM-08:00PM F 12:30PM-06:00PM

Location: RCC POOL, RCC RIVER

**OPRA-0126-1 Intermediate Whitewater Kayaking**

Professor: Glenna Alderson

This course is for students who have previous whitewater kayaking experience. It runs through the end of October. The course will review: equipment choices, prudent decision making for risk management, kayak stroke refinement, eddy turns, ferrying, bracing, river reading, surfing and kayak rolling. Students will practice to improve their whitewater techniques on class 2-3 water on local rivers. A \$25 lab fee is to be paid at the beginning of the course. Pre-requisites include: swimming ability, kayak roll on moving

water, previous experience on moving water (class1-2) and peel-out and ferrying experience. 5-College students will be graded pass/fail.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: YES**

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

Location: RCC RIVER

**OPRA-0132-1 Outdoor Adventure Sampler**

Professor: Karen Warren

This course is an opportunity to experience the many activities that make up outdoor adventure. Students will be introduced to natural areas in the local region. Students engage in the activities on a variety of levels from a beginning introduction to a refinement of skills. Activities include canoeing, sea kayaking, climbing, hiking, outdoor cooking, martial arts, caving and group initiatives. 5-College students will be graded pass/fail.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

Time: F 12:30PM-05:00PM

Location: RCC FOYER

**OPRA-0141-1 Beginning Swimming**

Professor: Glenna Alderson

This class is structured for adults who want to learn to swim. The goal of this class is to help the adults better understand and adapt to the water environment. Students will work on keeping the "fun in fundamentals" as they learn floats, slides, propulsive movements, breath control and personal safety techniques. Swimming strokes covered will include: breast, freestyle and elementary backstroke. A \$20 lab fee is to be paid at the beginning of the course. Glenna Alderson is an American Red Cross certified WSI instructor. 5-College students will be graded pass/fail.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

Time: T 03:30PM-04:30PM

Location: RCC POOL

**OPRA-0151-1 Top Rope Climbing, Section #1**

Professor: Michael Alderson

This course is for beginning and experienced rock climbers. It will cover basic safety techniques, rope work, knots and climbing techniques. Enjoy the opportunity to exercise your body and mind at many

local climbing areas as well as Hampshire College's indoor climbing wall. Beginners are especially welcome. 5-College students will be graded pass/fail.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

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

Location: RCC GYM

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

Professor: Michael Alderson

Sport climbing is the term used to describe the style of climbing where a person uses fixed protection to lead climb. This class will focus on teaching the technical skills and training techniques for better climbing. IT IS IMPORTANT THAT A PERSON HAVE STRONG TOP ROPE CLIMBING SKILLS BEFORE THEY ADVANCE INTO SPORT CLIMBING. This course is perfect experienced rock climbers wanting to learn to lead climb, and is a prerequisite for the spring Traditional Lead Climbing class. 5-College students will be graded pass/fail.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: YES**

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

Location: RCC GYM

#### **OPRA-0173-1 Strength and Conditioning**

Professor: Troy Hill

This class will utilize various techniques to improve one's strength and conditioning without the use of weights. All experience levels are welcome. The class is especially good for those interested in improving strength for sports. 5-college students will be graded pass/fail.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

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

Location: RCC GYM

#### **OPRA-0174-1 Basic Weight Training**

Professor: Troy Hill

This course will give students background knowledge and first-hand experience in stretching, weight lifting, and aerobic conditioning. Students will learn the basics of flexibility training, using heart rate to guide aerobic conditioning, and assist in designing an individualized weight training program. Each class session will include stretching, running/walking, and weight lifting. People who have never been involved in a fitness program are especially welcome. 5-College students will be graded pass/fail.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

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

Location: MSC WGHT RM

**OPRA-0175-1 Speed and Agility Training**

Professor: Troy Hill

The class will focus on improving foot, speed, agility, and explosiveness through drills and plyometrics. Class will meet ONLY for 6 weeks starting in late October. 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

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: James Morrell

This class covers basic tennis techniques. Our focus will be on developing smooth confident strokes. Students will also spend time learning the rules of the game and playing. 5-College students will be graded pass/fail.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

Time: W 12:00PM-01:00PM

Location: MSC CTS/TRK

**OPRA-0208-1 Wild Foods**

Professor: Karen Warren

Explore the local area while searching for wild edible plants. Students will learn plant identification, ethical harvesting techniques, and preparing wild edibles. Backcountry cooking, fires, and preserving will also be covered. The class will run 5 weeks. 5-College students will be graded pass/fail.

**Instructor Permission: NO Satisfies Distribution: This course has a Prerequisite: NO**

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

Location: RCC FOYER

### **OPRA-0209-1 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, 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: NO**

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

Location: YURT LECTURE