

CS-0112-1 Introduction to Programming in Python

Professor: Jaime (Jaime) Davila

This course is designed to give students a strong introduction to computer programming, with an emphasis on their developing their own projects by the end of the semester. 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: ADM, MBI This course has a Prerequisite: No

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

Location: ASH 126

CS-0123-1 Introduction to Psychological Science

Professor: Rebecca Rosenberg

This course offers students a broad introduction to the scientific study of mental processes and behavior. We will explore a sampling of the ways Psychologists study these from different theoretical perspectives and methodological approaches. For example, we will examine the interplay between the biological, psychological, and social aspects of human behavior. Content areas covered will include the brain, sensation and perception, memory, development, language, social psychology, and psychological disorders, among others. In-class exercises and laboratory activities will give you first hand experience with different types of scientific methods used by Psychological Scientists. These activities will provide you with practice in basic data analysis and interpretation, critical reasoning, an introduction to scientific reading and writing, and the application of psychological findings to "real-life." Each

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

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

Location: ASH 112

CS-0133-1 Introduction to Social Psychology

Professor: Rachel Steele

This introductory social psychology course will explore foundational theories and empirical research. Social psychology is the scientific study of how people think, feel, and behave in social contexts. Thus, class readings will draw heavily from original research articles, research reviews, and some text book excerpts. Many readings will require some basic knowledge of scientific methods. The course will address classic research on topics such as conformity and persuasion but also include recent research on

the role of emotion regulation, implicit attitudes, and other topics. Student evaluations will be based on class participation, written critical responses to selected readings, verbal summaries and presentations of selected readings, and a research proposal that will consist of a project proposal, a draft, and a final paper.

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

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

Location: ASH 221

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

Professor: Dillon Markey

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

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

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

Location: LIB B3

CS-0149-1 Introduction to Statistics Through Baseball

Professor: Ethan Meyers

The field of Statistics aims to interpret large data sets that contain random variation. Baseball is a simple game that contains a high degree of randomness, and because professional baseball has been played since the 19th century, a large amount of data has been collected about players' performance. In this class we examine key concepts in Statistics and Data Science using baseball as a motivating example, and students will learn how to use the R programming language to analyze data. Assignments will consist of weekly problem sets, two class presentations, and a short final project. By taking this class students will develop an understanding of key statistical concepts that will be useful for interpreting data from many fields.

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

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

Location: ASH 126

CS-0202-1 **Philosophy of Mind**

Professor: Laura Sizer

This course focuses on the relationship between minds and bodies, and the nature of mental phenomena such as thoughts, desires, and qualia (qualitative states such as the experience of seeing red or tasting a peach). If we assume that minds are physical or material entities - an assumption prevalent today - then we must ask how typically mental features such as thoughts, sensations, emotions and consciousness can emerge out of the seemingly unthinking, unfeeling grey matter of the brain. We will consider some historical responses to these issues, but will focus on insights provided by contemporary philosophy and sciences of the mind. We will discuss the approaches of behaviorism, functionalism, mind-brain identity theory, and embodied cognition to these issues. Students will be required to write a series of short and one longer paper. At least one prior college level course in philosophy is strongly recommended; one prior college level course in philosophy or psychology is required. Prerequisite detail: At least one prior college level course in philosophy is strongly recommended; one prior college level course in philosophy or psychology is required.

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

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

Location: ASH 222

CS-0204-1 **The Social Psychology of Stereotyping, Prejudice, and, Discrimination**

Professor: Rachel Steele

This social psychology course will provide a broad perspective on stereotyping (thoughts), prejudice (feelings), and discrimination (actions) against others based on group identity. Groups can be defined broadly but we will focus on race, ethnicity, biological sex, sexual orientation, and ability. Social psychologists who studies these topics relied on empirical research, thus class readings will draw heavily from original research articles, research reviews, and some text book excerpts. The class will address: 1) the roots of bias, 2) the role of categorization and social identity, 3) implicit and explicit methods for studies bias, 4) its effects on the targeted groups, and 5) prevention and reduction of intergroup bias. Student evaluations will be based on class participation, written critical responses to selected readings, verbal summaries and presentations of selected readings, and a research proposal that will consist of a project proposal, a draft, and a final paper. Prerequisite detail: One prior Cognitive Science course

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

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

Location: ASH 222

CS-0214-1 **Semantics**

Professor: Daniel Altshuler

The goal is to develop the nuts and bolts for a theory of meaning. The techniques to be learned are ones that are in wide use today within the tradition of generative grammar; the goal is to acquire a basic level of competence in applying these techniques. Active group work and class presentations will be key forms of evaluation.

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

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

Location: FPH 108

CS-0218-1 **Music, Mind, & Brain**

Professor: Neil Stillings

This course is an introduction to the psychology and neuroscience of music. We will study the psychological and brain processes that underlie the perception and production of music, current theories about why and how music evokes emotion, and the evolutionary and developmental roots of the variation and commonalities of music across cultures and traditions. Readings are drawn from textbooks and the research literature. Students are required to complete a series of essay assignments during the term. Formal musical training is not a prerequisite for the course.

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

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

Location: FPH ELH

CS-0220-1 **ANIMAL BEHAVIOR II: Evolution, development, and neural, bases of behavior - theory and field work**

Professor: Laela Sayigh, Mark Feinstein

This is the second of a two-course sequence exploring the main theoretical ideas and methods of ethology, the scientific study of animal behavior. In this second semester we continue to explore the functional and evolutionary bases of animal behavior and cognition, including mating systems, parental care, development of behavior, and the influence of neural systems on behavior. Students will also continue to put into practice some of the ways that ethologists observe, record and measure behavior outdoors in the natural world. The main reading and discussion material for the course will be drawn from the second half of John Alcock's textbook, *Animal Behavior*, supplemented by journal articles from the professional scientific literature. Two summary/critique papers on the journal articles will be required, along with a report on a public lecture relevant to the themes of the course, and a full-length term paper on a species and research topic of the student's choosing. The final project will be presented

to the whole class either orally or in a poster session. Prerequisite detail: Animal Behavior I, or instructor permission.

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

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

Location: ASH 112

CS-0232-1 **Perception**

Professor: Tina Chen

We are constantly encountering stimuli from our environment. The astonishing amounts of visual, auditory, somatosensory, gustatory, and olfactory sensations from these stimuli need to be filtered and processed, under the general mechanism of perception. These perceptual processes allow us to make sense of the world, but there are instances of perception that may be counterintuitive. For example, most people are susceptible to perceptual illusions, such as the McGurk effect or perceiving motion from certain still images, and there are some who experience disordered perception, such as phantom limb or prosopagnosia. This class will explore both typical and atypical perception. Students will read primary literature, present and participate in discussions in class, and complete written assignments both in and outside of class, including a final research proposal paper.

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

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

Location: ASH 221

CS-0237-1 **Programming Paradigms**

Professor: Jaime (Jaime) Davila

Programming tasks can be attacked with a number of different approaches. While real-time systems benefit from event-driven programming, other tasks benefit from object oriented, functional, imperative, logic, or symbolic programming. Students in this course will be exposed to the most commonly used programming paradigms, as well as what distinguishes them from each other and when using any one of them might be advantageous. Prerequisite detail: At least one semester long college course in computer programming in a language such as python, C, C++, perl, Java, Lisp, or Clojush

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

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

Location: ASH 222

CS-0246-1 **Adolescence: Culture, Brain, and Development**

Professor: Rebecca Rosenberg

A primary goal of this course is to examine adolescence from multiple perspectives. Adolescence is often thought of as a time of great change and upheaval as children navigate the transition into adulthood. Raging hormones, changing social expectations and relationships, and developing autonomy all contribute to this idea. In addition to exploring the different developmental challenges that face adolescents, we will explore how brain development, social and cognitive development, and culture influence development during adolescence. Students will read and discuss material from psychological and neuroscientific literature, both from a textbook and primary source articles. General methods in Developmental Psychological Science, as well as theoretical and historical perspectives on development, will be discussed. Students will complete learning checks, brief papers, and a final project, and will be responsible for coleading one group discussion day. Prerequisite detail: One prior course in psychological science or cognition (including neuroscience, linguistics, and/or animal behavior) at the college (not AP) level.

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

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

Location: ASH 221

CS-0254-1 **Genetic Programming**

Professor: Edward Pantridge

Genetic programming is a computational technique that harnesses the mechanisms of natural evolution -- including genetic recombination, mutation, and natural selection -- to synthesize computer programs automatically from input/output specifications. It has been applied to a wide range of problems spanning several areas of science, engineering, and the arts. In this course students will explore several variations of the genetic programming technique and apply them to problems of their choosing. Prerequisite detail: One programming course (any language)

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

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

Location: ASH 126

CS-0259-1 **Marine Mammals: Biology, ecology, behavior and, communication**

Professor: Laela Sayigh

This course is designed to provide an introduction to the biology of the diverse group of animals known as marine mammals (whales, dolphins, seals, sea lions, manatees, sea otters, and polar bears), including evolution, diversity/taxonomy, life history, physiology, ecology, behavior, communication and cognition. Current research, events and policy issues will also be addressed. Hands-on analyses of marine mammal

recordings will also be included. Reading and discussion material will be drawn from the professional scientific literature. Two summary/critique papers on journal articles will be required, along with a report on a media account relevant to the themes of the course, and a full-length term paper on a species and research topic of the student's choosing. The final project will be presented to the whole class either orally or in a poster session.

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

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

Location: ASH 221

CS-0267-1 Research Experience in Psychology: Understanding, Autobiographical Memory

Professor: Melissa Burch

In this course students will gain first-hand experience in the process of conducting research in autobiographical memory. Students will be exposed to some of the main issues in autobiographical memory for personal past events throughout the childhood years and into adulthood. We will consider the potential roles of social interaction, self, culture, and emotionality of events as well as developmental changes in autobiographical memory reports. Course requirements will include reading primary research articles, and designing and executing an original research project. This is an intensive course comprising instruction in all areas of the research process, including collection, coding, and analysis of data. Prerequisite: A course in psychology.

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

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

Location: ASH 221

CS-0271-1 Reading (about) Media

Professor: James Miller

In this course, we will read books from several genres about media, including history, biography, popular critiques and classic empirical studies. We will also read literature that helps approach each genre - on the nature of historiography when reading a volume of media history, for example. Students will choose the readings for much of the second half of term. Our aim is to discover the wide variety of writing about media while learning to read such a text closely and critically. Students will lead discussions, write short responses to the books and a final essay.

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

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

Location: ASH 222

CS-0272-1 **Advanced Animated Experimentation**

Professor: Dillon Markey

In this course, we will explore the outer limits of what is possible with animation - particularly stop motion animation. Stop motion animation provides a direct access to the process of animating that can broaden and improve the skills in any other animated medium. Weekly experiments will cover a range of concepts from performance to physics, animation technique to stylistic choices, and will utilize design and photographic principles to elicit dynamic emotional states. In-class workshops will cover various techniques such as pixelation, object animation, and of course, puppet animation. Students will work independently, as well as collaboratively, both in and out of class. Together we will discover new methods of expression and a more fully developed personal style. Prerequisite detail: Students must have already taken Stop Motion From Scratch, Animation Fundamentals or demonstrate equivalent skills.

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

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

Location: LIB B3

CS-0274-1 **Phonology and Bioacoustics**

Professor: Mark Feinstein

In this course students will be introduced in depth to the theory and practice of phonology and phonetics, the subfields of linguistic science that investigate sound patterns in human language. We will also engage with the enterprise of bioacoustics, the field that is generally concerned with the biological use of sound for communication and other functions. While there are some profound differences between spoken human language and the sound signals of non-human organisms, they both pose important questions about biological structure and function, perception, and the relationship between mind/brain and behavior, as well as the evolution of communication and cognition. In addition they employ some similar instrumental methods and analytic techniques. Students are expected to have a background in linguistics and/or animal behavior. There will be intensive laboratory work and data analysis, culminating in a final project of the student's choosing. Prerequisite detail: Coursework or other substantial background in linguistics and/or animal behavior

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

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

Location: ASH 111

CS-0275-1 **Meanings & Values in the World of Work**

Professor: Ernest Alleva

We will examine diverse concerns regarding work: What is "work"? What significance does it have in our lives? How does work vary across different social groups, classes, professions, communities, and traditions? How are individual and group identity related to work? What makes work be regarded as easy or hard, desirable or undesirable, meaningful or meaningless? What virtues and vices are associated with work? What moral rights, interests, and obligations are involved with work? Is there a right to work, or a right to meaningful work? Is there an obligation to work? How should work-related opportunities, benefits, and burdens be distributed? What role does gender play in work? How should work be organized and controlled? How are notions of play, leisure, unemployment, or retirement contrasted with (or related to) work? We will approach these and related concerns through classical and contemporary materials in philosophy, the humanities, and the social sciences. Prerequisite detail: Prior work in moral or political philosophy or related areas of social science, or the instructor's permission

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

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

Location: ASH 222

CS-0282-1 **Neuroethics**

Professor: Laura Sizer

Findings from the neurosciences are being brought to bear on questions about human nature, ethics, politics, and the law. Neuroethics is a field of inquiry that investigates the role of neuroscience in our personal, social, and ethical lives. In this class we will look at the ethics of neuroscientific interventions such as cognitive enhancement, mind reading, and lie detection. We will also examine how the neurosciences inform discussions about human nature, personality, and ethics. In addition we will look at the evidential role of neuroscientific evidence and how neuroscience technologies such as fMRI have influenced our thinking about the mind/brain and person. Students will read work in philosophy, neuroscience, and other cognitive sciences, and will write a series of short papers and a longer paper. Students must have taken at least one prior course in philosophy or cognitive science. Preferably students will have some background in both philosophy and another cognitive science. Prerequisite detail: Students must have taken at least one prior course in philosophy or cognitive science. Preferably students will have some background in both philosophy and another cognitive science.

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

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

Location: ASH 222

CS-0285-1 **Evolution of the Human Mind and Brain**

Professor: Charles Ross, Neil Stillings

The theory of evolution has been a key to the integration of the biological sciences and to the deep understanding of many biological phenomena. In this course we look at the possible contributions of evolutionary theory to understanding some of the key characteristics that define the human species, e.g., high levels of cooperation, language, culture, morality, unique mating behaviors, religion, flexible learning capacities, and so on. We will compare alternative, in some cases competing, approaches that emphasize specific cognitive/behavioral adaptations, developmental plasticity, or the co-evolution of genes and culture. Students will research specific issues and present their findings in class and in a final paper. Prerequisites: Concentrator in 2nd year or above and at least 3 previous or concurrent courses in biology, cognitive science, psychology, or anthropology.

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

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

Location: CSC 333

CS-0295-1 **Designing for Learning in Formal and Informal Contexts**

Professor: Timothy (Tim) Zimmerman, Laura Wenk

Where does good learning design (curriculum, museum exhibits, outdoor ed. programs, etc.) come from? What is the relationship between curriculum, etc. and pedagogy? How do good educators promote deep learning despite the current political climate that emphasizes content mastery and efficient instruction? Should learning design and instruction differ between school and non-school contexts? In this course, you will learn research-based practices for designing for learning, how to focus on conceptual understanding and the development of higher order thinking in a number of domains and across multiple contexts (schools, museums, outdoor environments, etc. Each student or group develops a curriculum, etc. unit on a topic of their choice. In addition, students get some practice teaching their materials to one another. This course is designed for Division II and III students who are interested in teaching in formal or non-formal settings or who are developing curriculum as part of their independent work. Prerequisite detail: education coursework - How People Learn; educational psychology, other education course

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

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

Location: FPH 101

CS-0313-1 **Brain and Cognition: Electrophysiological Methodologies**

Professor: Jane Couperus

This course is an upper-level research seminar designed for students who wish to learn electrophysiological techniques and how to apply those techniques to answer research questions in the domain of cognitive psychology and cognitive neuropsychology. In this years course students will help

design a study of attention, run participants, and analyze the data. Additionally, they will have the opportunity to develop an original research project from conception through piloting participants. Course requirements will consist of reading primary research articles, designing, and executing an event related potential (ERP) research project. The class will cover all elements of setting up an ERP research project and we will focus on both the theory of electrophysiological research techniques as well as practical aspects of developing and running a research project. Some background in cognitive psychology, cognitive science, neuropsychology, or neuroscience would be helpful.

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

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

Location: ASH 222

CS-0328-1 **Games That Teach**

Professor: Ira Fay, Timothy (Tim) Zimmerman

How do we create engaging, interesting, fun games? A growing area of interest for game designers is "educational games." But what does research on learning, especially from games, tell us about effective design that leads to learning? In this course, students will read about, design and play educational games. Through hands-on, project-based work, students will work individually and in teams to create at least two games that teach. These games can be in digital or non-digital format. The class will collaboratively create a set of criteria by which all games products will be measured for solid game design and effective teaching. As grounding for this work, we will read and discuss primary research literature on game design, game theory, effective educational game design practices, and theories about learning and teaching. Evaluations will be based upon game products, class participation and a short paper documenting the theories behind the game products. Prerequisite detail: This course is suited for advanced students (upper Division II or Div III) with some background in game design, education or both.

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

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

Location: FPH 101

CS-0332-1 **Virtual Reality Game Lab**

Professor: Ira Fay

For instructor permission and more information, see irafay.com/classes. Virtual reality (VR) is a cutting edge platform for game development that will likely see rapid growth in the near future. In this course, students will learn best practices for virtual reality game development, discuss VR-specific cultural issues, and actually make VR games. Students will work in interdisciplinary teams and each team member will serve in one of several possible roles (programmer, artist, game designer, audio designer, producer, etc.) The course will use Unity as the game engine and Oculus Rift as a VR platform, with

possible other VR platforms as well. Students should be aware that developing a VR game has significant technical hurdles, but the rewards are often well worth the effort. To account for the effort required, the course also has a required lab time from 1pm - 4pm on Fridays that will be used for team collaboration. PREREQUISITE INFORMATION: An evaluation/passing grade from at least two courses in your chosen game development discipline (programming, art, game design, audio design, project management).

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

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

Location: ASH 126, ASH 126

CS-0333-1 Temporal interpretation in narrative discourse

Professor: Daniel Altshuler

There are many lenses through which one can study narrative discourse. This course investigates the temporal interpretation of narrative discourse through the lense of a formal semanticist. The course will consist of a case study that addresses what I take to be the core phenomeona: (a) prominence, (b) coherence and (c) how linguistic expressions interact with (a) and (b). At the heart of the case study is the following question: what is the meaning of 'now' and how does this meaning interact with the meaning of tense? We will address this question by looking at discourses of various kinds (literary, mathematical, sports, musical) and motivating an ontological distinction between events, states and times. This course was supported by a grant from the FPR-HC Culture, Brain & Development (CBD) program

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

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

Location: RWK 202

CS-0336-1 Division 3 Workshop for Game Development Projects

Professor: Ira Fay

Students enrolling in this course should be actively working on a Division 3 project (first or second semester Division 3) related to game development, including analog or digital games. Students will collaborate with peers who are grappling with similar challenges, and provide structure and support during Division 3. Students will use class time to actively work on their Division 3 projects, playtest with peers and the professor, get help with any challenges or questions, and generally get feedback on the current state of their project. The professor will also have one-on-one meetings with students throughout the semester, and students will have the opportunity to connect with others who are working on particularly similar types of games, by genre or medium. Prerequisite: Students must be

actively pursuing a Division 3 project related to game development (analog or digital). Students may be in their first or second semester of Division 3.

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

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

Location: ASH 221

CS-0350-1 **Analysis of Neural Data**

Professor: Ethan Meyers

Our brains underlie our ability to perform complex tasks, but exactly how neural activity enables behavior is not well understood. To gain insight into this question, neuroscientists have developed a variety of technologies to record neural activity, however to turn these recorded signals into meaningful insights data analysis methods are needed. In this class students will learn how to analyze neural data by researching how information is coded in neural activity. In particular, the class will work together to analyze data sets that consist of neural spiking activity from different regions of macaque cortex with the aim of producing a publishable quality research paper. Methods that will be covered will range from classical univariate statistics such as ANOVAs, to multivariate machine-learning-based 'decoding' analyses, and students will learn how analyze data using Matlab. We might also examine data from other recording modalities including fMRI, EEG, and behavioral experiments, and students can potentially work on other neural data analysis research projects depending on their interests. Work for this class includes reading research papers, analyzing data in Matlab and R, and presenting on research findings. Prerequisites: prior experience with Statistics and computer programming.

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

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

Location: ASH 126

CS-0352-1 **Media in the Built Environment**

Professor: James Miller

In this advanced seminar, we will explore the location, use and changing nature of media in places like houses, automobiles, airports, schools and stores. Some of this investigation will be historical - say, where and how the radio was used in 1930s homes - and some will focus on the present day, when media are increasingly mobile, personal and infrastructural. Students will specialize in media in a particular place and conduct a semester-long study of that site. Our investigations will take a variety of forms, drawing on students' larger interests and experience. Each student will develop and present a portfolio that records and presents their research.

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

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

Location: ASH 222

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. In this course students are generally expected to spend at least six to eight hours a week of preparation and work outside of class time. This course will be reading, writing, and discussion-intensive.

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

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

Location: GRN WRC

CSI-0124-1 **Global Infrastructures**

Professor: Michael Gonzales

Cities are primarily understood through their key physical attributes, which include rail and bus systems, mixed-use re-development projects, athletic stadiums, and highway systems. Through a diverse set of projects such as Robert Moses' ambitious and contentious plans in modernizing New York City, efforts in Curitiba, Brazil to create a systematic public bus system, and the World Cup's expeditious construction of stadiums in the name of global common good, the course will examine the political, economic, and social entanglements explicitly tied to the exercise of urban development. Premised on a trans-urban comparative approach, the course will examine a range of ideas, debates, and research within and between cities and infrastructural projects in the Global North and Global South. The main goal for the course is to train students in critical analysis in processes of urban development.

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

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

Location: FPH ELH

CSI-0133-1 **Land Conservation, Indigenous Land Rights, & Traditional, Ecological Knowledge**

Professor: Peter Westover

This course will cover land conservation issues relating to the Connecticut Valley and nationally. The course will focus on the ecology and politics of land conservation and management, historical land loss and current land recovery efforts of Native American tribal groups, and indigenous land law including related Supreme Court cases and federal and state legislation. We will examine case studies in the use of Traditional Ecological Knowledge (TEK) by indigenous peoples and its relevance to climate change, energy policy, wildlife management, species protection, and cultural survival. Native speakers will be invited to address the class. Students will be expected to participate in class discussions and complete research papers and presentations to explore these subjects and help guide the course direction. The course will be part of the Five College Native American and Indigenous Studies Certificate Program.

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

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

Location: FPH 103

CSI-0139-1 **Animals and the Law**

Professor: Jennifer Hamilton

How and under what circumstances are non-human animals considered persons before the law? Using perspectives from anthropology, science studies, and legal studies, this course explores the shifting status of non-human animals in Anglo-American legal tradition. While our main focus will be the understanding and treatment of non-human animals in the contemporary United States, we will also examine these issues from historical and cross-cultural perspectives. Of particular interest is how scientific knowledge comes to bear on these kinds of legal questions. This course has no prerequisites, but students should expect a heavy reading load and weekly written assignments. All students interested in the moral, political and legal status of animals are welcome.

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

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

Location: FPH 101

CSI-0141-1 **From Sugar Plantations to "Gangnam Style": Transnational, History of Korean Americans**

Professor: Lili Kim

This course examines the transnational history of Koreans in the United States and beyond beginning in 1903 when the first-wave of Koreans arrived in Hawai'i as sugar plantation laborers. We will examine the history of Korean immigration to the United States in the context of larger global labor migrations. The topics we will consider include racialization of Korean immigrants against the backdrop of Anti-Asian movement in California, Japanese colonization of Korea and its impact on the development of Korean American nationalism, changing dynamics of gender and family relations in Korean American communities, the Korean War and the legacies of U.S. militarism in Korea, the post-1965 "new" wave of

Korean immigrants, Asian American movement, Sa-I-Gu (the 1992 Los Angeles Koreatown racial unrest), 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.

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

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

Location: RWK 202

CSI-0151-1 **Culture, Religion, and Environmentalism**

Professor: Sue Darlington

This course explores how cultures and religions influence theoretical and social concepts of nature and the environment. Efforts to preserve, protect and/or define natural spaces around the world shed insight into the development of the concept of environmentalism. Often equated in the global north with nature conservation and sustainable development, environmentalism takes different forms in various social and cultural settings. How people respond to environmental problems (and even how such problems are defined) can vary across class, ethnicity, geographic setting, and religious understandings. Through examining religious and cultural concepts of natural and social environments cross-culturally, diverse modes of thinking and acting will be examined through specific cases. Each student will design, research, and write (with a draft) an analytical paper on a related topic, in addition to several shorter essays.

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

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

Location: FPH 108

CSI-0152-1 **Social Movements and Social Change: Zapatismo & Latin, America's "Third Left"**

Professor: Margaret Cerullo

On December 21, 2012 the Zapatistas again surprised a world whose eyes were on Mexico anticipating a historical rupture from one time into another, the Mayan prophecy of the end of the world. Forty thousand Zapatistas marched in total silence on four of the seven towns they had taken on the first day of their uprising January 1, 1994, 18 years before. They issued a brief communique: "Can you hear it? It is the sound of their world ending, and ours surging anew," thereby interpreting the Mayan prophecy in an unexpected, political manner. Since that date, the Zapatistas have issued a stream of communiqués breaking nearly four years of silence, and again from Japan to Greece, Argentina to the US, groups of Zapatistas are forming or reforming to read and interpret these playful yet serious, poetic and sharply

analytical missives from the mountains of the Southwest of Mexico. Why have so many found the Zapatista messages exciting? What have been and are the contributions of the Zapatistas to the contemporary historical turning point in world politics signaled by the Arab Spring, the European revolts against neoliberal austerity (Greece, Spain, England), the Latin American student movements (Chile, Columbia, Mexico), and even to the Occupy movements in the US?

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

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

Location: FPH 106

CSI-0153-1 African American Women in Defense of Themselves: Organizing, Against Sexual Violence in African American History

Professor: Amy Jordan

The question of how to resist, survive and challenge retaliatory violence directed against African American communities has always been central to the history of African decedents in the U.S. The extent to which the active role of women had been central to this history has been rarely acknowledged. This course will explore the struggles of African American women to defend the integrity of their own bodies; these struggles include the fight against everyday insults embedded in the daily indignities of Jim Crow; the efforts of enslaved women to protect themselves and their children, as well as collective organizing against rape and sexual harassment in the early and mid-twentieth century. One example we will explore is the story of Margaret Garner, the real life, nineteenth century heroine whose story was the inspiration for Toni Morrison's *Beloved*. We will also explore recent scholarship that centers the fight to protect the integrity of black women's bodies and reshapes how we understand African American social movements. Course materials will include biographies, fiction, interviews and social movement studies.

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

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

Location: FPH 104

CSI-0162-1 Disrupting Society & Disrupting the Academy: U.S. Ethnic, Studies & the Struggles for Liberation

Professor: Wilson Valentin-Escobar

The field of U.S. Ethnic studies underscores how the United States was founded upon intersectional systems of injustice. From its inauguration, Ethnic Studies sought to disrupt the fundamental principles that inform higher education. The purpose of this course is to gain an interdisciplinary and intersectional understanding of the field of Ethnic studies, comprehend some of the historical perspectives that inform its intellectual formation, and generate a more complicated frame of reference

of some ongoing central concepts and processes, like settler colonialism, imperialism, slavery, genocide, racial and sexual classification systems, systemic racism, police brutality, labor importation, gender exploitation and inequality, the prison industrial complex, redlining, and white privilege, among others. We will investigate how Ethnic Studies, as both a field of inquiry and a social movement, is entwined with past and current racial and social justice movements and activism, such as Black Lives Matter, the Dakota Access Pipe Line protest, etc.

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

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

Location: RWK 108

CSI-0175-1 Prisons, Policing, and Punishment

Professor: George Furlas

In this course we will first analyze traditional philosophical perspectives on punishment along side critical genealogical descriptions of how it is that certain penal mechanisms emerged and determined our present—namely, the prison industrial complex and the militarization of police forces. We will then take up the abolitionist question and reflect on how things could be otherwise. That is, we will spend a great deal of time in this class discussing restorative or community approaches to issues of justice as a viable alternative to those methods currently being deployed.

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

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

Location: FPH WLH

CSI-0176-1 Writing World War II

Professor: Aaron Berman, William Ryan

Writing World War II: World War II defined an era and transformed the lives of all who endured it. In doing so, the war has become a growing source of stories, and these tellings will be the subject of the discussions, writings, and projects in this course. Stories, above all, provide clues to the meanings we have attached to the politics and experience of the war, and the resulting social transformations within the United States, particularly with regard to matters of race, gender, and class. We will draw widely from journalists, scholars, novelists, artists, and participants, and we will certainly consider whose stories are heard and why. But we also intend to study these writings as human productions in their own right. What do they teach us about the method of history and craft of storytelling? We hope to identify authorial choices and, ultimately, incorporate what we learn into our own analytical and creative historical writings.

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

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

Location: FPH 102

CSI-0185-1 **Slavery & Abolition in the Americas**

Professor: Professor Tinson

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

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

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

Location: RWK 106

CSI-0186-1 **The Color of Law: Critical Race Theory**

Professor: Flavio Risech-Ozeguera

How do we explain the long history of treating people differently based on race in a nation formally committed to equality of "all persons"? Slavery, Indian "removal", Asian exclusion, Jim Crow laws, the illegalizing of Latino/a workers and today's disproportionate police killings of people of color suggest that the American legal system has hardly been color-blind. How has the judiciary participated in racializing the nation's "non-white" populations, and what ideological and material effects have its decisions produced? The course will help students develop answers to such questions through historical and legal analysis of judicial decisions purporting to determine the legal personhood of Native, African, Asian and Latino Americans. In addition to court decisions, readings in critical race theory, political theory and history will deepen our inquiry.

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

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

Location: FPH 107

CSI-0189-1 **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 three decades or so. The course takes a comparative perspective that 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? 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, promoting equal opportunity, fighting discrimination in the workplace, and securing greater control over working hours and conditions?

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

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

Location: FPH 104

CSI-0191-1 Freud, In Reverse

Professor: Annie Rogers

The course will read Freud in reverse, underscoring his most radical and developed ideas late in his life. Freud explored trauma in new forms in his late work on the repetition-compulsion and the death drive, the theory of the uncanny, and his dream analysis revision. We will examine his late work on constructions in analysis and move back in time to his writing about screen memories and repeating as a form of memory, as well as his earlier work on dreams, resistance, sexuality and the Oedipus complex. We will read the literature that stages Freud's concerns and questions: Sophocles' Oedipus the King, and a novella by Hoffmann, The Sandman. Students are expected to write three essays for this class, and to consult on their final papers. No prior experience reading psychoanalysis is required.

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

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

Location: FPH 103

CSI-0192-1 New Feminisms of the Global South: Women's Movements and, Ideologies in India and Latin America

Professor: Uditi Sen, Margaret Cerullo

This course will explore how women have been at the forefront of articulating a radical vision of politics and de-colonisation in the Global South, through a comparative exploration of feminisms in Latina

American countries, such as Bolivia, and India. We will explore how far from being an 'imported' copy of Western feminism, or an 'alien' concept, feminism in these countries draws upon vibrant local legacies of women resisting colonialism, a flawed model of development and hetero-patriarchal oppression. Margaret Cerullo will draw upon her long association with and research into Latin America to lead students through an exploration of how Latin America has become the "turbulent center" of new movements, ideas, and practices, new subjectivities and challenges that are effectively de-centering Europe and the US as the site of knowledge production and political innovation. Uditi Sen will draw upon her own participation in queer and feminist movements in India and her research into Indian politics and history to illuminate how Indian feminists negotiate the double burden of 'traditional' and colonial patriarchies, and articulate radical new visions of azadi or liberation. We hope to bring into dialogue, through skype or actual visits, and through student engagement, feminists and feminisms from these two regions. Students are expected to spend six to eight hours every week in preparation for classes and in producing the required assignments.

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

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

Location: FPH 101

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. The course is designed to fully prepare students for taking intermediate economics courses such as those in the Five Colleges.

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

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

Location: FPH ELH

CSI-0212-1 **The Ethics of Liberation**

Professor: George Fourlas

In this course, we will analyze several key texts in liberation thought. The question motivating these readings: What does our liberation require? Our primary text will be Enrique Dussel's recently translated *Ethics of Liberation*, which we will carefully read in its entirety. As we read Dussel, we will supplement

the text with those figures he engages and references, such that we can cultivate a robust understanding of both Dussel and the discourses he is engaging. Some of the figures that we will engage through or in contrast to Dussel include (but are not limited to): Emmanuel Levinas, Edward Said, Frantz Fanon, Kwame Ture, Bell Hooks, Lu Xun, James Cone, Gustavo Gutierrez, Hamid Dabashi, Antonio Gramsci, Angela Davis, Paolo Freire, and many more.

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

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

Location: FPH 106

CSI-0213-1 The Ethics, Methods, and Practices of International, Development

Professor: Michael Gonzales

International development through the lenses of volunteer tourism, philanthropic projects, cultural and social immersion programs, NGO work, para-professional or professional affiliation with a global institution, and academic fieldwork in sites throughout the Global South are some of the main vectors through which poverty action has been imagined and practiced. Through self-reflexive analysis, this course examines the histories, practices, politics, and personal investment involved in working within and alongside institutions, organizations, and communities claiming to address a range of issues related to poverty and inequality. This course provides a framework for discussing methodological, logistical, and ethical concerns that one may encounter in international development practices.

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

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

Location: FPH ELH

CSI-0215-1 From Choice to Justice: The Politics of the Abortion Debate

Professor: Marlene Fried

Reproductive rights continue to be contested and eroded in the U.S. and throughout the world. Most recently, the U.S. Supreme Court has upheld laws curtailing access to contraception and abortion, and state legislatures continue to pass an unprecedented number of restrictive bills. There has been an escalation of anti-abortion rhetoric, threats and violence including the murders of three people at a Planned Parenthood clinic in Colorado. We will examine these issues in historical perspective, looking at the various ways in which the attacks and the resistance has been framed. The course takes an interdisciplinary approach, exploring the ethical, political, philosophical and legal dimensions of issues. The abortion battle is only one part of the struggle for reproductive health, rights and justice. Using reproductive justice as our analytic frame, we examine the ways that gender, race, socio-economic circumstances, sexual identity and ethnicity shape a person's reproductive experiences. Specific topics of inquiry include: sterilization abuse and coercive contraception, welfare rights, population control, and

the criminalization of pregnancy, abortion and popular culture, tactics and strategies of the anti-abortion, pro choice and reproductive justice movements.

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

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

Location: FPH 104

CSI-0220-1 **Buddhism and Environment**

Professor: Sue Darlington

Scholars, practitioners and activists worldwide debate the relationship between Buddhism and environment, some arguing that ecological sensitivities are inherent in the teachings of the religion, while others see these as modern aberrations. We will examine Buddhist perspectives on nature and Buddhist responses to environmental issues. Looking at Buddhist activities in specific settings, we will consider how the religion both informed and was influenced by culture, politics, economics and concerns of local people facing environmental issues. Cases studies will be drawn from Southeast, East Asia, the Himalayas, and the United States. Some knowledge of Buddhism or Asian studies preferred.

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

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

Location: RWK 202

CSI-0222-1 **Race and the Queer Politics of the Prison State**

Professor: Stephen Dillon

This course explores the history and politics of gender and sexuality in relation to the racial politics of prisons and the police. By engaging recent work in queer studies, feminist studies, transgender studies, and critical prison studies, we will consider how prisons and police have shaped the making and remaking of race, gender, and sexuality from slavery and conquest to the contemporary period. We will examine how police and prisons have regulated the body, identity, and populations, and how larger social, political, and cultural changes connect to these processes. While we will focus on the prison itself, we will also think of policing in a more expansive way by analyzing the racialized regulation of gender and sexuality on the plantation, in the colony, at the border, in the welfare office, and in the hospital, among other spaces, historical periods, and places.

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

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

Location: FPH 105

CSI-0223-1 **Past Performed: Hearing and Interpreting Refugee Voices**

Professor: Uditi Sen

In this course students will engage analytically and creatively with the memories of refugees in India and Pakistan. These are Hindu and Muslim refugees who often witnessed, and fled from, genocidal ethnic violence that accompanied the partition of British India into India and Pakistan. Their reminiscences, preserved as audio and video files in several online archives and blogs, offer a unique perspective of history 'from below'. Through an informed engagement with these voices from the past students will explore broad questions of universal relevance: how do refugees negotiate displacement? What impact does violence and trauma have upon identities? How does memory and identity interact in the telling of life stories? This course will use online documentaries, videos, movies and audio-visual interviews, along with necessary readings. The final and culminating part of the course conceptualizes hearing as an active and creative process. Students use creative formats, such as acting, dance, movement etc. to reinterpret and perform voices from the past. No prior knowledge of South Asia is necessary, but some experience or comfort with performance and creativity is recommended.

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

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

Location: FPH 103

CSI-0229-1 **Economic Development**

Professor: Mehrene Larudee

In the last two centuries, the gap in living standards between the richest and the poorest countries has grown enormously. Why? What strategies to halt and reverse this growing unevenness have worked best, and why? Some of our focus will be on poverty traps (vicious circles of poverty) and how to escape from them. Topics will include most of the following: What is development, and what is a rights-based approach to development? Food, land, farming, land reform, and cooperatives; project aid; violent conflict; corruption and predatory behavior; financing of development at the household level (microfinance, migrant remittances) and national level (foreign investment, foreign aid, export orientation, taxation, borrowing); and ways to gain access to advanced industrial and other technologies. Students will do in-depth research in teams on a topic like one of these, focusing on a country and time period, and will be offered the option either of writing a longer research paper, or else of constructing a game based on the real choices that actors face, and justifying its realism by summarizing evidence in a shorter paper.

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

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

Location: FPH 106

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

Professor: Lili Kim

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

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

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

Location: FPH 102

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

Professor: Professor Tinson

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

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

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

Location: FPH 106

CSI-0244-1 **Media Studies and the Environment**

Professor: Allison Page

In this 200-level course, we will examine where the categories "media" and "environment" intersect, focusing in particular on the central role that media play in communicating about climate change and environmental degradation. We will also engage media studies scholarship that theorizes the environmental impact of media technologies, especially emerging media. We will cover an array of topics, including e-waste and techno trash, environmental justice, undersea cable systems, greenwashing and consumer activism, "green" TV, ecofeminism, cultures of climate change, and race and the anthropocene. Some questions to guide our inquiry include: What discourses about nature and the environment do media (including journalism, film, television, advertising, websites) produce? How have scholars analyzed the environmental effects of an increasingly digital world? How have activists used media to combat environmental degradation? We will draw from a range of texts, including documentary film, popular media, journalism, and advertising.

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

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

Location: FPH 102

CSI-0248-1 German Colonialism Revisited: Ethnological Museums and, Decolonial Interventions in Contemporary Art

Professor: Anna Schrade

In 1884/85 German Chancellor Otto von Bismarck convened the notorious "Berlin Conference," marking Germany's entry into colonial politics and inaugurating a period of heightened colonial expansion by European powers. One legacy of this so called "Scramble for Africa" is the collections of artifacts, images, sounds, and human remains which were assembled for the Ethnological Museums in Berlin. The City of Berlin is now planning to transfer these collections into a new "Museum of World Cultures," the "Humboldtforum," to be opened in 2019 in a reconstructed Prussian Palace in the historical center of Berlin. But what kind of symbolism is being created when the ethnological collections which are, to an overwhelming extent, the result of looting during colonial times, are shown behind a Prussian facade, Prussia being the architect of German colonialism? In order to raise these questions and to stimulate a public debate about German colonialism, several artists/activists have recently revisited the colonial archive in a decidedly decolonial approach. This course will introduce students to fundamental scholarship on Germany's colonial history, and to heated trans-African debates that have been sparked by the project "Berlin Palace - Humboldt Forum". In a series of case studies, we will then critically discuss artistic interventions (from African, European and Afro-European perspectives) as they trace Germany's colonial entanglements in what is today Namibia, Togo and Cameroon.

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

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

Location: FPH 104

CSI-0250-1 **Revolution through Collaboration: Theories and Practices of, Peer Mentoring in Speaking**

Professor: Laura Greenfield

This interactive seminar for students selected to work as peer mentors with Hampshire's Transformative Speaking Program will provide an opportunity to help shape the work of a new discipline immersing at the intersections of education, politics, communications, philosophy, anthropology, and critical social thought: peer mentoring in speaking. Students will grapple with questions about the political function of peer mentoring as it relates to academic institutions and broader society-from assimilationist interpretations to revolutionary agendas-paying particular attention to the negotiation of power and difference (racial, cultural, gender, linguistic, etc.) in mentoring sessions. Students will explore related research and juxtapose competing arguments about what makes for powerful speaking and how it should best be taught, participate in a mentoring practicum, strengthen their own speaking skills, and form their own philosophies-in-progress in response. Students are expected to spend at least 6-8 hours per week on work outside of class, including reading, writing, speech preparation, and practicum activities.

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

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

Location: FPH 101

CSI-0259-1 **History of Domestic Worker Activism: Organizing the, "Unorganizable"**

Professor: Amy Jordan

Recently, several states including New York, Massachusetts and California have passed Domestic Workers Bill of Rights legislation. This legislation establishes clear standards for defining the length of the workday, the right to sick days and maternity leave as well as appropriate rest and meal breaks. These recent victories bode well for future organizing efforts, but also draw inspiration from historical movements of domestic, laundry and hospital workers. Labor organizers have often overlooked the plight of domestic workers by arguing that their work in private homes made them impossible to organize. This course will explore the history of domestic workers, the efforts of scholars to document their struggle and the ongoing effort to make domestic work visible and included within existing legal frameworks for providing basic protections for workers. Throughout the semester, we will ask the question: why the domestic sphere and care work were often considered outside of the realm of rights claims, even by labor organizers? The last section of the course will focus on current campaigns to expand domestic and service worker rights and pay particular attention to the impact of home health care worker campaigns on public sector workers' rights.

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

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

Location: EDH 4

CSI-0267-1 Artivism: Art, Activism, and Performance as Subversive, forms of Social Action, Political Expression, and Community, Building

Professor: Wilson Valentin-Escobar

In moments of political and economic crises, activist-artists -- or artists -- consistently and creatively respond to the call for social change. They generate art as social action and also realize a new social world into being through art. Drawing from interdisciplinary perspectives, this seminar investigates the "who, what, where, when, why and how" of creative artistic resistance. We will discuss the interrelationships between: art, activism, and the social imagination; the tensions between the "real" and the "imaginary"; public art and community engagement; the role of art in social movements; the function and responsibility of artistic institutions (museums, community art centers, etc.); the relationship between art, gentrification, and creative economies in under-resourced communities; how art can build new or alternative public sphere(s); analyze political art vs. activist art; understand community based art vs. art-based community making; and examine the impact of artistic expressions and movements in transforming collective mentalities or consciousness.

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

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

Location: RWK 108

CSI-0268-1 America and the World: U.S. Foreign Policy in a Turbulent, Era

Professor: Michael Klare

The next U.S. president will face a world dramatically transformed from that encountered by Barack Obama when he first assumed office in 2009. China and Russia have become far more assertive in their respective zones of interest, the civil war in Syria has claimed nearly a half-million lives and triggered a devastating refugee crisis in Europe, ISIS has spread terror and violence in numerous countries, and climate change has begun to alter the planet in terrifying ways. President Obama sought to address foreign challenges with minimal reliance on military force, but many politicians - including the two candidates for president in 2016 - argued that he was not forceful enough. Now, with a new president, we can expect sweeping changes in the way Washington conducts its foreign relations. This course will assess the legacy of the Obama administration and the ways in which U.S. foreign policy is likely to change under a new administration. Students will be expected to follow and discuss current affairs, to read selected texts and articles on the subject, and to submit a research paper on some aspect of U.S. foreign policy.

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

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

Location: FPH 107

CSI-0275-1 **Hopes and Fears: Religion, Gender, and Possessions from the, Middle Ages Through the Industrial**

Professor: James Wald

What can the hopes and fears of a given society tell us about it and ourselves? Did the gravest "sins" in old Europe involve food, money, or sex? Among the hallmarks of modernity were the rise of new social formations (classes) and the commercialization of daily activities and relations. Did traditional institutions and belief systems hamper or facilitate the changes? What roles did religious and national contexts play? Did the increase in the sheer number of "things" change the way people thought? What changes did the family and private life undergo? At the heart of the course is the concept of culture as a process through which individuals and groups struggle to shape and make sense of their social institutions and daily lives. A core course in history, the social sciences, and cultural studies. Background in European history recommended.

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

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

Location: FPH 101

CSI-0276-1 **What is Psychotherapy**

Professor: Peter Gilford

The mental health professions offer a range of methods for the treatment of mental illness and human suffering but there is often little explanation as to what the various treatments are and how it is they are thought to work. A central question this class will pursue is on what basis should one choose a psychotherapist and type of psychotherapy? We will examine what psychotherapy is from a range of perspectives with the intention of developing a moral and ethical framework through which psychotherapeutic practice can be critically understood. We will explore how shifting cultural values, economic changes in health care funding and accessibility, and the modern era's emphasis on functionality, efficiency and parsimony among other factors, contribute to many popular understandings about psychotherapy. Prerequisite: Prior undergraduate background in clinical psychology.

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

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

Location: FPH 102

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

Professor: Rachel Conrad

This seminar in social and literary studies of childhood will take up multiple perspectives on young people as writers of poetry. We will explore the work of recent scholars in childhood studies, literary

studies, children's literature studies, and critical literacy studies who contemplate questions about young people as consumers and/or producers of culture; as potential poets in the future and/or actual poets in the present; as objects of adult teachers' pedagogical ideas and/or as subjects producing and performing their own ideas and artistry. Examples of youth-written poetry are drawn largely from late twentieth-century and early twenty-first-century US contexts. This semester, the course involves collaborating with young people in a high school English class. Previous coursework in childhood studies or poetry is recommended.

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

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

Location: EDH 5

CSI-0292-1 **Poetics of the Unconscious: Words and images**

Professor: Annie Rogers

The course offers a sustained engagement with words and images, understood as constructions of the unconscious. We will work with words as images, and words with images. The unconscious is constructed in both psychoanalysis and art-making through associative processes: the convergence and divergence of elements (through repetition, variation, gaps, erasures, and contradictions) create emergent meanings that dissolve into nonsense, paradox, and questions. Students will create a poetics grounded in these processes. While a background in psychoanalysis, creative writing, or the visual arts is not a requirement for this class, those students are welcome. The goal is to learn a repertoire of strategies for reading the unconscious, as well as making new work with a conceptual sophistication grounded in visual sources and an original poetics. Students will be required to create a box or book of images and words, write a poetics based on psychoanalytic texts, and participate in classroom discussions and group collaborations.

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

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

Location: FPH 107

CSI-0293-1 **Mass Man, Mass Movements, Mass Culture: 20th-Century Europe**

Professor: James Wald

Although we talk readily of "postmodernism," do we really know what "modernism" was about? Never did change seem to be as dramatic and rapid as in the first half of the twentieth century. Leftists and rightists, avant-gardists and traditionalists alike, spoke of the age of the masses, characterized by conscript armies and political mass movements, mass production of commodities, and mass media. The European "great powers" achieved domination over the globe, only to bleed themselves white in wars that devastated the continent physically and psychologically, weakened the colonial empires, and

undermined faith in progress itself. The real victors were two rival systems of modernity: American consumer capitalism and Soviet communism. Although the age witnessed great violence and despair, it also brought forth great hopes and achievements in social thought, the arts, and technology, many of whose effects we are still pondering.

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

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

Location: FPH 106

CSI-0294-1 Ethnographic Methods: The Cultures of Law, Science, and, Medicine

Professor: Jennifer Hamilton

This course introduces Division II students to ethnographic methods through the specific study of the powerful institutions of law, science, and medicine. Through the critical reading and analysis of ethnographic texts, students will learn about the substantive areas of political and legal anthropology, science studies, and critical medical anthropology. Students will also build a methodological toolkit for investigating complex social problems in the areas of law, science, and medicine. Specific topics of investigation include human rights and humanitarian interventions; organ transplantation and the exchange of biological materials; global pharmaceuticals; and multispecies ethnography. The course will culminate in final mini-ethnographic research projects designed by students. Enrollment limited to 18 Division II students.

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

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

Location: FPH 101

CSI-0297-1 Crafting Truth: Research and Imaginings at the Borders of, Non/Fiction

Professor: Kimberly Chang

In this course, we will explore the relationship between methods of critical social inquiry and creative forms of writing and representation. While discipline has traditionally bound method to form in the social sciences, we ask: what forms are necessary for conveying what kinds of truths? We will consider the possibilities and limits of our research tools-the interview, the archive, ethnography, memory-while working the borders of creative non/fiction for the kinds of knowledge to which different forms give us access. We will look at examples of hybrid literary forms including ethnographic fiction, documentary theatre, experimental memoir, documentary poetry, and the lyric essay. Students will consider questions of craft as they research, imagine, and workshop pieces of their own writing and explore their choices as researchers and writers in search of form.

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

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

Location: RWK 106

CSI-0298-1 Critical Youth Studies

Professor: Rachel Conrad

In this advanced seminar we will critically examine ideas about children and youth through readings in childhood and youth studies, sociology of childhood, and critical developmental psychology. An important component of students' work in this course is to critically evaluate ideas, practices, and methodologies related to childhood and youth in their own academic studies, including areas not listed above such as anthropology, history, education, and the arts. This course is recommended for students whose Division II concentration intersects with the Critical Studies of Childhood, Youth, and Learning (CYL) program. As it includes culminating work, it is particularly appropriate for students in the final semester of Division II.

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

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

Location: FPH 108

CSI-0299-1 Critical Ethnography: Following the Chinese Food

Professor: Kimberly Chang

Chinese food is more American than apple pie, writes Jennifer Lee in *The Fortune Cookie Chronicles*. In this course, we take Chinese food as a ubiquitous American foodway that is at once both "familiar" and "foreign" and thus offers a potent entry point into the study of cultural identity and citizenship in the U.S. as this intersects with the cultural politics of food justice. Students will carry out an ethnographic research project that begins with a question about Chinese food as it intersects with their own lives. Students will "follow the Chinese food" wherever their questions take them—from home to restaurant to market to farm—and be guided through the process of conducting fieldwork and interviews, grappling with the ethics of participatory research, writing fieldnotes and other forms of ethnographic documentation, and engaging in the critical reflexive act of interpretation and writing. As part of the Luce Initiative on Asian Studies and the Environment, students in this course will receive a small research stipend to use during the semester. Students who wish to apply to the May 2017 short-term field course in Hefei, China, "Following the Chinese Tea," must take this course as a prerequisite.

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

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

Location: CSC 101

CSI-0307-1 A Word on Relationships: Introduction to Attachment and, Psychoanalytic Theories

Professor: M. Lourdes Mattei

This course will give an overview of two major psychological theories, attachment and psychoanalytic theories. These theories emphasize the development and derailment of relationships. We will use these theoretical perspectives to explore the interpersonal, intersubjective, and intrapsychic dimensions of our relational worlds. Historical and cross-cultural aspects of these psychological approaches will be integrated throughout our discussions. Primary and secondary sources, memoirs, clinical cases and research, and plays/film will be used to illustrate psychological concepts based on relational patterns. We will elaborate on possible interdisciplinary applications of these theoretical frameworks. This is an advanced seminar; instructor permission required.

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

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

Location: EDH 4

CSI-0308-1 Biocultural Dialogues of Women's Health Around the Globe in, the Past and Present

Professor: Pamela Stone

This course will focus on biologically female bodies and how they are impacted by cultural discourses around the globe and through time and space. From Lucy to Malala Yousafzai females have been seen as compromised by their reproductive capacity. From menstruation to menopause the development of a uterine economy has regulated female in all areas of life. This class aims to unpack many of the issues females around the world face, in the past and present. Through an examination of a wide-range of issues focused on the life-cycle; birth, menstruation, contraception, education, identity, conception, pregnancy, menopause and death. Students will consider the larger contexts that dis-able females and consider new models can recast morbidity and mortality and ultimately reveal the larger constellation of inequity that is often shadowed by assumptions of reproductive fragility

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

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

Location: FPH 102

CSI-0313-1 Division III Seminar

Professor: Stephen Dillon

This Division III seminar will be organized around students' Division III Independent Study Projects. Students will be responsible for presenting their Division IIIs in progress several times during the semester and for providing serious, thoughtful written feedback on one another's work. We will also address general and shared issues of conducting research, formulating clear and persuasive analysis, and presenting results both orally and in writing. The primary purpose of the seminar is to provide a

supportive and stimulating intellectual community during the Division III process. Students focusing on areas related to critical race studies, queer studies, feminist studies, critical prison studies, transgender studies, and disability studies are especially encouraged to enroll, but all students and research interests are welcome.

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

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

Location: FPH WLH

CSI-0317-1 **CSI Division III Seminar**

Professor: Lynda Pickbourn

This Division III seminar will be organized around students' Division III Independent Study Projects. Students will be responsible for presenting their Division IIIs in progress several times during the semester and for providing serious, thoughtful written feedback on one another's work. We will also address general and shared issues of conducting research, formulating clear and persuasive analysis, and presenting results both orally and in writing. The primary purpose of the seminar is to provide a supportive and stimulating intellectual community during the last phase of the Division III process. We welcome students from a variety of fields within CSI; students working within a political economy framework are especially invited to enroll.

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

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

Location: FPH 108

CSI-0320-1 **Division III Seminar**

Professor: Flavio Risech-Ozguera

This seminar will be organized around students' Division III Independent Study Projects. Students will be responsible for presenting their Division IIIs in progress several times during the semester and for providing serious, thoughtful oral and written feedback on one another's work. We will also address shared issues of conducting research and formulating and presenting clear and persuasive argument. The primary purpose of the seminar is to provide a supportive and stimulating intellectual community during the Division III process. Students focusing on areas related to critical race studies, political theory, critical prison studies, migration and refugee studies, human rights and legal studies are especially encouraged to enroll, but all students and research interests are welcome.

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

Time: T 05:30PM-09:00PM

Location: RWK 106

FSL-0999-1

Professor:

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

Time: -

Location:

FSL-0999-10

Professor: Aaron Berman

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

Time: -

Location:

FSL-0999-11

Professor: Lise Sanders, Claudio Nolasco

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

Time: -

Location:

FSL-0999-12

Professor: Stephen Dillon

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

Time: -

Location:

FSL-0999-13

Professor: Gregory Kline

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

Time: -

Location:

FSL-0999-14

Professor: Heather Madden

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

Time: -

Location:

FSL-0999-15

Professor: Daniel Warner

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

Time: -

Location:

FSL-0999-16

Professor: Jana Silver

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

Time: -

Location:

FSL-0999-2

Professor: Jana Silver

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

Time: -

Location:

FSL-0999-3

Professor: Brian Schultz

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

Time: -

Location:

FSL-0999-4

Professor: Marlene Fried

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

Time: -

Location:

FSL-0999-5

Professor: Thomas Haxo

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

Time: -

Location:

FSL-0999-6

Professor: Rachel Rubinstein

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

Time: -

Location:

FSL-0999-7

Professor: Jane Couperus

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

Time: -

Location:

FSL-0999-8

Professor: Annie Rogers

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

Time: -

Location:

FSL-0999-9

Professor: William (Will) MacAdams

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

Time: -

Location:

HACU-0101-1 Chorus

Professor: Elaine Ginsberg

The Chorus is a performing ensemble in which students will learn skills of choral singing and sight-singing. They will be exposed to a wide variety of choral literature through rehearsal and performance, including a cappella and accompanied music, medieval through 20th century, ethnic, world music and folk. Several performances are given throughout the year. While this course is open to all and the ability to read music is not required, students are expected to have reasonable proficiency in aural learning (e.g. ability to sing on pitch).

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

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

Location: MDB RECITAL

HACU-0112-1 **Drawing Through: Fundamentals**

Professor: Sara Rafferty

This course is a rigorous research project in the possibilities, meanings, histories, practices and contemporary meanings of drawing. It functions as an introduction to different ways drawing is used in contemporary art making. As such, we will be doing different types of investigations weekly. Through investigations into the history of drawing practices- with particular focus on its role in the liberal arts- students will develop a facility with materials, methods, concepts, and critique. Collaboration and shared findings are highly encouraged. In addition, students will be asked to do two essential drawing/artmaking activities alongside weekly projects: 1. maintain a strong sketchbook practice, and 2. develop an individual and personal visual vocabulary of concepts, themes, topics, subjects to be used in the creation of (drawing) artwork. Reading, writing, field trips, and oral critique are essential parts of the course as are the foundational activities of drawing and looking. This class will be challenging and useful for students at all levels of drawing experience, but is designed as a drawing foundation.

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

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

Location: ARB STUDIO 1

HACU-0120-1 **The Anatomy of Pictures: Visual Cultures**

Professor: Lorne Falk

Images dominate our cultural imaginations with such intensity some cultural theorists describe their affect in pathological terms: "the hypertrophy of visual stimulation" (Martin Jay), "a topographical amnesia" (Paul Virilio), "excremental culture" (Arthur and Mary Louise Kroker), "our narcotic modernity" (Avital Ronell). Other critics say the explosion of visual cultures is so influential that it represents a paradigm shift-that is, a shift from the domination of language to the domination of images over our lives. This course will examine the theoretical, social and cultural issues and contexts influencing the formation of visual cultures, by dissecting specific examples from contemporary photography, film, architecture, new media and literature that problematize visuality. The implications of new models of spectatorship and visual literacy will also be considered.

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

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

Location: FPH 105

HACU-0124-1 **The Space in Our Identity: Writing About Home**

Professor: Alejandro Cuellar

Home is where we live in every sense, but "Home" is more than the physical structure we reside in: it is also the psychological, societal, emotional, and even the mythical. In this course we will read a variety of fiction and non-fiction and explore the importance of these spaces, be they physical or metaphysical, to the construction of "home" and more importantly, how these terms, whether we accept them wholly, shun them entirely, or experience via travel and immigration, dictate to us and others a sense of self and identity via our own writing. We will write a mix of critical essays, personal and reflective writings, and creative work as we also delve into the process of writing: topic selection, drafting, and a variety of techniques for revision, including peer review. Individual meetings with the instructor will be required. Limited to First Year Students.

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

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

Location: EDH 2

HACU-0150-1 Hampshire Media Arts: the Poetics of Everyday Acts

Professor: Lucretia Knapp

This introductory course is an exploration in media arts highlighting the reading, interpretation and analysis of visual images, with an exploratory component in media making. For this course, media broadly includes photography, film, video, conceptual art, performance, and digital practices. Images, screenings and readings are designed to facilitate reflection and inspire the imaging making process. Readings will consist of a number of sources including cultural criticism and theory, articles, reviews and poetry. We will consider the rapidly changing nature of "new" technologies, as well as the cultural, social, gendered, and racial implications at play in media arts. We will look at work by Eisenstein, Berenice Abbott, Lorna Simpson, Carrie Mae Weems, Bruce Nauman, Joan Jonas, Patty Chang, Chantal Ackerman, Su Friedrich, Albert Lamorisse, Sharon Hayes and others. 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: ADM, CHL This course has a Prerequisite: No

Time: M 09:00AM-11:50AM T 12:30PM-03:20PM

Location: JLC 131, JLC 120

HACU-0151-1 Making Dances 1: Composing Meaning in Motion

Professor: James Coleman

Making Dances 1 will provide a foundational experience with the art of dance-making. The studio will be our laboratory as students engage in a series of improvisational and choreographic experiments designed to open up different dimensions of the medium: kinesthesia; time and rhythm; shape, space

and the visual design of movement; energy, qualities of motion and the embodiment of emotional and character states. Each experiment will provide insight into how compositional choices/strategies lend themselves to meaning making and uniquely serves to frame each student's creative impulse. The insights gathered from these experiments will inform the development of concluding solo and duet works at the close of the semester. Together the class will work to support one another in developing a nurturing space for curious investigation, choreographic rigor, generous feedback and playful discovery.

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

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

Location: MDB MAIN

HACU-0152-1 **Photography as Translation**

Professor: Eric Gottesman

Translation is a common practice in poetry and literature, and adaptation is common in narrative film, but both of these practices are rare in photography. This class asks, "What does it look like to use photography to translate or adapt a text?" Together, we will review artists who use texts as starting points for making images, films or videos. Each student will embark on a semester-long project that adapts a book, poem, manuscript or manifesto into a series of still photographs. We will explore the nature of the photographic medium, what can be done (and what is lost) in moving from text to image, and how translation in literature or poetry, or adaptation in narrative film or painting, is fundamentally similar to or different from the same processes when executed in the language of photography.

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

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

Location: JLC 131, JLC 131

HACU-0161-1 **The English Bible**

Professor: Alan Hodder

The Bible is the foundational book of Western civilization and a classic of world literature. Biblical stories form the bedrock of the scriptural traditions of Christians and Jews, and in a different form, of Muslims as well. Biblical literature has also been foundational to Western art and literature from the medieval period to the present day. For many in the English-speaking world, including poets and artists, the most influential translation of the Bible has been the Authorized Version of 1611, otherwise known as the King James Version, together with its more recent descendants. The main objective of this course is to offer students from a range of backgrounds and with a wide array of academic interests an extended opportunity to familiarize themselves with the most influential books of the Bible as they have been rendered in the tradition of the King James Version. While approaching the Bible primarily from a

literary standpoint, we will also consider relevant historical, theological, and moral considerations prompted by this literature, as time permits. Our general approach will be respectful and critical both.

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

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

Location: FPH 104

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

Professor: Christoph Cox

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

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

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

Location: EDH 4

HACU-0180-1 **Introduction to Media Studies**

Professor: Viveca Greene

This course will introduce students to the theory and practice of media studies, an interdisciplinary field of inquiry that analyzes the complex interactions between media, culture, art, politics and ideology. We will use various forms of US media as lenses through which to focus our study, as well as to develop an understanding of the relationship between media institutions, texts and audiences. In this discussion-based and writing-intensive course, students will read and write analyses of both cultural theory and specific texts, and ultimately produce a final paper on a topic of their own choosing.

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

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

Location: ASH 221

HACU-0181-1 **Twentieth Century Dance History: The 100**

Professor: Constance Hill

As dance concentrators or enthusiasts, how many full-length ballets/dance works have you seen, become familiar with, been influenced by? Five? Ten? This course, which focuses on "dance visual literacy," challenges us to view 100 full-length dance works, for the express purpose of deepening awareness to the legacy of major twentieth-century choreographies. Balancing quantity with quality, these viewings will develop and sharpen the skills needed for looking at and writing about dance, as we experiment with different modes of descriptive, analytical, and critical writing; tooling the skills needed to synthesize the reality of the performance with its poetic or cultural resonance. Many works chosen have been created or influenced by Five College dance faculty, thus enabling us to glean the choreographic genealogy that is being passed on to you as a Five College dancer.

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

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

Location: FPH 107

HACU-0184-1 **Stupidity: The Theory and Practice of Irony**

Professor: Jennifer Bajorek

This course will explore irony as a literary trope and as a broader rhetorical, discursive, and psycho-social phenomenon. Often defined as "saying the opposite of what one means" or "saying one thing and meaning another," irony crosses literary genres, periods, and cultures to become entangled with philosophical inquiry, dialectical negativity, and social critique. We will ask how irony functions in relation to gender and race, paying particularly close attention to its adventures through camp, kitsch, queerness, and postmodern culture; we will ponder the ways irony pits voice against identity, text against image, poetry against prose; and we will challenge irony's reputation for political impotence, positing instead that it contains resources for political insurgency. Discussions will be based on the close reading and analysis of literature, philosophy, and perhaps some films: including Plato, Nietzsche, Shakespeare, Baudelaire, Flaubert, Brecht, Patrick Chamoiseau, Niq Mhlongo, Judith Butler, Achille Mbembe, Abderrahmane Sissako, and Fanta Regina Nacro.

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

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

Location: FPH 105

HACU-0185-1 **Sample! Remix! Mash!: The Cultural Logic of Appropriation**

Professor: Professor Loza

This seminar delves into the dynamics, debates, and desires that drive pop fandom. In this class, we ask: What is fan culture? Does it build community? Are fans different from other consumers? What are the ethics and politics of fandom? What are the aesthetic, social, and legal ramifications of fan-produced forms such as mash-ups, remixes, youtube videos, and fanfic/slash that borrow, customize, and

reinterpret pop commodities? How do such textual appropriations call into question the boundaries between high and low, production and consumption, intellectual property and fair use? Do fan-produced forms challenge or reinforce Romantic notions of authorship and authenticity? Particular attention will be paid to: the queering of heterosexist pop texts; the racialized and sexualized construction of masculinity and femininity; the politics of sampling, remixing, and mashing; and the role of the Internet, blogs, and social networking technologies in fan culture. This course is reading-, writing-, and theory-intensive.

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

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

Location: EDH 2

HACU-0193-1 **Ancient Ireland**

Professor: Robert Meagher

An introduction to the archaeology, myth, history, art, literature, and religion of ancient Ireland: 4000 BCE to 1200 CE, from the earliest megalithic monuments to the Norman conquest. Consideration will be given, then, to these distinct periods: Pre-Celtic (Neolithic and Bronze Ages--4000 BCE-700 BCE); Pre-Christian Celtic (Late Bronze & Iron Ages--700 BCE-400 CE); and Early Christian Celtic (Irish Golden Ages and Medieval--700-1200 CE). The emphasis throughout will be on the study of primary material, whether artifacts or documents. Readings will include: selections from the Mythological, Ulster, and Finn Cycles; The Voyage of St. Brendan; The History and Topography of Ireland by Giraldus Cambrensis; the writings of Patrick; and selections from early Irish hagiography.

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

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

Location: EDH 2

HACU-0194-1 **Deja Vu or Something New? Continuations, Permutations, and, Innovations of the Slave Narrative.**

Professor: Crystal Donkor

As a 19th century phenomenon, slave narratives cataloged the pain and trauma enslaved people endured on the journey to freedom. As both autobiography and a tool in the fight for abolition, these narratives became a window into the inner lives of the enslaved. Twentieth century novelists sought to repair the trauma of enslavement in neo-slave narratives, often placing agency at the center of plotlines for enslaved actors. The twenty-first century has, yet again, rebranded the story of slavery, focusing on the screen as the primary medium for exploration of a much imagined yet still rich storytelling landscape. This course will investigate how the story of enslavement has been rewritten across centuries

in its journey from fact to fiction to TV and cinema. Our course study will address why this story gets retold and how the social currents of a period shape the reemergent trends of these texts.

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

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

Location: FPH 107

HACU-0196-1 **American Modernisms: The Politics of U.S. Literatures,, 1900-45**

Professor: Michele Hardesty

Marxist writer Marshall Berman has argued, "To be modern is to find ourselves in an environment that promises us adventure, power, joy, growth, transformation of ourselves and the world-and, at the same time, that threatens to destroy everything we have, everything we know, everything we are." In this introductory course, we will explore multiple aesthetic and cultural responses to the processes of modernization-colonialism, industrialization, urbanization, mechanized war, mass communication, mass migration, and mass social movements-by poets, fiction-writers, and intellectuals circulating in and out of the United States in the first half of the twentieth century. The course will include canonical and countercanonical figures, will examine multiple literary genres (prose fiction, poetry, essay) and movements (e.g., the avant-gardes, the Harlem Renaissance, the Popular Front), and will traverse a range of contexts (e.g., the World Wars, the Great Migration, the Great Depression). Authors will include W.E.B. Du Bois, Ezra Pound, Gertrude Stein, Claude McKay, Willa Cather, Ernest Hemingway, Zora Neale Hurston, Jean Toomer, John Dos Passos, H.T. Tsiang, Meridel LeSueur, William Faulkner, Richard Wright, Anzia Yezierska, Americo Paredes, and others. This course is explicitly reading focused: we will read a new piece or pieces in every class in order to expose ourselves to a broad range of literary texts and contexts. In addition, students will contribute weekly to an online discussion forum, complete a collective research project in modernist periodicals, and create an annotated bibliography project.

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

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

Location: FPH 104

HACU-0201-1 **Contact Improvisation**

Professor: Stephanie Turner

Contact Improvisation is a duet form of movement improvisation where two people move together in a playful physical dialogue, communicating through the language of touch, momentum, balance and weight support. From this seemingly simple premise arise rich embodied investigations of such issues as trust, touch, support, focus, permission, initiation, safety, verbal and non-verbal communication and shared power. This dance form also invites equal access to people of all physical capacities, it is usually practiced in leaderless/democratic structures, and it remains continually curious about different

movement vocabularies and possibilities. Ever since its inception in the 1970's, Contact has significantly influenced modern/contemporary dance. This course will serve as a research laboratory in which students will study the practice, evolution and philosophy of this contemporary dance form in motion in the studio. They will work to develop awareness of inner sensation, which is key to finding spontaneous fluidity of movement in relation to a partner, and they will practice basic components of the form such as rolling, falling, spiraling, playing with balance, counter-balance, jumping, and weight-sharing. No previous dance experience is necessary. Variable Credit

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

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

Location: MDB MAIN

HACU-0204-1 Investigating Art: Latin American and Latino Objects in, Collections

Professor: Alexis Salas

In this course we deeply investigate works of original art and material culture from the Americas, ancient to contemporary, in the Five College area. We experience works by artists such as Diego Rivera, Carmen Lomas Garza, Jean Charlot, Enrique Chagoya, Leopoldo Mendez, and Jose Guadalupe Posada as well as material objects such as textile fragments, religious figurines, and ceramics. Questioning a culture constantly propagating the rushed assimilation of images, we engage in slow and meaningful looking. Analyzing works on public display and in museum study rooms, we consider the context surrounding objects -- archival practices, cultural resource management, patronage, exhibition design, and museum architecture -- as well as their historical contexts and curatorial uses. Classes meet regularly at Five College museums and at Hampshire for discussion and presentations. Students travel by PVT (not private car) in order to arrive at the museums. This is a speaking and writing intensive course; students create a portfolio of exhibition reviews, critical art writing, scholarly papers, presentations, and group reports; by the end of the course participants author a scholarly text on one object from a Five College Museum.

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

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

Location: FPH 104

HACU-0206-1 Modern-Contemporary Dance Technique 2: Advanced Beginning, Level

Professor: Nicole Dewolfe

Modern/Contemporary Dance Technique 2 is an advanced-beginning level class, which will build on the foundations of modern dance technique. By practicing in-class exercises and phrase-studies, students will refine bodily awareness and articulation, hone spatial and rhythmic clarity, develop facility in perceiving and interpreting movement, and practice moving with our dance musicians' scores. The hope

is that this consistent engagement in movement practice over the course of the semester 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: No

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

Location: MDB MAIN

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

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

Time: -

Location: JLC 120, JLC 120

HACU-0210-1 Film I: Animation Workshop

Professor: Hope Tucker

Animation Workshop is a hands-on introduction to the fundamentals of animation. Camera-less techniques, stop motion, frame by frame, cut-out and alternative approaches to image design and acquisition are introduced as well as 16mm camera work, hand-processing, and non-linear editing. The development of personal vision is stressed. Our meeting periods will be used for discussion related to the production of animation; screenings to give you a sense of how other makers have approached the topic at hand; in-class demonstrations, exercises and workshops to familiarize you with concepts, processes and equipment; and critiques of your work. The first half of the semester will be devoted to weekly collaborative and individual exercises in which you'll develop an understanding of the basic principles of animation as you experiment with various approaches to working with images in sequence. You will complete a number of exercises to practice technical skills and learn essential concepts. In the second half of the semester, you'll complete a short project of your own design using one of the formal strategies and techniques that most interested you in the first half of the term. Students submit written responses to weekly screenings of international films that represent a variety of aesthetic, historic, and political approaches to the moving image. 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 131, JLC 131

HACU-0210-2 Film I: Animation Workshop

Professor: Hope Tucker

Animation Workshop is a hands-on introduction to the fundamentals of animation. Camera-less techniques, stop motion, frame by frame, cut-out and alternative approaches to image design and acquisition are introduced as well as 16mm camera work, hand-processing, and non-linear editing. The development of personal vision is stressed. Our meeting periods will be used for discussion related to the production of animation; screenings to give you a sense of how other makers have approached the topic at hand; in-class demonstrations, exercises and workshops to familiarize you with concepts, processes and equipment; and critiques of your work. The first half of the semester will be devoted to

weekly collaborative and individual exercises in which you'll develop an understanding of the basic principles of animation as you experiment with various approaches to working with images in sequence. You will complete a number of exercises to practice technical skills and learn essential concepts. In the second half of the semester, you'll complete a short project of your own design using one of the formal strategies and techniques that most interested you in the first half of the term. Students submit written responses to weekly screenings of international films that represent a variety of aesthetic, historic, and political approaches to the moving image. 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: Yes Satisfies Distribution: This course has a Prerequisite: Yes

Time: -

Location: JLC 131, JLC 131

HACU-0211-1 Still Photography Workshop 2: Color

Professor: Billie Mandle

This course is a thorough introduction to color photography. Weekly project-based assignments and critiques address students' aesthetic and technical progress; readings and discussions will introduce students to historical and contemporary art practices, with an emphasis on current photographic theory. Lab sessions will cover a range of techniques including the nuances of color, color film, digital capture, color management and archival inkjet printing. An additional lab workshop will meet once a week for two hours.

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

Time: T 09:00AM-11:50AM T 01:00PM-03:00PM

Location: JLC 131, JLC 135

HACU-0211-2 Still Photography Workshop 2: Color

Professor: Billie Mandle

This course is a thorough introduction to color photography. Weekly project-based assignments and critiques address students' aesthetic and technical progress; readings and discussions will introduce students to historical and contemporary art practices, with an emphasis on current photographic theory. Lab sessions will cover a range of techniques including the nuances of color, color film, digital capture, color management and archival inkjet printing. An additional lab workshop will meet once a week for two hours.

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

Time: T 09:00AM-11:50AM T 01:00PM-03:00PM

Location: JLC 131, JLC 135

HACU-0216-1 **Modern-Contemporary Dance Technique 4: Advanced, Intermediate Level**

Professor: Deborah Goffe

Modern-Contemporary Dance Technique 4 is designed for advanced-intermediate level dancers, as we continue to build on students' previous study of modern dance technique. As is true in Modern-Contemporary 3, 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. Further, we will begin to consider the ongoing evolution of "modern" and "contemporary", as they relate to dance "training". What habits are you dismantling and what seemingly divergent histories are you weaving together in your quest to develop a unique dance voice all your own? The hope is that this will form the basis of a sustainable and deeply engaged movement practice-one that may inform a lifetime of embodied creative process.

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

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

Location: MDB MAIN

HACU-0219-1 **Research and 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 Joan Beifuss, Duncan Campbell, Tacita Dean, Julie Dash, Mariam Ghani, Sharon Greytak, Gifford Hampshire, Naomi Kawase, Spike Lee, Mary Ellen Mark, Mike Nichols, Mika Rottenberg, Doris Salcedo, Chick Strand, Camilo Jose Vergara, Santiago Alvarez, Peter Watkins, and Kevin Jerome Everson, 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 verbal contributions to all sessions are required of each student under the guiding principle that tracking each other's intellectual and creative process will help each person develop their respective project. This course provides a structured context in which to do 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: W 09:00AM-11:50AM W 06:00PM-08:00PM

Location: JLC 120, JLC 120

HACU-0220-1 Thinking is Form: Introductory and Intermediate, Drawing-Projects

Professor: Daniel Schrade

This course will introduce students to the practice and the appreciation of graphic expression. We will focus on studio work, class discussion, and critique, while exploring the role of drawing in contemporary art. Assignments will address drawing from objects, the human figure, various spaces, and imagination. Students will learn to work with traditional and unconventional resources, large scale, small scale, and no materials at all. The course is designed for students with little previous experience in drawing, but flexible enough to challenge Division II studio-art concentrators.

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

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

Location: ARB STUDIO 2

HACU-0220-2 Thinking is Form: Introductory and Intermediate, Drawing-Projects

Professor: Daniel Schrade

This course will introduce students to the practice and the appreciation of graphic expression. We will focus on studio work, class discussion, and critique, while exploring the role of drawing in contemporary art. Assignments will address drawing from objects, the human figure, various spaces, and imagination. Students will learn to work with traditional and unconventional resources, large scale, small scale, and no materials at all. The course is designed for students with little previous experience in drawing, but flexible enough to challenge Division II studio-art concentrators.

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

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

Location: ARB STUDIO 2

HACU-0226-1 Narratives of Trauma and Redemption

Professor: Jane Degenhardt

Bridging Shakespeare to the twenty-first century, 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, plays, 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. Readings will be approached from a historical/literary perspective, and will include narrative paths that lead to healing and redemption, but also to resistance and revenge. Topics may include accidental amputation, sexual

violence, war and exile, and colonial invasion. We will also think about how our responses to trauma prompt us to ask broader questions about the nature of accidents, fate, freewill, cosmic justice, and forgiveness. Students will engage in expository, creative, and analytical modes of writing. A final project will encompass each of these modes as well as a research component. Some of the primary texts may include Shakespeare's Titus Andronicus and The Tempest, Louise Erdrich's The Roundhouse, Alison Bechdel's Fun Home, Claudia Rankine's Citizen, and Jung Yun's Shelter.

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

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

Location: FPH 103

HACU-0231-1 Still Photography Workshop: Digital Documentary

Professor: Claudio Nolasco

In this course we will engage with documentary photography with an eye toward changes in its practice as effected by digital technologies and the growth of the web. We will consider the history of documentary photographic practice and reflect on the concerns that surround its relationship to storytelling, truth, and the ethics of representation. By covering topics related to news on the web, citizen journalism, blogging, and other means of web distribution, and by using available forms of digital capture, from phones to DSLRs, students will develop their own documentary projects with the goal of creating web-magazine style features to display and detail the stories they will investigate. This course requires no prior experience in photography.

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

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

Location: JLC 131

HACU-0233-1 Irish Music: Performance and Ethnography

Professor: Rebecca (Becky) Miller

This course will explore the social and historical context for Irish traditional music performance in Ireland, in diaspora, and as a tradition in the Pioneer Valley. We will also study Irish popular music from the perspectives of post-colonialism, Irish nationalism, and political/economic change in Ireland during the 20th and 21st centuries. There will be regular writing and reading assignments (both primary and secondary sources). We will spend roughly 25% of class time learning Irish traditional music and/or song by ear. Instrumentalists will learn to play various types of Irish dance tunes -- reels, jigs, slip jigs, hornpipes, slow airs, and others. Vocalists will learn Irish sean nos (old style) singing. No prior experience is necessary; however students should have an interest in singing or have a basic working knowledge of an instrument specific to this genre: fiddle (violin), guitar, mandolin, tenor banjo, piano, accordion, flute, pennywhistle, and potentially others.

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

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

Location: MDB 110, MDB RECITAL

HACU-0238-1 Myths of America

Professor: Rachel Rubinstein

This course investigates the imaginative, mythic, historical, and aesthetic meanings of "America," from its earliest incarnations through the mid-nineteenth century, and the ways in which the "national imaginary" has continually been challenged, shaped and pressured by the presence of radical and marginal groups and individuals. We will read both major and unfamiliar works of the colonial, revolutionary, early republic and antebellum years, and examine how these works embody, envision, revise, and respond to central concepts and tropes of national purpose and identity. Our conversations will address the spiritual and religious underpinnings of American nationhood; exploration, conquest, and nature; notions of individualism, progress, improvement, and success; race, ethnicity, class, and gender; alternative nationalisms and communities. This course is ideal for students seeking to ground and fortify their study of nineteenth and twentieth century American literature, history and culture.

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

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

Location: FPH 104

HACU-0242-1 The Sound for Change Ensemble

Professor: Terry 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: T 06:30PM-09:20PM

Location: MDB RECITAL

HACU-0243-1 The Posthuman Condition

Professor: Christoph Cox

Are we becoming "posthuman"? Can we be certain that the versions of humanity that have existed until now will continue to exist in the future, given our ability to control our own evolution and to create intelligent machines? Can we still uphold a boundary between biological organism and cybernetic mechanism? How have posthuman conceptions provided inspiration for black liberation, feminist politics, and gender hacking? We will begin by discussing philosophical and biological conceptions of the human and the boundaries between humans, animals, machines, and other entities. We will go on to explore the ontological and ethical issues presented by versions of the posthuman in theory, film, music, art, and literature. Theoretical readings by Haraway, Preciado, Braidotti, Eshun, Parisi, Weheliye, Darwin, Nietzsche, DeLanda, Thacker, Hayles, and others.

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

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

Location: EDH 5

HACU-0246-1 J-Pop and Beyond: Japanese Culture in the Transnational, Context

Professor: Junko Oba

This course examines contemporary Japanese popular culture as a way of understanding cultural dimensions of globalization and its complex operation, which transcends traditional national boundaries. Narrowly defined, J-Pop refers to a genre of music that has dominated Japan's music scene since the early 1990s. In this course we extend our investigation to include various other media, forms, and expressions of popular culture related to our interest, e.g., manga, anime, films, computer games, and distinctive fashions. These cultural industries together play an important role in the transnational production and dissemination of images and ideas about race, gender, and sexuality. We also examine the phenomenon from a consumers' side, by delving into the subcultures and subcultural praxis of people called "otaku" (nerd, geek, mania) who have supported and propelled the transnational trend through their compulsive consumption of both tangible and intangible commodities of J-pop and avid networking.

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

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

Location: MDB 110

HACU-0250-1 Moby-Dick and Its Afterlives

Professor: Michele Hardesty

Moby-Dick, that hard-to-classify novel about Captain Ahab's mad search for the White Whale, took its own long voyage to arrive at a position in the canon of U.S. literature. Poorly received when it was

published in 1851, Herman Melville's novel did not begin to gain its current status until the early 20th century. This course will follow Moby-Dick's voyage(s): we will begin with an intensive reading of the novel itself and explore its 19th century contexts. Then we will extensively examine three moments of the novel's afterlife in the 20th and 21st centuries: the 1920s, the Cold War (focusing on full-length treatments by C.L.R. James and Charles Olson), and the "War on Terror." We will also consider how Moby-Dick has been a reference point for commentators on this year's Trump presidential campaign. The last part of the course will consider the multitudinous ways in which Moby-Dick continues to be adapted and transformed in film, comics, visual art, and literary narrative. This is a course not only about Melville's novel but also about U.S. literary canon formation, the cultures of U.S. empire, race and the construction of American identities, and the politics of adaptation. This course will involve a rigorous reading load, frequent writing, and one major research project that will take the form of critical analysis, creative adaptation, or both

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

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

Location: EDH 5

HACU-0253-1 Embodied Community, Dancing Community: Building Bridges, with our Bodies and our Stories

Professor: Jodi Falk

This course is designed for students interested in merging social activism, performing arts and teaching. It teaches students to use movement arts and literary arts in settings such as senior centers, residential treatment centers for incarcerated youth, and youth recreation centers. In studio sessions, students will learn how to construct classes and dance and movement exchanges or events for community sites. Students will reflect on movement practices that help inform the body as a site for community-based learning in dance, or CBLD, as well as the body as a wellspring for personal and cultural narrative, and develop theoretical bridges between community concerns, needs, and assets and the university's role in this work. Much time will be spent together off-site in various locations throughout the Pioneer Valley, where students themselves will facilitate movement/theatre experiences. Some outside of class lab time is necessary to organize and develop the classes and possible performances. Selected videos and readings will provide a context for discussion and assist in the development of an individual student's research and teaching methods. Friday morning screenings/discussions and reflections will take place ordinarily twice per month unless otherwise notified; the exact schedule below and subject to change: Feb 10 & 17, March 3 & 24, April 14 & 28, 10:30-11:50am

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

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

Location: MDB MAIN

HACU-0257-1 The Photobook and Beyond

Professor: Eric Gottesman

The last few years have seen an explosion of renewed interest in the artistic and narrative possibilities of this form. As technology has changed and allowed for the growth of small press/DIY publishing, so too has the definition of what a "book" is. In this class, we will explore the history of photobooks. Students will create their own "books" - hand-produced or printed on demand, physical or conceptual - and will learn strategies which will help translate the photograph into a variety of formats, ranging from zines to full monographs to installations and exhibitions. Students will learn to edit and sequence their images; they will study basic design principles and create book layouts using Adobe InDesign.

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

Time: T 12:30PM-03:20PM W 07:00PM-09:00PM

Location: JLC 131, JLC 131

HACU-0259-1 **Introduction to Literary Studies: Queer Modernisms**

Professor: Elise Swinford

Was World War I fought because of gay panic? Did a cohort of British homosexuals dubbed the "Cult of the Clitoris" conspire to orchestrate a German invasion of Britain? In "Queer Modernisms," an introduction to literary and queer studies, we'll learn about the complex history of queer sexuality in modern Britain and its role in modernist literature. Beginning with Oscar Wilde and his imprisonment for "indecent" acts, this course examines the history, literature, and visual culture of early twentieth-century Britain from a queer studies perspective. We will study modernist fiction, visual art, and performance in the context of pivotal historical developments in modern sexual history as well as contemporary criticism. Texts may include works by Virginia Woolf, Nella Larsen, H.D., and E.M. Forster. This course is appropriate for students new to queer literary studies as well as those with a background in the humanities.

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

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

Location: FPH 105

HACU-0260-1 **The In-Between - Painting Installations**

Professor: Daniel Schrade

This course is going to explore the limits of painting. Students will create work within the ambiguous space between painting and installation art. Investigating the expressive potential alternative materials provide, students are going to advance their own relationship to composition, mark making and surface by integrating two dimensional and three dimensional decision-making within their own working practice. Through museum visits, demonstrations, slideshows, videos, and readings with a focus on non-

western art, the course examines the historical and contemporary presence of painting installations. While assigned projects will help students navigate ways of translating these suggestions into their own work, there is a strong emphasis on producing work through experimentation and rigorous play.

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

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

Location: ARB STUDIO 2

HACU-0264-1 **Tonal Theory I**

Professor: Junko Oba

This course is for students with the solid knowledge of Western music fundamentals including the proficiency with staff notation, intervals and chords identification as well as basic melodic and rhythmic sight-reading skills. After a quick review, we first explore functions of melodic and harmonic intervals in species counterpoint. The class then proceeds to the study of four-part diatonic harmony and voice-leading techniques. In this section, we also begin to learn relationships between cadences and forms and compose a four-voice chorale using a binary form for a midterm project. In the last section, we engage in a more comprehensive multi-level analysis with special attention to motivic compositions of music. For their final, students apply the knowledge to analyze a minuet in a basic ternary form and also compose their own for the instrumentation of their choice. In addition to the regular class meetings, participation in the weekly ear training is mandatory.

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

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

Location: MDB 102

HACU-0270-1 **Music Journalism for Radio**

Professor: Rebecca (Becky) Miller

In this course, we will learn how to produce music pieces for public radio. We will first learn the basics of radio journalism, including reporting, recording, scriptwriting, production, and the effective use of music and ambient sound. Students will then produce three music-related pieces, including a vox pop, a music review, a CD review, and a short documentary feature in a style consistent with public radio. Students will also gain a working knowledge of sound editing techniques using ProTools or another software. In addition to regularly workshopping students' projects in class, we will discuss weekly reading and listening assignments that introduce students to creative public radio pieces focusing on music. Students can borrow digital recorders, microphones, and other equipment from Media Services.

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

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

Location: LIB B9

HACU-0271-1 Pussy Grabs Back: Knowledge, Woman Power, and Art in the, Contemporary Americas

Professor: Alexis Salas

Knowledge is often described as penetrative and ideas as seminal. This course is a challenge to patriarchal frameworks of bodies, histories, and, ideas. It poses this challenge through the woman power discourses of both the global south as well as those of people of color in the United States. Transnational, transgender, and transgenerational love letters and critiques will help us consider the tensions at work between allies in the destabilized discourses of the "female" (a term itself that will be put into question) body. A virtual community, facilitated by Skype and in person meetings with vaginal artists and pedagoges, will inform our discussions. Using tools from queer theory, Latin American and Latinx studies, women's, gender, and sexuality studies, critical race studies, as well as media and visual culture studies; the course considers practices often based in the humorous, low-tech, and clever. Topics addressed include la chingada, the menstrual taboo, femicidios and the ni una menos movement, abortion, Sor Juana Ines de la Cruz, and vaginal cosmetic surgery. Theoretical frameworks include readings such as the "Manifiesto de la invaginacion," as well as others on raunch aesthetics, bottomhood, and cannibalism. These readings will inform discussion of works of performance art, Latin dance, conceptual practices, casta paintings, public actions, music videos, and fine art. If interested in the course, please email the professor (asalas@hampshire.edu) and indicate the college at which you study, your year in your studies, and your previous study of queer theory, Latin American and Latinx studies, women's, gender, and sexuality studies, critical race studies, as well as media and visual culture studies. The relevancy of your project to the course, creation of an inclusive Five College community, as well as how early you submit information will be considered. Restricted to Div.2 and Div. 3 students. Div. 1 students by special permission only. If interested in the course, please email Faculty Assistant Senna Lauer (ssl16@hampshire.edu) and cc Professor Salas (asalas@hampshire.edu). In your email indicate the college at which you study, your year in your studies, and your previous study of queer theory, Latin American and Latinx studies, women's, gender, and sexuality studies, critical race studies, as well as media and visual culture studies. The relevancy of your project to the course, creation of an inclusive Five College community, as well as how early you submit information will be considered.

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

Time: W 05:30PM-08:30PM TH 06:00PM-08:00PM

Location: ASH 111, ASH 126

HACU-0273-1 Camus

Professor: Robert Meagher

"Kafka arouses pity and terror, Joyce admiration, Proust and Gide respect, but no modern writer that I can think of, except Camus, has aroused love. His death in 1960 was felt a personal loss by the whole

literate world." (Susan Sontag) This course will address the full range of his published writings - fiction, philosophy, and drama. The focus will be on the thought and art of Camus, with particular attention to the Hellenic foundations of Camus' vision, inattention to which has contributed to the most blatant and common misreadings of his work.

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

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

Location: EDH 2

HACU-0274-1 **The Ethics, Politics, and Aesthetics of Address**

Professor: Monique Roelofs

Philosophers and critical theorists such as Fanon, Althusser, Foucault, Butler, Johnson, and Ahmed indicate that subjectivity, embodiment, and social difference emerge within relationships of address among persons, and among persons and objects. Cultural critics place address at the center of the ethical, political, and aesthetic dimensions of artworks and other cultural productions. What can we learn about representation and reading by considering modes in which we address and are addressed? What insights into institutionality, power, and the global does a framework of address make possible? What conceptions of address inform writings by Benjamin, Barthes, Hansen, Bhabha, Kafka, and Cortazar, among others? How is address linked to desire, experience, publicity, collectivity, aesthetic form, perception, materiality, technology, and the senses? These questions form our point of entry into key texts in twentieth- and twenty-first century philosophy and cultural criticism.

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

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

Location: FPH 107

HACU-0275-1 **Sustainable Design: Principles, Practice, Politics**

Professor: Gabriel Arboleda

This course explores the notion of sustainability in architectural design theory and practice. We first study the key tenets of the sustainable design discourse, and then how these tenets materialize in the practice. Then, we examine sustainable design against social issues such as inequality and marginality. This is a theory seminar that should provide a strong basis for a critical engagement with the practice of sustainability in the design field. We study our topic through class discussions, site visits, and analytical exercises.

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

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

Location: EDH 5

HACU-0277-1 **The Post-Racial State: Ideology, Politics, and the Media**

Professor: Professor Loza

The Post-Racial State: Ideology, Politics and the Media: In the wake of Obama's historic presidency, the American media triumphantly declared that we are living in post-racial times. But is race dead? Are we color-blind? If so, how do we explain the persistence of racial inequality in the US and the rampant racism in Election 2016? Utilizing an interdisciplinary amalgam of Ethnic Studies, Critical Race Theory, Media Studies, US Third World Feminism, Sociology, Cultural Studies, Political Philosophy, and Post-Colonial Theory, this course will investigate how "race" continues to shape American society in the post-civil rights era. Topics to be covered include: the social construction of race, racial formation, panethnicity, class-based and gendered racialization, multiculturalism, neoliberalism, double-consciousness, colonialism, essentialism, institutional racism, commodification of race/ethnicity, identity politics, colorblind ideology, cultural appropriation, resistance, and citizenship. Particular attention will be paid to affirmative action, immigration, hate speech, hate crimes, reparations, racial profiling, and the resurgence of white supremacy. This course is reading-, writing-, and theory-intensive.

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

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

Location: EDH 5

HACU-0278-1 **Digital Design and Theory**

Professor: Jean Jaminet

This course investigates new methods of design intelligence specifically associated with digital design and fabrication technologies. The computer is used in its capacity as a design tool, encompassing both digital skills and design thinking. Skills with 3D modeling and 2D visualization softwares are developed through a series of cumulative design exercises. Prototypes are generated using plotters, laser cutters, and 3D printers to confront the reality of virtual constructions. Design discourse is introduced through complementary lectures, readings, and discussions. This course encourages students to seek insight into the conditions that now shape the contemporary design environment.

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

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

Location: CSC 316

HACU-0280-1 **City as Character**

Professor: Patricia Montoya

This course will look at films that construct cities as the main character of their narrative. In this context, narrative includes: discursive construction of history, meaning, and structure of the city, belonging is

represented in several forms of video production and presentation. Special attention will be given to Latin American Cinema, youth in urban settings, and experimental work to engage with the ways in which social landscapes shape the human experience. Different film genres will be analyzed, including fiction and nonfiction films, with special emphasis on the essay film and its transformation to discursive expressions. As a final assignment, students will produce a short essay film about a location of their choice. Students are expected to explore the city in walks, field trips, and activities that involve everyday life and city happenings. 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 05:00PM-07:00PM

Location: JLC 120, JLC 120

HACU-0282-1 **Reading Photography**

Professor: Jennifer Bajorek, Karen Koehler

This course will focus on a small, select number of photographs studied in significant depth. Making use of critical theories of reading and looking, we will examine photographs that are both canonical and non-canonical, from the earliest daguerreotypes in the 19th century to avant-garde experimentation in the 20th century to the expanding global image ecologies of the present. We will study the social, intellectual, and art histories of photography, interrogating concepts of visual representation and issues of technology, identity, and power, and employing the theoretical lenses of writers such as Benjamin, Kracauer, Malek Alloula, and Ariella Azoulay. Students will be required to assemble their own archive of photographs and texts, to develop skills in the digital humanities, and to compose close readings based on visual, theoretical and historical analyses. ****All students will be assigned to one of the two Digital Humanities Labs that will meet most Fridays.****

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

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

Location: FPH ELH

HACU-0285-1 **Measuring Time: Understanding and Creating Video, Installation**

Professor: Branwen Okpako

In this practical course, we will both make and study video installations. Our aim will be to get an introduction into the history of the art form. We will study some seminal works from Adrian Piper for her use of space, Isaac Julian for his proximity to film narrative, and Shirin Neshat for her use of two or more screens in conversation. During the semester, we will ask ourselves: Can the video installation free us from the straitjacket of narrative? What role does time play? What about space? Students will be expected to create a five to ten minute installation on between one and three screens, find the

appropriate location for the work, and install it. The process should be documented in a workbook and a video or photo series made of the work when installed. The installation locations can be either/both physical and virtual.

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

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

Location: JLC 120, JLC 131

HACU-0286-1 **Cultures of Conflict and Putin's Empire**

Professor: Polina Barskova

Our course will attempt to create a map of contemporary Russian culture and literature, exploring its institutions, major players and genres, as well as the modes of its interaction with other discourses and media. We will read novels and essays, poetry and drama; we will also contemplate the role of translation and criticism in the development of the Russian literary languages and strategies of today. The main focus will be on the relationship between the official "propaganda" culture and its Others: opposition within and without, cultural conflict with Ukraine, reactions to the Putin's empire in the West.

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

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

Location: FPH 107

HACU-0293-1 **Shakespearean Appropriations**

Professor: L. Brown Kennedy, Polina Barskova

Everyone who has read and written may know a desire to respond creatively to a work of art. But what kind of response may be urged by the work of the "greatest" writer who ever lived: William Shakespeare? Does one wish to mimic or to challenge? What does it mean to re-make Shakespeare? How can a modern work of art absorb something that different and that huge? This course will explore works of Shakespeare as the source of inspiration for arts verbal and visual, performative and rhetorical. We will read closely four plays from the latter half of Shakespeare's career and analyze artistic reactions to these texts in: modern world theater, film, fiction, and poetry, together with other selected visual representations of Shakespearean characters and scenes. Topics of discussion will include: reading, re-reading, adaptation and translation; the historical and cultural conditions of reception and canon-making; modern theoretical responses (psychoanalytic, postcolonial); as well as individual battles with and seductions by the Bard. There will be regular written responses expected--critical and perhaps creative--together with two formal analytic essays and one longer, developed paper or project.

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

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

Location: FPH 108

HACU-0294-1 Tilling the Field: Examining and Reimagining Contemporary, U.S. Arts Ecologies

Professor: Deborah Goffe

How does one sustain a life in the arts? While this question looms large for lovers of the arts, a host of other questions lurk just beneath the surface: How is success defined and redefined? Where are the points of entry and who are the gatekeepers? How do performance, making, educational, community-engaged, curatorial, and scholarly practices relate to one another and to the organizational structures that support them? What is the role of place? This course will function as a think tank of sorts, inviting dialogue around the evolution of existing arts ecologies and our place in their futures. Through critical discourse, research and entrepreneurial strategies, and with special emphasis on performing arts, we will imagine holistic and innovative approaches to sustained arts engagement that are responsive to social, cultural and economic realities.

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

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

Location: MDB SMALL

HACU-0296-1 Art and Photography: A Critical Studio Practice

Professor: Sara Rafferty, Billie Mandle

This is a hybrid studio-seminar course for students in the studio arts and photography. The course will critically engage with many prevalent themes shared among contemporary visual arts of all disciplines. Weekly student presentations and adaptive critiques will take place alongside reading discussions, screenings, and artist presentations and at least one field trip. Students will develop their art-making/photography-making practice in dialogue with expanded contemporary art practices. This course is for intermediate students in all disciplines who are interested in incorporating a thematic approach to their art making.

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

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

Location: ARB STUDIO 3, JLC 120

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

Professor: Alan Hodder

In recent years yoga has achieved unprecedented popularity in American culture as witnessed by the countless yoga classes, institutes, and clinics springing up around the country. Yet to a large degree, the

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

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

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

Location: FPH 106

HACU-0303-1 **Contemporary Musical Practices**

Professor: Daniel Warner

This course will engage the important compositional practices of the twentieth and twenty-first centuries. Students will compose music using post-tonal pitch systems, new scalar and chordal constructions, and expanded formal and textural possibilities. We will focus on the creation of new, non-traditional hierarchies within musical systems with regard to intervals, notions of consonance and dissonance, asymmetrical meters, non-metrical rhythm, and tuning. Students will also be encouraged to develop new compositional strategies through the examination of existing practices such as polytonality, serialism, pitch-class composition, minimalism, and indeterminacy.

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

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

Location: MDB RECITAL

HACU-0305-1 **Architectural Theory**

Professor: Karen Koehler

This course is a focused examination of architectural theories and philosophies, ranging from the canonical writings of Vitruvius and Alberti to the ideas of contemporary architects like Koolhaas, Libeskind, and Eisenman, with an emphasis on modern and contemporary architects, historians, and critical theory (Le Corbusier, Venturi, Tschumi, Benjamin, Heidegger, Bachelard, Solas-Morales, Guattari, etc.) We will spend considerable time on the interaction of cities, buildings and landscapes with other forms of written and visual expression. Students will be responsible for serious weekly readings of treatises and essays, as well as the visual analysis of plans, pictures and structures. Each student will

develop a research project that reflects an awareness of diverse methodologies and places their own interests into context. Intended for third or fourth year students.

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

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

Location: RWK 108

HACU-0309-1 Advanced Design & Media Lab: Art, Architecture and Environ

Professor: Thomas Long

This course is open to second year Division II and Division III students and Five College seniors completing or anticipating advanced architectural or other design studio projects. The Advanced Design + Media Lab course provides a structured and critical creative environment for students to explore, experiment and design in both an individual and collaborative studio setting. In this course, students will develop their own individual design projects, identifying their own approach, scope and thesis, then executing their creative acts throughout the semester. As a concentrator's course, students will be expected to engage in both the creative challenges presented by the course while working on their own independent semester-long projects. This course is highly interdisciplinary in nature, yet designed for students developing projects in various areas of design, environmental studies, architecture and urban planning. This course will be marked by a brief, intense reading and discussion period, followed by both writing and design production on topics both culled from our readings and individual student projects. This course requires substantial out-of-class studio work and commitments to a rigorous schedule of production, culminating in a collective exhibition at the end of the semester. Students must have an individual project in mind or in progress at the start of the term. For non-Hampshire students, students should have an established work methodology and taken several studios in art or architectural design. Instructor Permission Required--Priority for acceptance will be given to upper-level students; Contact Thom Long at tlong@hampshire.edu for details.

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

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

Location: EDH 3

HACU-0310-1 Black Aesthetics: Art, Race, Nation, and the Global

Professor: Monique Roelofs

An exploration of conceptual frames and artistic/literary strategies shaping the burgeoning field of Black Aesthetics, as exemplified by recent practices and theories. What role do notions of the aesthetic and the political play in shifts that are happening in the field? How do understandings of the cosmopolitan, the cross-cultural, the nation, the local, migration, diaspora, gender, race, queering, culture, and the global take form in current work? What new questions arise? Artworks in multiple media and traditions

will be considered. The course will develop synergies with the "Questioning Aesthetics Symposium: Black Aesthetics" (Hampshire College, March 31-April 1, 2017), the exhibition "Emancipating the Past: Kara Walker's Tales of Slavery and Power" (UMCA, February-April 2017), and other events in the Five Colleges during the Spring 2017 semester.

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

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

Location: EDH 4

HACU-0330-1 **Books, Book Arts, Artist Books, Bibliophilia**

Professor: Sura Levine

This course will examine the changing status of printed matter from the flowering of book design and book-bindings in turn-of-the-century England and the Continent through the early 20th-century transformative experiments of the Italian Futurists and the textual agitprop of the Russian Constructivists. Topics will explore the politics and possibilities of collaboration, innovation and design. Of particular interest will be such examples as William Morris's Kelmscott Press, the Brussels-based publishers Edmond Deman and la Veuve Monnom; the Art Nouveau book and the renaissance of typographic design in Europe and the US; and the revolutionary book arts of El Lissitzky and Filippo Marinetti.

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

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

Location: EDH 2

HACU-0331-1 **Computer Music 2**

Professor: Daniel Warner

This course will focus on a wide range of topics in sound synthesis and music composition using the MAX/MSP/JITTER program. Students will undertake projects in interactive MIDI composition, algorithmic composition, additive and subtractive synthesis, waveshaping, AM/FM synthesis, and sampling. Other topics to be covered include SYSEX programming, sound analysis, theories of timbre, and concepts of musical time.

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

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

Location: LIB B2

HACU-0399-1 **Division III Concentrators: Stating and Placing**

Professor: Claudio Nolasco, Branwen Okpako

This course is designed to give students the space to workshop their independent DIV III projects among fellow photographers and filmmakers, as well as facilitating the development of skills and language needed to contextualize and describe their work. Over the course of the semester we will emphasize method and process, asking questions like; what is my work trying to achieve? What are my influences? How can I best articulate these? Rigorous critique will help students resolve their work and hone their techniques of expression. This course will also include readings general to the class and specific to students' projects. We will also work on writing artist statements, project statements, and ersatz press releases, giving students practical written experience which will be critically useful when writing retrospectives and later in their professional careers when applying for grants and exhibitions.

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

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

Location: JLC 131

IA-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: CHL This course has a Prerequisite: No

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

Location: GRN WRC

IA-0112-1 Directing via Personal and Communal History

Professor: Mei Ann Teo

This introductory theatre course on directing uses material from students' personal and communal history as a starting point to learn the basic craft of story-telling. Through working from a deeply personal place, students will explore how to use space and time to engage with an audience. Major topics include: form, text, staging principles and composition, entrances and exits, the public and private space, and character development. Multidisciplinary work is encouraged.

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

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

Location: EDH 104

IA-0117-1 **Arduino for Everyone: An Introduction to a Powerful Tool**

Professor: Thea Douglas

This course will familiarize the student with the basic principles and techniques of programming and using Arduino microcontroller boards and integrating them with sensor and actuator circuits. Emphasis on general problem-solving skills and creativity in developing programs and circuits. This will be a project-based course; the majority of class time will be spent experimenting and building. Prior engineering experience not required, but the student should be comfortable with basic analytical thought and a beginning familiarity with simple electronics. All students will be using their own laptop and a provided USB cable to communicate with the Arduinos.

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

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

Location: LCD SHOP

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, concrete, 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, group critiques and a field trip to an area museum 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

Location: ARB SCULPT

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

Professor: Daniel Ross

Through this course the students will develop their own community and world-changing ideas into venture plans, using practical frameworks and principles. Students will learn about social entrepreneurship as a vehicle for change, and the different forms and structures social entrepreneurship can take. Accomplished social entrepreneurs from around the world will share their experiences and perspectives with the class with in-person visits and video sessions, help the students think through

their ideas. Students will develop the rigorous critical thinking and partnership skills to develop and test any idea, secure resources, and bring the idea to reality, applicable across sectors. Students will work individually and in teams. Class includes case studies, guest speakers, some tasty snacks (for educational purposes only), and at least one field trip. The course will culminate in a session where students will pitch their ideas to real social impact investors.

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

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

Location: FPH 106

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

Professor: William (Will) MacAdams

What is presence on stage? And how does an actor manifest it? In this course, you'll explore acting through an ensemble-based approach that is grounded in embodied listening. The course begins with an exploration of the many stories that you carry, hear, and express through movement. We'll then move to language, developing skills of text analysis, vocal presence, and character development - with a particular focus on how words express identity, carry electricity, and resonate in the body. Throughout the semester, you'll explore how listening deeply helps foster ensemble - guided by the core belief that dynamic life on stage is found not within oneself but in relationship: to the text, to other performers, and to the audience.

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

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

Location: EDH 104

IA-0148-1 **Women's Design and Fabrication**

Professor: Patricia Bennett

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

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

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

Location: LCD 113, LCD 113

IA-0156-1 **Deconstructing and Dramatizing Children's Literature**

Professor: Natalie Sowell

This course is designed to introduce students to the ways in which children's literature has influenced and informed the field of child drama. We'll examine an array of children's literature with an emphasis on critical literacy and representations of childhood, family, ethnicity, race, gender, sexuality, ability, and class. We'll consider how creative drama strategies (story dramatization, theatre games, etc.) can serve as analytical tools to empower children to challenge dominant social and cultural storylines and to imaginatively deconstruct and reconstruct these narratives in conversation with their own stories. We will simultaneously engage with plays for young audiences that are adaptations of children's literature considering what (and whose) stories are staged and how do storytelling structures, motifs, and illustrations impact the crafting of a script? For the final project, students will work with child consultants to explore a piece of children's literature, adapt it into a play script, and create an accompanying study guide for educators.

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

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

Location: FPH 106

IA-0166-1 **Arts Integration Across Cultures: How the arts are, currently used and viewed in education across the globe**

Professor: Jana Silver

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

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

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

Location: FPH 104

IA-0180-1 **Design Fundamentals**

Professor: Donna Cohn

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

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

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

Location: LCD 113

IA-0193-1 Introduction to Design Driven Performance

Professor: Peter Kallok

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

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

Time: 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-03:20PM 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.

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: TH 12:30PM-03:20PM

Location: EDH 4

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

Professor: Donna Cohn

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

technologies. We will consider factors that make for successful adoption and widespread use of appropriate technologies.

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

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

Location: LCD 113

IA-0239-1 **Public Solitude: Solo Theatre Via Contemplative Practice**

Professor: Mei Ann Teo

This class will explore solo theatre through contemplative practice. Solo theatre includes the wide realm of solo performance and theatre made for one audience member. The experiential class will practice in various traditions of contemplative practice, including meditation, noble silence, devotion, reading and other methods of reflection. It will require rigorous vulnerability and deep searching as a way towards building artistic practice. Through exposure to other contemplative artist practitioners, and the embodying of established works, the class will have the opportunities to find how public solitude can manifest. Through the development of their own work, the students will investigate the rich relationship between contemplative and artistic practice.

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

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

Location: RWK 202

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

Professor: Lauren Pakradooni

This course is an introduction to drawing that will expand into more experimental and concept driven practices. In class drawing exercises will build a skill-set of drawing practices using traditional drawing media such as graphite and charcoal, working from observation in various techniques. The later part of the course will explore performance, conceptual, and using non-traditional media and will culminate in a self-directed project. Prerequisite: One studio art course.

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

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

Location: ARB STUDIO 1

IA-0248-1 **Take the Show on the Road**

Professor: Natalie Sowell, Amy Putnam

What does it take to produce, book and tour a theatre for young audiences (TYA) production? The

answers to this question will be explored while producing *New Canadian Kid* by Dennis Foon. The course will begin with researching TYA practices with a focus on touring. Next, students will serve as producers, actors, designers, publicity directors, company managers, education directors, stage managers, build and run crew, and creative drama workshop leaders for Seedling Productions (the TYA branch of Hampshire College Theatre). Finally, rehearsals, production meetings, creative drama workshop planning, as well as set, sound, costume and props construction will be followed by performances at Hampshire, and a tour to the Eric Carle Museum of Picture Book Art and elementary schools in Springfield and Holyoke. The entire process will be informed by close collaboration with a group of child consultants. Prerequisite: Some theatre experience desirable.

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

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

Location: EDH 104

IA-0249-1 **Writing the Sonnet**

Professor: John Murillo

The sonnet is one of our oldest and most ubiquitous poetic forms. For centuries, writers as disparate as William Shakespeare, Marilyn Nelson, Wanda Coleman, and David Wojahn have dabbled, innovated, succeeded, and sometimes failed with the form. In this course, we will explore the demands and nuances of the sonnet, in an effort to discover what has attracted and continues to attract so many practitioners. By semester's end, students will possess greater facility with the form itself, as well as skills and techniques that may be of use when composing future poems, whether formal or free-verse.

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

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

Location: EDH 4

IA-0250-1 **Prose Poetry Workshop**

Professor: Heather Madden

About the prose poem, poet Campbell McGrath asks, "Do the formal fields end where the valley begins, or does everything that surrounds us emerge from its embrace?" We will explore this well-established (yet liminal) form in workshop. Assignments will include weekly readings and responses to published and peer work, imitations, and writing exercises. Each workshop member is required to maintain a course journal and to complete one formal presentation of the work of a published (prose) poet. Limited to 16 students, this course is suitable for (poets or fiction) writers who have taken at least one 200-level creative writing workshop. Prerequisite: One college-level poetry or creative writing workshop.

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

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

Location: EDH 4

IA-0256-1 **Eldersong: Ensemble-based Playwriting and Performance**

Professor: William (Will) MacAdams

Who are your elders? Family members or ancestors? Artists, activists and intellectuals who have paved the way for you? Someone - younger than you - who has the insight of an elder? Elements of your world: a tree, the sidewalk, the wind, a familiar laugh that goes back generations? In this course, you'll create an ensemble-based theater piece inspired by your elders. You'll research the piece (through interviews and the gathering of stories, gestures, and images) then develop a work-in-progress performance. To inform your process, you'll be introduced to ensemble-based plays and companies: from for colored girls who have considered suicide when the rainbow is enuf to Universes; from New York's Open Theater to New Orleans' Mondo Bizarro. The goal is to create a song not in the musical sense (although you may involve music to tell your story) but in the sense of a theater piece that reflects the dynamic rhythm of life that extends across generations.

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

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

Location: EDH 104

IA-0271-1 **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. Prerequisite: Must have previously taken a Theatre design or production course.

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

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

Location: EDH 2

IA-0278-1 **Art and Ecology: Understanding Changing New England, Environments**

Professor: Conor Peterson

This course connects the ecology of New England and ongoing environmental changes with field-based scientific research integrated with art-making. The course goal is to foster the understanding that artistic expression contextualized through a rigorous scientific lens can be a tool for analysis, critical inquiry, and environmentalism that may stimulate novel forms of public engagement. Students will be introduced to natural and human-modified environments across the region through weekly field trips, primary scientific literature, and surveys of artists concerned with land use and ecology. During field trips students will record their observations and interpret the sights through collaborative scientific and artistic interventions. At the conclusion of the semester, students will be challenged to develop an integrative project based on one or more of the sites and artists studied.

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

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

Location: CSC 102

IA-0280-1 Contemporary African writers: a seminar in creative writing.

Professor: Nathalie Arnold

This creative writing seminar centers contemporary works by African authors. Contemporary African literatures in English and translation are flourishing, with many authors active in global literary communities and increasingly shaping the course of literature in English. Although most of our readings will be fiction, we will also read poetry and creative non-fiction. Class members will produce two creative pieces in a mode of their choice, and a reflexive essay. Members will also research and do a class presentation on some aspect of contemporary arts in Africa. Prerequisites: college-level writing course; experience in Africana or African studies welcome but not mandatory. We may read works by: Roland Rugero, Chigozie Obioma, Elnathan John, Jowhor Ile, Masande Ntshanga, Warsan Shire, Helen Oyeyemi, Maria Ndiaye, and Tendai Huchu. Instructor Permission: PLEASE CONTACT THE INSTRUCTOR BY EMAIL BEFORE JANUARY 15, specifying the reasons for your interest and your experience and goals as a writer.

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

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

Location: EDH 5

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 and

drawing sites 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: at least one drawing course at the college level. Additional coursework in art history and other visual art media is highly desirable.

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

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

Location: ARB STUDIO 1

IA-0285-1 Art Multiples: editions and repetitions

Professor: Lauren Pakradooni

Working in drawing, printmaking, digital media, bookmaking, sculpture, and design we will engage in the concept of the multiple in art production and theory. We will look at the multiples relationship to print media, design, politics and propaganda, DIY culture, and other subjects in relationship to the dispersion of ideas through images and objects. Throughout the course we will learn new studio skills in specific materials and methods that will culminate in a final self-directed project. Pre-Requisites: Two previous art courses - Instructor permission.

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

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

Location: ARB STUDIO 1

IA-0289-1 Long Poem & Lyric Essay Workshop

Professor: Heather Madden

Workshop members should arrive willing to explore and to expand their interests through the long poem and/or the lyric essay. We'll experiment with the "malleability, ingenuity, immediacy, [and] complexity"* available in these forms. Workshop members will also keep regular journals, research areas of interest, submit formal (typed) passages and self-contained segments of writing for peer review, and respond to peer and published works. In addition to a portfolio of work that includes a critical introduction, each workshop participant will complete one analytical paper and one formal presentation. Course readings will include work by Claudia Rankine, Eula Biss, WCW, Cornelius Eady, Sherwin Bitsui, and Anne Carson (among others). Limited to 16 students, and designed to offer practice at developing semester-length/extended creative projects, this workshop is suitable for Division II students who plan to pursue creative writing as a component of Division III. Potential workshop members must have completed at least one college-level creative writing workshop. Instructor permission is required. Students must attend the first class meeting in order to be considered for enrollment in the workshop.

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

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

Location: RWK 106

IA-0295-1 Structure and the Story

Professor: Uzma Khan

This is an intermediate creative writing course that explores narrative structure. The focus will be on works (mostly fiction, but also non-fiction) that have pushed the boundaries of conventional "girders" by using as building materials visuals, verse, and radical space/time-shifts, all while maintaining a clear cohesive whole. Course requirements will include reading international and national books (which may include novellas and comics); in-class presentations; critical response papers on the readings; original works of creative writing in which you will be expected to explore some of the narrative shapes covered in this course. Students may find the course particularly suited for those with an interest in the long form, as their narratives grow interconnected in some way (perhaps with the creation of one overall piece comprised of individual elements, or chapters). However, our focus will be on generating new work that explores the techniques in this course, both in a historical and contemporary setting. NOTE: Students must attend the first day of class in order to be considered for enrollment.

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

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

Location: EDH 4

IA-0330-1 Advanced Figure Sculpture

Professor: Thomas Haxo

In this course students will refine their technical and perceptual skills in response to the human form. The course will focus on the full figure allowing students to explore this challenging subject from multiple perspectives. Historical and contemporary issues and approaches to the figure will be elucidated through presentations, critiques, and independent research. A \$90 lab fee will cover most materials. Intermediate sculpture at the college level is recommended.

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

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

Location: ARB STUDIO 2

IA-0352-1 Enterprise Practicum - the MVP (minimally-viable-product)

Professor: Daniel Ross

Students in this class will have an innovative idea for a social impact initiative or a business venture, will have developed this idea into a rough plan through an entrepreneurship class, and will try to figure out how to take the next step towards action. In this class students will take an entrepreneurial nonprofit or for-profit venture and, work-shopping with professors and class, take real steps to prototype and test their idea. Students will be required to do research and exploration outside of the classroom, identifying real customers/participants, taking steps to interview them, learning about the concerns and life. Students will identify assumptions and ideas, and work through a process to develop "minimally-viable-products" or prototypes, that can be put in front of potential customers/participants for feedback, validation, and then iteration. The class will culminate with "pitch" presentations to real funders and investors for feedback. This rapid prototyping and iteration as opposed to 40pg business plans is not just a methodology, it is a philosophy that is beginning to permeate design, nonprofit management, and even government. Students will learn about design thinking, user feedback, social enterprise and impact, the Lean Start-up Model, as well as some humility as customer/participant reality is never what we expect. Prerequisite: A previous entrepreneurship class, an existing enterprise idea, and approval of professor

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

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

Location: RWK 106

IA-0353-1 Radical Revision: Intermediate Poetry Workshop

Professor: John Murillo

"Poetry," writes Yusef Komunyakaa in his essay collection *Blue Notes*, "is an act of meditation and improvisation. And need is the motor that propels the words down the silent white space." In this intermediate poetry workshop, students will consider various perspectives on the revision process and explore strategies for re-drafting poems-in-progress. While this class is open to any poetry student with previous workshop experience, those who stand to gain the most are those who've already amassed a sizeable body of work-poems, drafts, notes-with which they are, for the most part, dissatisfied and are eager to improve. It is imperative that students come with an open mind, willing to surprise themselves and one another.

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

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

Location: EDH 2

IA-0387-1 Creative Writing Concentrators' Seminar: Finishing Your, Projects and Writing in Community

Professor: Nathalie Arnold

This course is an opportunity for Division III students whose projects contain a significant element of

creative writing - in whatever genre - to share their work with others, bring their Divisions III to a successful close, and reflect jointly on the possible meanings of 'community' for writers, whose work so often necessarily unfolds and progresses in private. Students will present work to the workshop two times, and each student will prepare a short presentation about the Div III work of another student. Class members will also be responsible for organizing an end-of-semester reading. NO PERMISSIONS GRANTED UNTIL FIRST WEEK. NO WRITING SAMPLES. ALL INTERESTED STUDENTS MUST ATTEND THE FIRST CLASS.

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

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

Location: EDH 4

IACC-0101-1 Introduction to Design in Metal

Professor: Thomas Brown

This course will introduce students to the many possibilities available in the Center for Design at Hampshire. The main focus of the class will involve introduction to a myriad of processes, techniques, and ways of working with metal. Machine tool use as well as hand working techniques will be explored, as well as forming, joining and finishing techniques. Students will work on projects beginning with prompts to get design ideas flowing, and move into creating pieces of their own design.

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

Time: WF 01:30PM-03:20PM

Location: LCD SHOP

IACC-0201-1 Writing Project Workshop

Professor: Ellie Siegel

This workshop is designed to provide assistance to students who are already engaged in large writing projects and research papers and who would like a structured meeting time in which to write and to discuss strategies for research, writing, and revision. Special attention will be paid to the writing process: conceptualization, organization, and pacing oneself through work blocks and writing anxieties. Brief reading and writing assignments will be given and, in addition to attending class meetings, participants will be expected to meet in tutorial with the instructor. Because this class supplements work already in progress, no formal instructor evaluations will be provided and the completion of this workshop will not count as course credit. This course is primarily targeted toward students who are working on large research projects for Division II and Division III. This is a co-curricular class.

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

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

Location: GRN WRC

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

Professor: Samira Artur

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

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

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

Location: FPH 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 past with some fluency and accuracy. Attention is given to building accuracy with grammatical structures introduced in LS101 and focuses on the differences between the preterit and imperfect tenses along with an introduction to present subjunctive. More sophisticated grammar is also introduced in this course. All four skill areas (speaking, listening, reading and writing) are practiced through activities that are based on real-life situations and the students' experiences. Attendance and classroom participation count for seventy percent of the requirement for credit/evaluation.

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

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

Location: FPH 103

LS-0110-1 **Elementary Arabic II**

Professor: Alaa Razeq

The second semester of First-Year Arabic that introduces the basics of Modern Standard Arabic, this course concentrates on all four skills: speaking, listening, reading and writing. Students will begin with

chapter 6 of Al Kitaab Book I and complete 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. The course follows an integrated methodology of language instruction through introducing one of the Arabic dialects to be integrated with the Modern Standard Arabic Instruction. 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: RWK 108

LS-0112-1 **Elementary Chinese II**

Professor: Kay Johnson, Danni Song

Elementary Chinese II: This course will be taught by Danni Song, a visiting teacher of Chinese from the Hampshire College China Exchange program, and supervised by Professor Kay Johnson. It will cover the second semester of beginning Chinese. The course will follow the Integrated Chinese textbook series. The class will cover speaking, reading, and writing Chinese characters. Required books are: Integrated Chinese Textbook Level 1, Part 2; Integrated Chinese Workbook Level 1, Part 2; Integrated Chinese Character Workbook, Level 1, Part 2. Students should have completed one semester of college level Chinese or its equivalent.

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

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

Location: FPH 105

LS-0124-1 **American Sign Language II**

Professor: Dana Hoover

American Sign Language II: This course furthers the development of receptive and expressive signing skills. The course introduces the more complex grammatical structure including signing space, body posture and facial expression. More information about the deaf community will be done through readings, videotapes/DVDs. class discussion, presenters and events. Prerequisite: successful completion of American Sign Language I or equivalent proficiency.

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

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

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.

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

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

Location: FPH 103

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

Professor: Juan Carpio

This course is the second semester of second-year Spanish. Students enrolled should have taken LS201 or the equivalent and be able to use the present, future, preterit, imperfect tenses, command forms and present subjunctive with some fluency. This course will solidify grammatical structures of Spanish through activities that practice all four skill areas: speaking, listening, reading and writing. Attention will be given to more sophisticated use of the subjunctive and compound tenses. Classroom activities and topics are connected to the culture and literature of the Spanish-speaking world as well as students' own experiences. Emphasis is placed on speaking and writing in Spanish. Attendance and classroom participation count for seventy percent of the requirement for credit/evaluation.

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

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

Location: FPH 105

LS-0312-1 **Third Year Chinese II**

Professor: Danni Song

This course will be taught by a visiting professor of Chinese from the Hampshire College China Exchange program, D. Song and supervised by K. Johnson. Students entering this class will be expected to have completed Intermediate Chinese or the equivalent of an intensive college-level second year Chinese language course. The main text for the semester will be All Things Considered. Emphasis will be placed

equally on speaking, reading, and writing. Students should have completed Integrated Chinese Level 2 or equivalent to enter this class.

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

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

Location: FPH 104

NS-0108-1 The Art of Life

Professor: John Castorino

From the basic structures of biological compounds, to the movement of compounds within a cell, to the combined activities of tissues that contribute to the function of an organ, to the structures of complete organisms, the phenomena of life are both intellectually and aesthetically stimulating. This course will explore the complexities of life and use them as inspiration for creating art. We will learn the science in the classroom and laboratory and then move to the studio where students will utilize their comprehension of biological phenomena to create design and art projects. The characteristics of design that are apparent when observing biological forms (such as bundling, branching, repetition, variation, etc.) will be used as a starting vocabulary to develop works of art. Our goal is to use the relationship between art and science to foster a greater sensitivity to the aesthetics of natural forms, and to leave the classroom looking at our integrated and fragile relationship to the natural environment with new eyes. The course will culminate in an exhibition at the end of the semester.

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

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

Location: CSC 2-OPEN, CSC 2-MOLC

NS-0113-1 Physics of Color in the Context of the Visual Arts

Professor: Kaca Bradonjic

This course will explore the concept of color and its use in the visual arts from the perspective of a physicist. We will cover the basics of wave mechanics and electromagnetic theory needed to describe light as an electromagnetic wave, the absorption and emission of light through quantum-mechanical processes, and basic optics. We will then explore the relation between these physical principles and the fundamentals of color theory and its application in painting. Among other things, we will study the physics of additive and subtractive color mixing; the physics basis of saturation, hue, and brightness; the mechanisms by which the perception of color emerges from the interaction of light with the retina, and the processing of the resulting neural signals in the brain. The course will be of interest to students with either science or art concentrations who are interested in the interplay between the two. High school algebra and trigonometry will be reviewed and used throughout the course. Readings and written work will be assigned for each class.

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

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

Location: CSC 333

NS-0120-1 Healing: Western and Alternative Medicine

Professor: Christopher Jarvis

Health involves all aspects of our lives. Many people claim that the mind, body, spirit, and environment are all aspects that interact to influence a person's sense of well-being. High-quality health care must support the whole person. There are many terms used to describe approaches that are not considered conventional Western medicine. Complementary and alternative medicine (CAM) is a group of diverse medical and health care systems, practices, and products that are not presently considered to be part of conventional medicine. While some scientific evidence exists regarding some CAM therapies, for many there are important unanswered questions; some of these will be validated through well-designed scientific studies, while others risk exposure as simply fraudulent practices. Working individually and in small groups we will identify questions to pursue by reading and critiquing the primary scientific literature. The acceptance of these therapies is influenced by politics, history, personalities, and even their effectiveness. We will carefully evaluate some of these alternative therapies by examining the successes and failures.

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

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

Location: CSC 2-OPEN

NS-0124-1 HIV/AIDS: 35 Years Later

Professor: Megan Dobro

When the HIV virus was first identified as the cause of AIDS, people never imagined there would still be no cure 35 years later. What's happened in all that time? What is taking so long? In this seminar, we will read about the milestones of HIV research and discuss why finding a cure or vaccine has proven to be very difficult. Students can expect to learn about the life cycle of the HIV virus, methods of transmission, current tools for research, and social and political issues associated with the epidemic. We will examine different approaches to studying HIV and assess what is still unknown about its biology. Taking this course qualifies you to apply for the Thailand short-term field course offered by Megan Dobro and GEO in the summer. A fair warning: this is a science course taught by a biologist, with a bit of a social science lens. Students should be willing to study beginner molecular biology in this course.

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

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

Location: CSC 316

NS-0129-1 **Health and Wealth**

Professor: Alan Goodman

Wherever one looks there seems to be an association between wealth and health. With notable exceptions, the greater an individual, family or large social group's access to resources, the better their health status. This rule generally applies across time and space and at the micro- and macro-levels. But just how and how well it applies also varies. In this course we will start with the data showing the connections between wealth, inequalities and health. We will then focus on understanding the processes by which wealth is causally linked to health. A key question concerns whether wealth, per se, drives health or inequalities in wealth. We will explore the changing dynamics of race and class in relationship to health. Ultimately, we will explore the way that health inequalities in the US might be harming everyone and the potential for a political accounting that takes the nation's health and well being into consideration.

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

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

Location: CSC 101

NS-0130-1 **Forests in Transition**

Professor: Robin Sears

What is happening with forests around the world? Some are coming back, others are moving up slope, and still others are disappearing. In this course we will look at an international set of case studies on forest transitions (either deforestation or restoration) and degradation. Through a political ecology lens, we will evaluate global imperatives, national policies, and local actions to "save the forest," while we unpack the local economic, social and political structural drivers of forest transition. Issues related to environmental justice will underlie much of our discussion through asking about the social consequences of forest transition as well as the economic outcomes. Literature research and complex problem analysis will inform the class discussion, and student work will culminate in a case study paper.

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

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

Location: CSC 316

NS-0157-1 **Sustainable Water Resources**

Professor: Christina Cianfrani

All life requires water to survive. Where do we get our water? Where does it go? Will there always be enough? How can we manage our water resources to ensure there is enough? What policies affect these decisions? This course explores these topics using a systems approach to gain an understanding of how

our water resources are intimately tied with the surrounding ecosystem. Topics include the water cycle, hydrologic budgets, urban stormwater management and low impact development. Students will read and discuss primary literature, delineate watershed boundaries, compute water budgets (at the watershed level and for their own water use), and complete a group design project. Each group will develop a design for a stormwater best management practice to be located somewhere on the Hampshire campus. Designs will include: assessment of need for improved stormwater management, building layout/plan, and stormwater calculations. Groups will be required to present their final designs to the class.

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

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

Location: CSC 333

NS-0160-1 **Food and Health**

Professor: Elizabeth Conlisk

This course explores the complex and often controversial role of food in health promotion and disease prevention. The primary goals of the course are to learn to think critically about dietary research and to be more discerning about epidemiologic research in general. Readings will be drawn from the primary and secondary scientific literature as well as the popular media. Dietary exposures will range from the micro to the macro and will include specific nutrients, foods, dietary patterns, public health programs, public policies and agricultural practices. We will also explore topics related to undernutrition, such as the role of nutritional status in infectious disease and the effectiveness of nutrition intervention programs.

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

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

Location: CSC 316

NS-0203-1 **Chemistry II**

Professor: Dulasiri Amarasiriwardena

This is a continuation of Chemistry I: the principles and concepts examined during the previous term will be expanded and applied to more sophisticated systems. Topics will include chemical thermodynamics, nuclear chemistry, chemical equilibrium, acid-base equilibria and their applications, complex ion equilibria, solubility, oxidation-reduction reactions, electrochemistry, and reaction rates. We will also emphasize application of those chemical principles to environmental, biological, industrial and day-to-day real-life situations. Problem sets will be assigned throughout the semester. The laboratory will consist of two project-based labs and some laboratory exercises. Basic laboratory skills, chemical

instrumentation techniques, and the use of computers in the chemistry laboratory will be emphasized.
Prerequisite: Chemistry I and its laboratory. Instructor permission required

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

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

Location: CSC 101, CSC 2-CHEM

NS-0205-1 **Physics II**

Professor: Frederick Wirth

Physics II is a calculus-based physics course that covers thermodynamics, statistical mechanics and electromagnetism at a basic level. Project-like labs look at the thermodynamics of Nitinol, building circuits with operational amplifiers and measuring environmental electric fields.

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

Time: TTH 12:30PM-01:50PM T 02:00PM-04:30PM

Location: CSC 2-OPEN, CSC 3-PHYC, CSC 3-OPEN

NS-0212-1 **Organic Chemistry I**

Professor: Rayane Moreira

This course is an introduction to the structure, properties, reactivity, and spectroscopy of organic molecules, as well as their significance in our daily lives. We will first lay down the groundwork for the course, covering bonding, physical properties of organic compounds, stereochemistry, and kinetics and thermodynamics of organic reactions. We will then move on to the reactions of alkanes, alkyl halides, alcohols and ethers, alkenes, and alkynes, emphasizing the molecular mechanisms that allow us to predict and understand chemical behavior. Lastly, we will discuss the identification of compounds by mass spectrometry, NMR and infrared spectroscopy. Student-led discussions will address the role organic molecules play in biology, industry, society, and the environment. Additionally, weekly problem-solving sessions will be held to foster skill in mechanistic and synthetic thinking. The laboratory will provide an introduction to the preparation, purification, and identification of organic molecules.
Prerequisite: high school chemistry.

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

Time: MWF 10:30AM-11:50AM M 01:00PM-05:00PM

Location: CSC 101, CSC 2-CHEM

NS-0213-1 **Symmetries of Nature: An Introduction to Group Theory**

Professor: Kaca Bradonjic

Motivated by geometric symmetries found in nature, such as rotational symmetry of snowflakes and bilateral symmetry of some animals, this course will introduce the mathematical foundations of the branch of mathematics known as group theory. Group theory, among other things, allows us to describe symmetries of an object in terms of operations, such as rotations, which leave the object unchanged. The course is divided into three parts. In the first part we introduce the basic definition of a group by considering symmetries observed in nature. In the second part we will study the formal structure of some special groups, such as rotations and inversion in three-dimensional Euclidean space, the distinction between abelian and non-abelian groups, the notion of a subgroup, etc. The third part is reserved for special topics on applications of group theory to physics (crystallography, particle physics, relativity, etc.) in the form of group projects. The course is best suited for students with concentrations in math and physical sciences, but will be accessible to anyone with a general interest in the subject. Knowledge of linear algebra will be useful but is not required. Readings and written work will be assigned for each class.

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

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

Location: CSC 2-OPEN

NS-0220-1 **Human Physiology**

Professor: Cynthia Gill

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

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

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

Location: CSC 3-OPEN

NS-0228-1 **Botanical Solutions: From Botany to Action**

Professor: Robin Sears

Plants productivity underlies most of life on Earth. In this three-part course, we will explore the role of plants in addressing some challenging problems, such as climate change, hunger, toxic environment, and social disintegration. First we will survey the use of plants in sustainable solutions. Then we will discover the structure and function of plants, the basis for growth, and the diversity of the plant kingdom. Finally students will design a botanical solution, one that is socially just, economically feasible, and ecologically sound. In this course students should demonstrate an understanding of the form and function of plants

and an ability to apply that to developing sustainable botanical solutions to environmental and social problems. Weekly labs, both outdoors and in, will involve microscopy, experimental work in the greenhouse, and local field plant identification.

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

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

Location: CSC 110, CSC 110, CSC 102

NS-0235-1 Methods in Molecular Biology

Professor: John Castorino

This introductory course will explore the process of doing scientific research in a molecular biology lab. Students will learn numerous techniques in the lab, including DNA isolation, PCR, gel electrophoresis, restriction enzyme mapping, cloning, and basic microscopy. Additionally, we will investigate the historical and conceptual aspects of these approaches. Students will engage in semester-long research projects in which they design and carry out experiments, collect and analyze data, and report their conclusions in written and oral formats. This course is intended for students with little or no experience in a molecular biology lab, and it will prepare students for more advanced molecular lab courses and training.

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

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

Location: CSC 2-OPEN, CSC 2-MOLC

NS-0244-1 Neuroendocrinology

Professor: Cynthia Gill

The function of the brain can hardly be examined without considering the influence of the endocrine system. The social, nutritional and sensory environment of an organism can dramatically affect the expression of specific hormones. Those hormones, in turn, can determine the development, degree of plasticity and output of the nervous system. Thus, the behavior an organism can have is sometimes determined by the endocrine constraints on the nervous system. This course examines the endocrine system and how it interacts with the nervous system to influence behavior in a range of organisms, including humans. We'll start with the foundations of nervous and endocrine system physiology and anatomy with consideration of common methods and techniques in neuroendocrine and behavioral research. Then we will focus on some specific behaviors such as parental behavior, reproductive behavior, feeding, affiliation, aggression, learning, and memory. In addition, we'll consider the range of normal to "abnormal" behaviors and the neuroendocrine factors that could influence these behaviors.

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

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

Location: CSC 3-OPEN

NS-0248-1 **Epidemiology**

Professor: Elizabeth Conlisk

NS 248 is an introduction to the principles and practice of epidemiology and the use of data in program planning and policy development. The course covers the major concepts usually found in a graduate-level introductory course in epidemiology: outbreak investigations, study design, measures of effect, internal and external validity, reliability, and causal inference. Assigned readings are drawn from a standard textbook and the primary literature. In addition, students read case studies and work step-by-step through major epidemiologic investigations of the past century; they also form small groups to design and conduct a small epidemiologic study on campus. The major assignments are four case studies, regular response papers/worksheets on the readings, a critique of a primary paper, a poster presentation of the on-campus study, and a proposal for an epidemiologic study of their own design.

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

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

Location: CSC 316

NS-0261-1 **Calculus II**

Professor: Sarah Hews

This course extends the concepts, techniques and applications of an introductory calculus course. We'll detect periodicity in noisy data, and study functions of several variables, integration, differential equations, and the approximation of functions by polynomials. We'll continue the analysis of dynamical systems taking models from student selected primary literature on ecology, economics, epidemiology, and physics. We will finish with an introduction to the theory and applications of Fourier series and harmonic analysis. Computers and numerical methods will be used throughout. In addition to regular substantial problem sets, each student will apply the concepts to recently published models of their choosing. Pre-requisite: Calculus in Context (NS 260) or another Calc I course.

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

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

Location: CSC 316

NS-0265-1 **Introduction to Statistics and Experimental Design**

Professor: Brian Schultz

This course develops skills for designing experiments and analyzing data using standard statistical

methods. Work will include the use of some common computer packages, mainly Excel or Open Office, Minitab and R. We will use a standard textbook and also design and carry out data collection in class, with some data collected and analyzed by students on their own. We will also discuss examples of published research and relevant aspects of the philosophy of science. The emphasis in this course will be on problem solving and interpretation and being able to choose and use common statistical methods and tests for data analysis -- actually using statistics.

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

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

Location: CSC 3-OPEN

NS-0267-1 Ecosystem Ecology: A Biogeochemical Perspective

Professor: Seeta Sistla

Ecosystems are defined by the interactions between the plants, animals, microorganisms, and abiotic environmental features that affect them. This course will cover the flows of energy, carbon, and nutrients within ecosystems, tracing the key processes that govern ecosystem function. Through the course, we will develop the connections between organisms, abiotic factors, and ecosystem processes. The effects of environmental change on ecosystem processes (and the human connection to these changes) will be highlighted through directed readings, field and laboratory projects, as well as problem sets and student-led presentations.

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

Time: MW 02:30PM-03:50PM W 03:50PM-05:30PM

Location: CSC 101, CSC 101, CSC 102

NS-0278-1 Art and Ecology: Understanding Changing New England, Environments

Professor: Seeta Sistla, Conor Peterson

This course connects the ecology of New England and ongoing environmental changes with field-based scientific research integrated with art-making. The course goal is to foster the understanding that artistic expression contextualized through a rigorous scientific lens can be a tool for analysis, critical inquiry, and environmentalism that may stimulate novel forms of public engagement. Students will be introduced to natural and human-modified environments across the region through weekly field trips, primary scientific literature, and surveys of artists concerned with land use and ecology. During field trips students will record their observations and interpret the sights through collaborative scientific and artistic interventions. At the conclusion of the semester, students will be challenged to develop an integrative project based on one or more of the sites and artists studied.

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

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

Location: CSC 102

NS-0280-1 Integrated Sciences: Collaborative Design Projects

Professor: Sarah Hews

This course is a continuation of NS132, NS140, and NS143 and will provide students a path for completing independent and collaborative projects centered around the Kern Center living building on Hampshire's campus. Students will learn skills in independent and collaborative research, project design, grant writing, presentation, and science writing. Students may use this course to develop project proposals for summer work as part of Integrated Sciences III or to prepare them for work in Division II. This course is open to all students from NS132, NS140, NS143 or by instructor permission.

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

Time: M 01:00PM-04:00PM

Location: CSC 320

NS-0285-1 Evolution of the Human Mind and Brain

Professor: Charles Ross, Neil Stillings

The theory of evolution has been a key to the integration of the biological sciences and to the deep understanding of many biological phenomena. In this course we look at the possible contributions of evolutionary theory to understanding some of the key characteristics that define the human species, e.g., high levels of cooperation, language, culture, morality, unique mating behaviors, religion, flexible learning capacities, and so on. We will compare alternative, in some cases competing, approaches that emphasize specific cognitive/behavioral adaptations, developmental plasticity, or the co-evolution of genes and culture. Students will research specific issues and present their findings in class and in a final paper. Prerequisites: Concentrator in 2nd year or above and at least 3 previous or concurrent courses in biology, cognitive science, psychology, or anthropology.

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

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

Location: CSC 333

NS-0287-1 Elements of Sustainability

Professor: Frederick Wirth

Even if we have answers for the basic questions raised by the problem of sustainability, there are still many approaches to determining a proper course of action. The viewpoints of LCA, the "ecological footprint," and "Natural Capitalism" each provide a standard against which to measure any particular

program of change or development. We are presently challenged to make policy judgments of vital importance, to develop technologies and systems that increase sustainability, and to design and present these things in ways that ensure widespread adoption. In this course we will employ several case studies to examine these difficult issues. Emphasis will be placed on understanding underlying scientific principles, evaluating evidence available from the technical and scientific literature, and developing innovative approaches and solutions.

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

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

Location: CSC 3-OPEN

NS-0291-1 **Green Chemistry and Catalysis**

Professor: Rayane Moreira

Molecules that speed up specific chemical processes but remain unchanged are called catalysts. They play key roles wherever chemistry takes place, whether in the cell, the environment, or the manufacturing plant. Some catalysts accelerate reactions by almost 20 orders of magnitude, and many are perfectly selective for a single substrate molecule. Catalysts make life possible, and a handful have changed the way we live. This course will examine the principles of catalysis in chemical and biological systems. The terrain will be varied; we will explore many families of catalysts, from enzymes to transition metals to the proton. Nonetheless, whether we consider decomposition of a small molecule in an acidic solution or the assembly of a polymeric macromolecule by a multicomponent enzyme, we'll find that many themes of catalysis are universal. Readings will be drawn from the primary literature as well as various texts, and we will look at catalysis in both chemical and broader contexts. Students will be evaluated on active participation in class and a semester-long literature-based project. Prerequisite: Organic Chemistry

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

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

Location: CSC 316

NS-0293-1 **Molecular Ecology**

Professor: Charles Ross

Molecular ecology utilizes the spatial and temporal distribution of molecular genetic markers to ask questions about the ecology, evolution, behavior, and conservation of organisms. This science may utilize genetic variation to understand individuals, populations, and species as a whole ("How does habitat fragmentation affect connectedness among populations?" "From where do particular groups originate?"). Similarly, genetic patterns may reveal information about interactions of organisms ("How much interbreeding occurs among populations?" "How monogamous or promiscuous are individuals?").

Molecular ecologists also utilize specific genes to investigate how organisms respond and adapt to their environments ("How do genetically modified organisms escape into natural environments?"). We will read background and primary literature in this field to understand how molecular ecology can answer basic and applied questions about organisms. Students will research specific applications of this discipline and present their findings in written and oral format. Some knowledge of biology will be assumed.

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

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

Location: CSC 2-OPEN

NS-0294-1 Sustainable Agriculture, Organic Farming and Agroecology

Professor: Brian Schultz

This course is a broad introduction to the theories and practices of sustainable agriculture, organic farming, and agroecology. It includes some experience in the field, combined with study of the underlying science and technology of several key agricultural topics and methods, as well as some more economic/political aspects. We will focus on sustainable and/or organic methods that minimize the use of nonrenewable resources and the associated pros and cons. We will also look beyond organic to more profound ecological and social changes sometimes considered under the term agroecology, such as agroforestry and food sovereignty. Coursework may include activities and assignments at the Hampshire College farm and nearby farms/groups, as well as short papers, problems, and options for independent work in particular areas. In-class topics also include readings, discussions, and assignments aimed at understanding sustainable practices in general. For example, we will study problems with pest control and how to manage pests sustainably/organically, given their life cycles and ecology; basic aspects of soil and fertility management; how animals fit into sustainable schemes of production; winter greenhouses; maple sugaring; crop and farm diversification, including combining perennial crops and animals; the concerns about buying local vs. imported and/or organic food; labor and energy issues; and more.

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

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

Location: CSC 333

NS-0298-1 Natural Science Division II Seminar

Professor: Megan Dobro

This seminar is specifically designed for Division II students preparing for Division III. Students studying all topics in or related to the natural sciences are welcome, especially cell biology and health. Students will work on developing skills such as reading primary literature, presenting ideas, contacting specialists

in their field, designing a project, and using peers as resources. Each student will formulate ideas for Division III and will complete three related writing projects: a grant proposal, a literature review, and a Division III contract. This seminar will have a workshop format in which students critically read each other's work and provide constructive feedback. The goal of the seminar is to create a collaborative environment to ease the transition from Division II to III, with the long-term goal of having a full, fruitful Division III year.

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

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

Location: CSC 333

NS-0330-1 **Forests in Transition**

Professor: Robin Sears

What is happening with forests around the world? Some are coming back, others are moving up slope, and still others are disappearing. In this course we will look at an international set of case studies on forest transitions (either deforestation or restoration) and degradation. Through a political ecology lens, we will evaluate global imperatives, national policies, and local actions to "save the forest," while we unpack the local economic, social and political structural drivers of forest transition. Issues related to environmental justice will underlie much of our discussion through asking about the social consequences of forest transition as well as the economic outcomes. Literature research and complex problem analysis will inform the class discussion, and student work will culminate in a case study paper.

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

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

Location: CSC 316

NS-0357-1 **Sustainable Water Resources**

Professor: Christina Cianfrani

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

building layout/plan, and stormwater calculations. Groups will be required to present their final designs to the class.

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

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

Location: CSC 333

NS-0365-1 Environmental Resources Division III Seminar

Professor: Christina Cianfrani

This seminar is specifically designed for Division III students and advanced Division II students studying topics in all fields of the natural sciences including modeling, natural resources, systems, etc. Each student will lead a discussion about their Division III project or a chosen independent project (Division II students). They will provide background materials to inform the discussion including primary research articles, excerpts from their Division III projects, etc. This seminar will have a workshop format in which students critically read each other's work and provide constructive feedback and suggestions. The goal of the seminar is to have a collaborative environment for students working independently on research projects.

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

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

Location: CSC 110

NS-0366-1 Environmental Chemistry

Professor: Dulasiri Amarasiriwardena

This course will explore several current environmental topics with strong components in chemistry. We will put special emphasis on environmental concerns in the hydrosphere, soils, and atmosphere. Topics will include chemistry of natural waters, water pollution and wastewater treatment, toxic heavy metals and their complexation properties in soils, and inorganic and organic pollutants in the atmosphere. We will also examine energy use and its environmental consequences. Considerable time will be spent on learning environmental chemical analysis methods and instrumentation in environmental monitoring. These include inductively coupled plasma-mass spectrometry (ICP-MS) in trace metal analysis, infrared techniques in characterization of pollutants, chromatographic methods for separation and identification of contaminants. We will also look at sampling and sample preparation methods, the principles behind the operation of analytical instruments, and elemental speciation techniques used in environmental sample analysis. This class is particularly recommended for advanced Division II and III students with interests in environmental issues. We will conduct a discovery project of local environmental interest. Class will run in seminar format. Participation in class, satisfactory work on problem sets, oral presentations on topics of environmental interest, successful completion of laboratory/field work, and

project reports are required for evaluation. Prerequisites: Chemistry I and II. Instructor permission required.

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

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

Location: CSC 101, CSC 2-CHEM

NS-0371-1 **Race: Science, Politics and Public Health**

Professor: Alan Goodman

Race is at the same time both a misguided way to think about human biological variation and a core socio-political idea, with profound effects on wealth and health. Race is both a biological myth and a tangible reality. Human biological variation is not reducible to race, yet the idea of race continues to "do work" in helping to maintain a racial-class economy. To understand race, and the work that it does, we will critically study both its historical construction from the 1800's forward and the evolving science of human biological variation. We will critically evaluate texts on the historical development of the idea of race in science and sources on how the idea of race is now deployed in sciences such as genetics, anthropology, forensics, medicine, and especially public health. Course requirements include reading 50-100 pages each week, extensive discussion, and a mid-semester and final paper and presentation.

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

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

Location: RWK 108

NS-0378-1 **Hop Chemistry**

Professor: Christopher Jarvis

Beer brewing is a complex process encompassing the manipulation of four essential raw materials: barley malt, brewing water, hops and yeast. Hops contribute significant attributes to the final beer and an understanding of the impact is crucial for the brewer and brewing scientist. Hop chemistry is only about 100 years old and after a flurry of activity in the early years, the focus of many brewing scientists has largely turned to other issues. There remain many hop-related questions of interest to the brewer that have not yet been addressed. We will, working in small groups, begin reading the literature closely and developing experimental protocols to answer some of these important questions. Preference will be given to those who have taken "Zymurgy" or "Advanced Brewing Microbiology." Some background in college-level Chemistry is highly desirable.

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

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

Location: CSC B2, CSC 2-MOLC

OPRA-0101-1 Introduction to Shotokan Karate

Professor: Samuel Kanner

Please read expanded course description for FULL CLASS INFO. Shotokan Karate began as an unarmed form of self-defense for civilians on the island archipelago off the southwestern coast of Japan: present day Okinawa. During its forceful annexation to the main island of Japan in the late 19th century, any individual with a working knowledge of hand-to-hand combat was considered a threat to the Japanese military incursions. Training and practice of karate had to be held in secret and late at night. No previous experience in martial arts is required. Students will explore and practice basics (kihon) of standing, blocking, striking and kicking. Using balance, timing and coordination we will begin to thread individual techniques into larger sequences of movements called kata (forms). Within the movements of each kata are the building blocks of combat techniques. Students will engage in paired exercises using techniques from the kata to form basic drills of sparring (kumite). Beginning students will have the opportunity to observe OR participate in the semi-annual Kyu Test taking place at the end of each semester for formal feedback on their technique. Come to class well hydrated and in maneuverable clothing suitable for wide ranges of body motion. Class meets in the South Lounge on the 2nd floor of the Robert Crown Center. 5-College students will be graded pass/fail. "There is no first strike in karate," - Principle #2, Master Gichin Funakoshi.

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

Time: MW 08:30PM-10:00PM

Location: RCC 21

OPRA-0104-1 Kickboxing

Professor: Samuel Kanner

Students of all fitness levels will experience aerobic, plyometric training in a full introduction of strikes and kicks. Proper technique on how to safely align hands, wrists, feet and ankles for absorbing impact while hitting and holding a punching bag will be studied. (((This is an advancing course - continuing students will progress to more complicated material each semester.))) NOTE: This course is NOT a formal method of practical combat, violence prevention training nor a means to practice free form sparring. OPRA-0104 Kickboxing is designed to get your heart rate up for all fitness levels to enjoy with an emphasis on movement, stress relief, technique and proper transference of energy without any competitive nature. Come to class well hydrated - water bottles must start full and be with you AT ALL TIMES. Bringing a personal towel is recommended. Hand pads and cloth prosthesis are also recommended and available for purchase by the instructor. Class will meet in the South Lounge on the 2nd floor of the Robert Crown Center. 5-College students will be graded pass/fail.

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

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

Location: RCC 21

OPRA-0105-1 Beginning Yoga

Professor:

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 Theatre of the Music and Dance Building. Five College students will be graded pass/fail.

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

Time: 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 Theatre of the Music and Dance Building. Five College students will be graded pass/fail.

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

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

Location: MDB SMALL

OPRA-0108-1 Flow Yoga

Professor:

In this class you will practice coordinating your breath with flowing yoga postures (Vinyasa). Expect full-spectrum sequences, emphasizing strength, flexibility and safe alignment. Meditation and guided relaxation will be included in each class. Intended for those who have completed #0105 Beginning Yoga or have prior outside yoga experience. Please bring a yoga mat. Yoga mats are available for sale at the Hampshire College equipment room for \$14. Class meets in the Small Dance Theatre of the Music and Dance Building. Five College students will be graded pass/fail.

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

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

Location: MDB SMALL

OPRA-0113-1 Aikido

Professor: Mathew Snow

Aikido is essentially a modern manifestation of traditional Japanese martial arts (Budo), derived from a synthesis of body, sword, and staff arts. Its primary emphasis is defensive, utilizing techniques of neutralization through leverage, timing, balance, and joint control. There is no emphasis on strikes or kicks since one is trained to blend and evade rather than confront. Beginners will practice ukemi (falling), body movement, conditioning, and several basic techniques. Purchase of a uniform or gi is highly recommended but NOT REQUIRED. Purchases can be made directly with the instructor. 5-College students will be graded pass/fail.

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

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

Location: RCC 21

OPRA-0115-1 Beginning Kyudo (Japanese Zen Archery)

Professor: Samuel Kanner

Archery was historically considered the most elite of samurai military forms. To be an archer meant you were beholden to defending your lord's stronghold from distant threats. After the era of great civil war had ended in Japan by 1600 A.D., samurai warriors were at a loss for a way to keep current their military

tactics. The need to repurpose the paradigm of their fighting and destructive methods caused the samurai to shift towards scholastic pursuits, religion and philosophy. Students will encounter a standing form of Zen meditation or Ritsuzen, by way of the Japanese bow. At the beginning level, students will concentrate on learning the first step-by-step form called Shichido, or The Seven Coordinations. This precise form is the basic method of firing a single arrow in one meditative instance. Students will begin with a comprehensive briefing of the equipment and practice of simulated shooting with no target. Regular practice of live shooting at short distance will occur after individual sessions of the "First Shot" procedure. The target at only seven feet away acts a mirror to the archer; reflecting the condition of their mind and spirit. Class will meet in the South Lounge, 2nd floor of the Robert Crown Center. 5-College students will be graded pass/fail.

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

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

Location: RCC 21

OPRA-0116-1 **Intermediate Kyudo (Japanese Zen Archery)**

Professor: Samuel Kanner

Students will review topics on handling equipment, maintenance and the practice of Shichido. Introduced at the intermediate level are two-arrow forms called Hitote and Tsukubai. Both will be practiced at short range and then gradually at a more distant target. Students will learn the difference in equipment required for long-range shooting and how to synchronize with other archers in their practice. In order to harmonize with others, surrendering the ego becomes a necessary objective. Being too fast or too slow during this process of the form is an indication of undesired individuality. At longer distances do not become consumed by aiming at the target but rather to properly align yourself with it. Do not allow the tempting satisfaction of hitting the target to steal your mind or your heart. (((This is an advancing course - continuing students will progress to more complicated material each semester.))) Prerequisite: Completion of OPRA #0115. Class will meet in the South Lounge, 2nd floor of the Robert Crown Center. 5-College students will be graded pass/fail.

Instructor Permission: No Satisfies Distribution: This course has a Prerequisite: 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. Perhaps the most superbly engineered sword in the world, the katana perseveres in the modern age with deep roots in Japanese history. Popularly recognized as the icon of samurai warriors as their primary weapon on the feudal battlefield,

laido reinvents the use of the sword as a means of practicing precision, refinement and manners. No previous experience in martial arts is required. As a form-based martial art, laido traditionally is practiced without any 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. Students will begin by studying these basics and applying them to learning curriculums of entire kata. (((This is an advancing course - continuing students will progress to more complicated material each semester.))) Instructor permission is required. Uniforms and equipment are provided by the instructor. Instructor permission is granted ONLY in-person during attendance within the add/drop period. (((No previous martial arts experience required.))) REQUESTS FOR EARLY ENROLLMENT PRIOR TO THE FIRST CLASS WILL NOT BE HONORED FOR HAMPSHIRE OR 5-COLLEGE STUDENTS. Class meets on the gymnasium floor near the climbing wall in the Robert Crown Center. 5-College students will be graded pass/fail.

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

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

Location: RCC 21

OPRA-0118-1 R.A.D. Basic Self Defense for Women (BSD)

Professor: Samuel Kanner, Emily Rimmer

The Rape Aggression Defense system (R.A.D.) is a program of realistic self-defense tactics and techniques. The system is a comprehensive course for women that begins with risk awareness, prevention, reduction, and avoidance, while progressing on to the basics of hands-on defense training. It is dedicated to teaching women defensive concepts and techniques against various types of assault, by utilizing easy, effective and proven self-defense/martial arts tactics. The RAD system of realistic defense provides women with the knowledge to make an educated decision about resistance. Safety and survival in today's world require a definite course in action. Women will learn effective options for taking an active role in their own self-defense and psychological well being. All physical abilities are welcome and no previous experience is necessary but consistent attendance or making up classes is necessary. RAD is a 12 hour program that meets weekly on Fridays for ONLY 4 consecutive weeks. TAKE CAREFUL NOTICE OF THE SPECIFIC DATES LISTED. Class meets in the South Lounge on the second floor of the Robert Crown Center. 5-College students will be graded pass/fail.

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

Time: F 01:30PM-04:00PM

Location: RCC 21

OPRA-0119-1 R.A.D. Basic Self Defense for Men (RFM)

Professor: Samuel Kanner, Emily Rimmer

Resisting Aggression with Defense (R.A.D.) addresses violence as a sexist phenomena. Social constructs of masculinity promotes the notion that all men know "to fight" and that they are never the victims of violence. Violence can affect and victimize all genders. Statistics and recorded data indicate that a high percentage of reported aggressive or violent instances involve men in some capacity. This program's directive is the development of realistic and responsible self defense options for men that resist and deescalate confrontational situations. By simply elevating individual awareness, you are in fact reducing the likelihood of encountering aggressive behavior. Unfortunately, a small percentage of confrontational incidents may be unavoidable. This being so, this program is designed to empower men to with verbal skills to disengage from volatile situations and to equip them with practical physical techniques for protection and self defense. RAD is a 12 hour program that meets weekly on Fridays for ONLY 4 consecutive weeks. TAKE CAREFUL NOTICE OF THE SPECIFIC DATES LISTED. Class meets in the South Lounge on the 2nd floor of the Robert Crown Center. 5-College students will be graded pass/fail.

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

Time: F 01:30PM-04:00PM

Location: RCC 21

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

Professor: Michael Alderson

This course is for students who want to learn how to whitewater kayak. No previous experience is required, but participants must be able to swim and be comfortable in the water. Topics covered will include: a variety of strokes, basic self-rescue and safety knowledge, eddy turns, ferrying, 'river reading' and rolling the boat. This course is the same as OPRA 0124. The class will meet Wednesdays in the pool from January until March. After Spring Break the class will also go outside on Fridays from March until May. 5-College students will be graded pass/fail.

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

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

Location: RCC POOL, RCC RIVER

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

Professor: Glenna Alderson

his course is for students who want to learn how to whitewater kayak. No Previous experience is required, though participants must be able to swim and be comfortable in the water. Topics covered will include: a variety of strokes, basic self-rescue and safety knowledge, eddy turns, ferrying, 'river reading' and rolling the boat. 5-College students will be graded pass/fail.

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

Time: W 06:30PM-08:00PM F 12:33PM-06:00PM

Location: RCC POOL, 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. In the winter, activities may include showshoeing and cross country skiing. As spring arrives, students will canoe, sea kayak, hike, and climb. This course is an opportunity to get out each week and learn new outdoor adventure skills.

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

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

Location: RCC FOYER

OPRA-0141-1 Beginning Swimming

Professor: Glenna Alderson

If you have the desire to learn to swim, here is the perfect opportunity! This class will focus on helping the adult swimmer better understand and adapt to the water environment. Students will work on keeping the "fun in fundamentals" as they learn floats, glides, propulsive movements, breath control, and personal safety techniques. Swimming strokes will include: breast, freestyle and elementary backstroke. Adults with little to no experience will find this to be an excellent introduction. Glenna Alderson is an American Red Cross certified instructor. 5-College students will be graded pass/fail.

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

Time: T 03:30PM-04:30PM

Location: RCC POOL

OPRA-0145-1 Lifeguard Training/American Red Cross

Professor: Glenna Alderson

This course will prepare and qualify students to become Red Cross certified lifeguards. Bearers of this card are eligible to obtain work at pools nationwide. To complete this course, STUDENTS MUST ATTEND ALL SESSIONS and be tested on water entries and carries, swimming rescues, stroke work, and spinal management. First Aid and Professional Rescuer CPR/AED will be included in the class format. Materials fee: Hampshire College \$125; Non-Hampshire students \$175. 5-College students will be graded pass/fail.

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

Time: TH 06:00PM-08:00PM

Location: RCC POOL

OPRA-0151-1 Top Rope Climbing, Section #1

Professor: Michael Alderson

This class begins after Spring Break and meets on Thursdays from March till May. It is for students with little or no climbing experience. Students will learn basic safety techniques, rope work, knots, and climbing techniques. Enjoy the opportunity to exercise your body and mind using the indoor climbing wall and local climbing areas. This class is the same as OPRA 152. 5-College students will be graded pass/fail.

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

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

Location: RCC GYM

OPRA-0156-1 Lead Rock Climbing

Professor: Michael Alderson

This class begins after Spring Break. Students should be experienced top rope climbers and competent belayers. We will cover rope management, anchors, belaying the leader and self-rescue. We will actuate this information outdoors. The goal of this course is to prepare climbers to be competent seconds for multipitch climbs and to provide instruction in lead climbing. Class will meet Tuesdays in March till May. 5-College students will be graded pass/fail.

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

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

Location: RCC GYM

OPRA-0157-1 Ice Climbing

Professor: Michael Alderson

New England with its cold, wet winters can be a wonderful place to climb frozen water! Students will meet once a week and travel to local cliffs to practice winter climbing skills. Primary focus will be on steep ice and mixed climbing, and the use of tools and techniques for winter travel in the mountains. Class meets on Tuesdays in January until Spring Break. 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-0161-1 **Bicycle Maintenance**

Professor: Michael Alderson

While the weather is still too bad to ride, why not put a few hours a week into fixing up and fine tuning your bicycle? Each week students will focus on an area of the bike and learn what is required to clean and maintain that part. At the end of each class, students will have done the maintenance and be able to depart with their bike intact. At the end of this seven week class, students will have rebuilt their bike and be ready for spring weather. Class meets Wednesdays in January till March. 5-College students will be graded pass/fail.

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

Time: W 03:30PM-06:00PM

Location: RCC BHALL

OPRA-0163-1 **Cross Country Skiing**

Professor: Glenna Alderson

With the Holyoke range trails adjacent to campus, and with many local touring centers in western Massachusetts, Cross Country skiing is the perfect sport for New England winters! This mini course will focus on recreational touring on cross country skis, winter preparedness and safety in the 'backcountry'. *Snow conditions permitting, we will use trails in the Holyoke range. Some classes may need to utilize a local touring center, where there may be a small trail fee*. All equipment and clothing may be borrowed from the Outdoors Program with a valid ID. Participants should be in good physical condition. (In the event of poor conditions, showshoes and/or hiking may be used as a substitute activity.) \$45.00 fee for touring center.

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

Time: F 01:00PM-06:00PM

Location: RCC FOYER

OPRA-0173-1 **Strength & 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. Five college students will be graded pass/fail.

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

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

Location: RCC GYM

OPRA-0174-1 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 after the start of the semester. 5-College students will be graded pass/fail.

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

Time: TTH 01:00PM-02:00PM

Location: RCC GYM

OPRA-0175-1 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-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 02:00PM-03:00PM

Location: RCC GYM

OPRA-0185-1 Fundamentals of Tennis

Professor: Arthur Carrington

This class covers basic tennis techniques. Our focus will be on developing smooth, confident strokes. Students will also spend time learning the rules of the game and playing.

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

Time: W 12:00PM-01:00PM

Location: MSC CTS/TRK

OPRA-0222-1 **Outdoor Leading and Teaching**

Professor: Karen Warren

This course addresses outdoor leadership from both a theoretical and practical perspective. Readings and discussions will focus on such topics as safety and risk management, group development theory, social justice issues and the educational use of the wilderness. Practical lab sessions will cover such topics as emergency procedures, trip planning, outdoor travel, Leave No Trace, and the instruction of specific wilderness activities. Two weekend outdoor trips and teaching opportunities provide experiential learning in the class. The course is designed for students who desire to teach in the outdoors. 5-College students will be graded pass/fail.

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

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

Location: RCC FOYER