

## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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

### COGNITIVE SCIENCE (CS)

CS-0106-1 DR

**New Distribution Area: MBI**

#### **Web Page Design: Programming Web Pages for Poets, Artists,**

This is a course about building web pages but it is also a course about learning to program. From day one students will be building web pages and as the course progresses these web pages will become more complex. This course will focus on web page look and feel as well as the underlying code. Students will learn to use HTML, JavaScript, and cascading style sheets. Cumulative Skills: QUA

MW 02:30PM-03:50PM ASH 126

Additional Information: No previous programming experience is required. The programming, skills learned in this course are a stepping stone to an, introductory programming course.

CS-0109-1 DR

**New Distribution Area: MBI**

#### **Programming Creativity**

Lee Spector

This course is an introduction to computer science and programming framed by the question, "Is it possible for a computer to be creative?" The core areas of computer science will be introduced, including algorithms, complexity, computability, programming languages, data structures, systems, and artificial intelligence, with an eye toward the insights that they can provide about issues of computational creativity. Students will complete several programming projects to demonstrate developing technical skills and engagement with the themes of the course." Cumulative Skills: QUA, IND

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

Additional Information: No previous experience with computers or with programming is, required.

CS-0124-1 DR

**New Distribution Area: MBI**

#### **Newswork**

James Miller

In this course, we will become familiar with documentary, scholarly and popular representations of journalists at work. We will read literature on issues in present-day American journalism. And, learning some of the history and practice of writing the news story, we will carry out limited observations of actual journalists on the job. Students will write two essays and report on their fieldwork orally and in a final paper. Cumulative Skills: WRI, IND

MW 02:30PM-03:20PM ASH 221

CS-0137-1 DR

**New Distribution Area: MBI**

#### **Freewill and Determinism**

Jonathan Westphal

The freewill problem. Are human beings free? If not, why not? What happens if God, or anyone else, people in the NSA, for example, or even our friends, know the future? Does that make us unfree? If time travel is possible, does that tend to make us unfree? Is there any way of squaring freewill and what we know from science, especially neuroscience and psychology, and is so called hard determinism true, the proposition that no human action is free because all human actions are events caused as a part of nature? Cumulative Skills: WRI, IND

TTH 02:00PM-03:20PM ASH 221

CS-0151-1 DR PR

**New Distribution Area: MBI**

#### **Videogame Development 1: 2D Videogame Development**

This programming-based videogame development course will teach students how to build videogames from scratch using game development software and learning the engineering component of game development. The focus of the course will be on the development of 2D games. Lectures will cover both technical aspects of game design and the structure of game development in the game industry. All aspects of game development including world building, character development, game physics, collision detection, etc. will be covered. Cumulative Skills: QUA, IND

MW 09:00AM-10:20AM ASH 126

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Additional Information: Prerequisite: Students are required to have at least one, semester of college-level programming in a high-level, programming language.

CS-0165-1 **DR**

**New Distribution Area: MBI**

### **Introduction to Experimental Psychology**

Joanna Morris

The goal of experimental psychology is to try to understand why people think and act as they do. How do we interpret and use the information gathered by our senses? Why do we pay attention to some things and not others? How do we learn things? How do we remember things, and why are some things forgotten? What is the source of our beliefs? What is the process by which we make decisions? This course will focus on the ways in which psychologists have attempted to answer these questions over the past century and a half using scientific methods. Readings will consist of a comprehensive text and selected journal articles. Cumulative Skills: WRI, QUA

TTH 12:30PM-01:50PM

ASH 221

CS-0174-1 **DR**

**New Distribution Area: ADM**

### **Computer Animation I**

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

MW 01:00PM-02:20PM

ASH 126

Additional Information: Due to the large amount of material being covered, additional, workshops outside of class may be scheduled.

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

**New Distribution Area: MBI**

### **History of Science in the Muslim World (610-1800CE)**

Salman Hameed

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

M 02:30PM-05:20PM

ASH 222

CS-0203-1 **DR PR**

**New Distribution Area: ADM**

### **Animation Workshop**

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

MW 04:00PM-05:20PM

ASH 126

Additional Information: Prerequisite: Students interested in the workshop must have a demonstrable level of mastery over their medium as well as, course evaluations in their prerequisite areas.

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CS-0207-1 **DR**

**New Distribution Area: MBI**

### **Theory of Language: Syntax**

Steven Weisler

This course introduces students to contemporary syntactic theory in the generative tradition. Among the topics we will explore are phrase structure, anaphora, discontinuous dependencies (such as Wh-questions and relative clauses), quantification, and thematic role assignment. Although the course presumes no prior knowledge of syntax, it is recommended for students with prior experience or interest in linguistic theory. The course will develop precise, formal analyses and will emphasize the importance of linguistic augmentation. Students will complete multiple problem sets and will write article critiques that allow them to begin to explore the primary literature of the field. Cumulative Skills: WRI, QUA

TTH 12:30PM-01:50PM

ASH 111

CS-0215-1 **DR**

**New Distribution Area: MBI**

### **Ways of Seeing: The Sociocognitive Bases of Perception**

Karen Danna

While exploring the structure of the mind, we often think of visual perception as one of the most basic cognitive processes, and social cognition as among the more advanced forms of higher-level cognition. In this course, we will take an interdisciplinary approach to exploring how these two aspects of the mind connect. We will question how socio-cultural structures (such as norms, values, beliefs, and institutions) do, and do not, influence what we see, and how visual perception itself traffics (and may be specialized for) social information. Readings will be drawn from primary literature in the fields of psychology, cognitive neuroscience, infant cognition, biology, and sociology. Topics of discussion will include attention and dis-attention, figure and ground processing; face processing (including the processing of attractiveness), thin slicing and perceptual stereotypes, agency and intentionality, gaze processing, and social and cultural influences on perception. Cumulative Skills: WRI, MCP, IND

TTH 12:30PM-01:50PM

ASH 222

Additional Information: This is a course in the Culture, Brain, and Development Program.

CS-0216-1 **DR**

**New Distribution Area: MBI, PBS**

### **Animal Behavior Theory**

Mark Feinstejn

This course will survey the main theoretical ideas in animal behavior. We will cover physiological, developmental, functional, and evolutionary explanations of behavior. The reading will be John Alcock's *Animal Behavior: an Evolutionary Approach* text. This class will serve as a prerequisite for subsequent upper level animal behavior classes." Cumulative Skills: WRI, QUA, IND

TTH 02:00PM-03:20PM

ASH 111

CS-0227-1 **DR**

**New Distribution Area: MBI, ADM**

### **Mobile Computing**

Jaime Davila

Mobile communication devices such as smart phones and tablets have become prevalent in the U.S. The Pew Internet Project reported in 2011 that 35% of adults have a smart phone. Other researchers project that by 2015 65% of the United States population will have a smart phone or tablet. These devices have the capacity to change the way in which people interact with each other and with information. In this course we will study the current state of technology and use of mobile computing devices, what the near future seems to hold for the field, and what would be needed both in terms of technology and human preparedness in order to gain the maximum benefit from these devices' potential. Students with varying academic interests will be able to differentially engage with topics such as user interface design, application implementation, issues of accessibility, hardware, and others. Cumulative Skills: QUA, MCP, IND

TTH 10:30AM-11:50AM

ASH 222

## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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CS-0238-1 **DR**

**New Distribution Area: MBI**

### **Cognitive Development**

Melissa Burch

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

TTH 09:00AM-10:20AM

ASH 111

CS-0246-1 **DR**

**New Distribution Area: MBI**

### **Adolescent Development: Culture, Brain, and Development**

Jane Couperus

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 tumultuous time. This course will examine the biological, cognitive, and social changes that occur during adolescence to develop a better understanding of this unique period of development. Using psychological as well as neuroscience and social science literatures the course will examine adolescence through multiple perspectives to develop a well-rounded picture of this developmental period. Students will be asked to read primary literature in psychology and neuroscience as well as from other relevant fields such as anthropology and sociology. Requirements will include short papers throughout the semester as well as a major research project. Cumulative Skills: WRI

MW 01:00PM-02:20PM

ASH 222

Additional Information: This is a course in the Culture, Brain, and Development Program.

CS-0254-1 **PR**

### **Genetic Programming**

Lee Spector

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

TTH 02:00PM-03:20PM

ASH 126

Additional Information: Prerequisite: one programming course (any language)

CS/IA-0261-1

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

Sarah Partan, Donna Cohn

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

TTH 10:30AM-11:50AM

LCD 113

## FALL 2012 COURSE DESCRIPTIONS

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Additional Information: There is a \$50 lab fee.

CS-0264-1

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

James Miller

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

TTH 02:00PM-03:20PM

ASH 222

CS-0269-1

### **The Plastic Brain: Culture, Experience, and Environment in**

Jane Couperus

This course explores the mechanisms of plasticity within the brain from conception through childhood and the factors that influence them. The goal of the course is to provide students with an understanding of how the brain can be shaped through biological development and experience and how these processes are reflected in behavior. For example, topics will include reorganization of the brain following injury, effects of environmental toxins on the brain, as well as how these changes in the brain affect behavior. In addition the course emphasizes learning to critically analyze and write about the diverse lines of research that are influencing ideas in the field. Course requirements include reading primary research articles, library research, and a final research project. Cumulative Skills: WRI

MW 09:00AM-10:20AM

ASH 222

Additional Information: Background in psychology, cognitive science, neuropsychology, or, neuroscience is highly recommended but not required. This is a, core course in the Culture, Brain and Development Program.

CS-0273-1

PR

### **Varieties in Mind**

Laura Sizer

This course is a seminar for any student who is pursuing, or plans to pursue, a Division II concentration in Cognitive Science. The course examines different theories of mind and their methodological and conceptual implications. We will look at computer minds and animal minds, along with adult and child human minds, with the aim of pulling out questions and ideas that unite and drive the cognitive sciences. This is a writing intensive course and students will pursue independent projects. Cumulative Skills: WRI, IND

TTH 10:30AM-11:50AM

ASH 221

Additional Information: Prerequisite of at least one prior CS course.

CS-0289-1

PR

### **Epistemology: Introduction to the Theory of Knowledge**

Jonathan Westphal

What are the sources of knowledge? Can perception, memory, consciousness and reason or reasoning be trusted? Can we know anything? Scepticism. Might we be stuck in the Matrix? How would we ever know? What is knowledge? How is it related to mere belief and truth? Contextualism. What is a justification of a claim to knowledge, and how can justifications be justified? Does this lead to an endless regress of justification? What must the structure of knowledge be if there is to be no infinite regress? Cumulative Skills: WRI, IND

MW 01:00PM-02:20PM

ASH 221

Additional Information: Prerequisite: One philosophy class

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CS-0335-1 **PR**

### **Seminar in Mind, Brain, & Behavior**

Neil Stillings

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

W 02:30PM-05:20PM ASH 222

Additional Information: Prerequisite: Two or more courses in relevant fields.

CS-0339-1 **PR**

### **Seminar on Urban Wildlife and Behavioral Response to, Environmental Change**

Sarah Partan

How do animals adapt to anthropogenic changes in the environment? Urbanization and climate change are causing dramatic and rapid modifications in the environment. Animals must adapt to environmental change in order to survive. In this upper-level seminar we will read the current academic literature in this field. We will review both theoretical and empirical research, covering a variety of taxa and environments. Students will present and discuss research articles in the format of a graduate level seminar, and will write a literature-based review. The class is appropriate for Division III students and upper level Division II students who have an interest in the scientific study of animal behavior, and have taken some coursework in this area. Prerequisite: At least one course in one of the following areas: animal behavior, behavioral ecology, comparative psychology, or a course that has read scientific literature on environmental climate change or urbanization. Cumulative Skills: WRI

W 09:00AM-11:50AM ASH 221

Additional Information: The class is appropriate for Division III students and upper, level Division II students who have an interest in the, scientific study of animal behavior, and have taken some, coursework in this area.

CS-0356-1

### **Special Topics in Childhood, Youth and Learning: An Integr**

Melissa Burch

This seminar is designed for students pursuing a Division III project on a topic related to childhood, youth, or learning, and is appropriate for students whose primary work is in any of the five schools. We will begin the semester by considering the assumptions, perspectives, and methodologies involved in different disciplinary approaches to work related to childhood, young people, and/or education. Students will help select readings by selecting texts relevant to their area of focus. The remainder of the course will involve students' presentation of works in progress, peer editing, and sharing strategies for completing large independent projects. Assignments will include brief reaction papers, as well as a substantial longer piece of work that could be incorporated into the Division III project. Cumulative Skills: WRI, IND

M 09:00AM-11:50AM ASH 221

Additional Information: This course is designed for students in the first or second, semester of their Division III projects, and can be used as an, advanced learning activity.

CS-1IND-1 **DR**

### **Independent Study - 100 Level**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

CS-2IND-1

### **Independent Study - 200 Level**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

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CS-3IND-1

**Independent Study - 300 Level**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

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### CRITICAL SOCIAL INQUIRY (CSI)

CSI-0110-1 **DR**

**New Distribution Area: PCSJ**

#### **Life Stories from Latin America**

Michelle Bigenho

This course explores life stories and what have been called testimonials" that have emerged from Latin American contexts. The testimonial often surfaces through a politically urgent partnership of the person who tells her story and another person who records and edits the story. In relation to specific Latin American contexts, this course examines the social implications of these textual productions, draws parallels with the production of ethnographic and anthropological texts, and examines issues of power within these endeavors. We focus on cases from Guatemala, Mexico, Bolivia, Chile, and Argentina. Students may take up other cases in their final papers. Depending on the Spanish language capabilities of the students who take this course, part of the course may be conducted in Spanish. Some of the texts will be available in Spanish and students may choose to write their work Spanish." Cumulative Skills: WRI, IND, MCP

MW 01:00PM-02:20PM

FPH 104

CSI-0111-1 **DR**

**New Distribution Area: CHL**

#### **Elementary Chinese I**

Kay Johnson

This course will be taught by a visiting professor of Chinese from the Hampshire College China Exchange program and supervised by Professor Kay Johnson. It will cover the first semester of beginning Chinese. The second semester of beginning Chinese language will be offered during the spring semester. The course will follow the Integrated Chinese textbook series. The class will cover speaking, reading, and writing Chinese characters. Required books are: Integrated Chinese Textbook Level 1, Part 1; Integrated Chinese Workbook Level 1, Part 1; Integrated Chinese Character Workbook, Level 1, Part 1. Cumulative Skills: MCP

MTWTHF 05:00PM-05:50PM

FPH 104

Additional Information: Course will be taught by a Visiting Professor of Chinese from, China Exchange Program., , The class will meet three times a week (Monday, Wednesday,, Friday from 5:00-5:50) for one hour each session; there are also, two one-hour drill sessions per week (T

CSI-0123-1 **DR**

**New Distribution Area: CHL, PCSJ**

#### **Rethinking Childhood**

Rachel Conrad

This course involves rethinking childhood" by exploring ideas about young people through interweaving social and literary analysis, with a focus on poetry for young audiences. What kind of poetry do adults think children want to read or are capable of understanding and what does that reveal about adults' ideas about childhood? Course readings encompass mid- to late-20th century American poetry written for young audiences, psychology, sociology, and childhood studies. Specific units this semester will include poetry and resilience (in poetry by Gwendolyn Brooks, Lucille Clifton, and Eloise Greenfield), and poetry and the natural world." Cumulative Skills: MCP, WRI

TTH 02:00PM-03:20PM

FPH 105

CSI-0130-1 **DR**

**New Distribution Area: PCSJ**

#### **Interrogating Gandhi: Beyond the myth of the 'mahatma', (great soul)**

Uditi Sen

One of the most enigmatic political leaders of the modern period, M.K. Gandhi remains a controversial figure. On one hand, he is celebrated as the father of the Indian nation and an apostle of non-violence, and on the other hand viewed as a wily politician and a patriarch with problematic views of gender and sexuality. In his lifetime, thousands saw him as a saint, while others (mainly Hindu nationalists) reviled him as a traitor to Indian nationalism and blamed him for the partition of India. This course investigates these multiple myths and images around Gandhi in order to understand which, if any of these, have any historical validity. Using Gandhi's own writings and the words of his contemporary admirers and detractors, it attempts to go beyond these binaries and instead explore his biography, his politics and his philosophy in their full complexity. Cumulative Skills: MCP, WRI

TTH 10:30AM-11:50AM

FPH 101

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CSI-0135-1 DR

**New Distribution Area: PCSJ**

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

Carol Bengelsdorf

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

TTH 02:00PM-03:20PM

FPH 101

CSI-0146-1 DR

**New Distribution Area: PCSJ**

### **Econ4: Economics for people, planet, future**

Omar Dahi

The debates surrounding the Occupy movement of 2011 have highlighted both a crisis in the US and global economy as well as a crisis of economic thought. Many of the policies which have led to increased inequality, environmental destruction, and financial crisis have their roots in a free-market fundamentalism that pervades the teaching of undergraduate and postgraduate economics. In this course we ask the following questions: How does mainstream economic theory conceptualize key aspects of social reality, including human behavior, markets, and government? How would alternative economic theories explain those same aspects? What do assumptions of perfect competition, market efficiency, and rational expectations imply for economic policymaking, and how accurate are they in describing the actual functioning of the economy? In the first half of this course, the readings will introduce key micro-economic concepts from mainstream and non-mainstream approaches. In the second half, students will work on putting together a presentation dedicated to teaching one or more economic concepts to a general audience. This class is an inaugural course in a collaboration between Hampshire College and the Econ4 network. Cumulative Skills: QUA, WRI

MW 09:00AM-10:20AM

FPH 105

CSI-0158-1 DR

**New Distribution Area: CHL, PCSJ**

### **Women's Writing, Art, and Music in Medieval and Early, Modern Europe (ca. 1100-1800)**

Jutta Sperling

This course is an introductory history course based entirely on primary literature, art, and music written and produced by women. We will read letters, scientific treatises, autobiographies, and political writings by prominent mystics (Saints Hildegard of Bingen, Catherine of Siena, and Teresa of Avila), proto-feminist writers (Christine de Pizan and Moderata Fonte), female physicians and midwives (Trotula and Jane Sharp), Jewish businesswomen (Glickl van Hameln), fake saints (Cecilia Ferazzi), courtesans (Veronica Franco), cross-dressing soldiers (Catalina/o de Erauso), and French revolutionaries (Olympe de Gouges). In addition, we will listen to music by Francesca Caccini and Italian nuns and view the art of Artemisia Gentileschi, Lavinia Fontana, and Sofonisba Anguissola. Mix of creative writing assignments and analytical papers. Cumulative Skills: IND, WRI

MW 01:00PM-02:20PM

FPH 105

CSI/HACU-0170-1 DR

**New Distribution Area: CHL**

### **20th Century Dance History: American Protest Traditions**

Constance Hill, Amy Jordan

African American dance and music traditions have played critical roles in African American struggles to sustain their humanity-- to express joy and pain through their bodies and through a particular relationship to rhythm. This class will explore the forms, contents and contexts of black traditions, which played a crucial role in shaping American dance in the twentieth century. Viewing American cultural history through the lens of movement and performance, we will focus on

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black protest traditions in discerning how the cakewalking performances of Ada Overton and George Walker; proto-feminist blues and jazz performances of Bessie Smith; tap dancing of Bill Robinson; protest and resistive choreographies of Katherine Dunham, Pearl Primus, and Urban Bush Women; and the hip-hop performances of Rennie Harris can be viewed as corporeal embodiments of the centuries-long freedom struggle-- whether non-violent, confrontational or contestational-- and how these modes of performance reflect an increasing independent free black voice demanding equal inclusion in the body politic. This course will provide a strong foundation for students who want to pursue Black Studies and will acquaint students with methodologies utilized in performance and historical studies. Cumulative Skills: MCP, WRI, IND

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

FPH ELH, FPH ELH

CSI/HACU-0173-1 **DR**

**New Distribution Area: CHL**

### **Cultures in Resistance: The Case of Eastern Europe**

Polina Barskova, James Wald

How can culture resist in the political realm? How do you make your screams and sardonic laughter heard? The overarching framework of our course will be the dynamic of authority and resistance in the modern and contemporary era. In the course of the twentieth century, the countries of east-central and eastern Europe experienced monarchical rule, democracy, Nazism, and communism. How and why do given groups attempt to assert their authority? Why, when, and by what means do others resist? We will look at various literary and cinematic texts from Russia, Poland and the Czech Republic aiming to decipher various scenarios and textologies of the cultural resistance to power. Cumulative Skills: MCP, WRI

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

FPH 107, FPH 107

Additional Information: Authors include: Jaroslav Hasek, Bruno Schulz, Milan Kundera,, Bohumil Hrabal, Václav Havel, Wislawa Szymborska, Zbigniew, Herbert, Czeslaw Milosz, Osip Mandelshtam, Anna Akhmatova,, Daniil Kharms, Josef Brodsky, Andjei Wajda, Andrey Tarkovsky.

CSI-0174-1 **DR**

**New Distribution Area: PCSJ**

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

M. Lourdes Mattei

This course will introduce the students to the major controversies debated in the study of mental illness and culture. Two major debates in clinical psychology are highlighted: nature vs. nurture and the individual vs. society. The course is part of a series of seminars designed to explore the epistemological, theoretical, and methodological implications of our modern concept of mental illness. Psychological ideas shape in fundamental ways how we understand human nature", motivation, development, and pathology. What do we mean when we say mental illness is "biological"? "psychological"? or is "socially constructed"? We will read authors that provoke us to think in new ways about these controversies. We will draw from a variety of "psychologies" (for example, developmental, social, clinical, and psychoanalytic) as well as from several disciplines such as neurology and anthropology. We will also focus on diverse methodologies and styles of writing. In addition to classical psychology readings, we will include film and memoirs." Cumulative Skills: MCP, WRI

TTH 12:30PM-01:50PM

FPH 101

CSI-0187-1 **DR**

**New Distribution Area: PCSJ**

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

Kay Johnson

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

TTH 10:30AM-11:50AM

FPH 106

Additional Information: Appropriate for Division II as well as Division I students

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## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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

CSI-0192-1 **DR**

**New Distribution Area: PCSJ**

### **Law and Society**

Jennifer Hamilton

This course is an introductory exploration of the ways law shapes our lives and how society and culture affect how we interpret and experience law. Using case studies and a range of theoretical and methodological tools, we will examine key cultural and technological challenges to contemporary political and legal structures, asking how law functions in a broader social context. In other words, this is not a traditional class in law, but rather an introduction to critical ideas and concepts in anthropology and other forms of social scientific investigation. Cumulative Skills: MCP, WRI, IND

TTH 02:00PM-03:20PM

FPH 106

CSI-0204-1 **DR**

**New Distribution Area: PCSJ**

### **Ways of Knowing in the Social Sciences**

Kimberly Chang

This course is designed for students transitioning from Division I to II to introduce the diverse methodologies employed in the social sciences, while critically considering the implications of method for the production of knowledge. What philosophical assumptions underlie our methodological choices? How does choice of method shape what we can know? Why are some methodologies privileged as more legitimate ways of knowing than others? When do methodological conventions work for or against other goals, such as community empowerment and social change? How can we make more intentional and creative methodological choices that recognize both the limits and the possibilities of knowing through engagement with others? Each week, a faculty guest speaker will share a recent research project, focusing on the "behind the scenes" stories of the methodological assumptions, dilemmas, and decisions that drove his/her research. Subsequent discussions will relate this work to the larger questions and themes of the course." Cumulative Skills: IND, MCP, WRI

WF 10:30AM-11:50AM

FPH 108

CSI-0205-1

### **Feminist Science Studies**

Jennifer Hamilton, Angela Willey

This course introduces students to theories and methodologies in the interdisciplinary field of feminist science studies. Through collaborative faculty-student research projects, we will engage key conversations in the field. Specific areas of investigation include scientific cultures, science and the law, animal models, and science in the media and popular culture. While working on project-specific questions students will continuously engage larger questions such as: "What kinds of knowledge count as science?" "What is objectivity?" "How do cultural assumptions shape scientific knowledge production in this and other historical periods?" "What is the relationship between "the body" and scientific data? Is feminist science possible?"

W 04:00PM-07:00PM

FPH 108

CSI-0210-1

### **Introduction to Economics**

Helen Scharber

Is capitalism the best economic system for meeting human needs? Can microeconomic theory help us figure out what to do about climate change? Will macroeconomic theory get us out of the recession? In this course, we will use these questions to frame the study of our economic system and the theories most often used to explain its workings. In the first part of the class, we will assess the merits and problems of capitalism as a system for producing and distributing goods and services. To contextualize the study of capitalism, we will learn about economic systems that have preceded it and economic thinkers that have theorized about it. In the second part of the class, we will study neoclassical microeconomic theory and its contributions to our understanding of how goods are--and should be--produced and distributed. We will ask whether these theories can help us understand climate change, perhaps the greatest economic and environmental challenge of our time. In the third part of the class, we will study neoclassical and Keynesian macroeconomic theory, assessing its usefulness in understanding and alleviating the current economic crisis. Theory introduced in parts two and three

## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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correspond to that taught in introductory level courses in micro- and macroeconomics and will prepare students for intermediate level work in both fields.

TTH 12:30PM-01:50PM

FPH 106

CSI-0216-1

### **Economic Development**

Omar Dahi

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

MW 01:00PM-02:20PM

FPH 107

CSI-0217-1

### **Remapping Las Americas: Introduction to Latin@ Studies**

Wilson Valentin-Escobar

Utilizing an interdisciplinary framework, this course will examine Latin@ communities in the United States, focusing on their historical, social, political and economic formations and practices. Drawing also from an Ethnic Studies perspective, we will examine what constitutes Latina/o Studies, what its intellectual goals are, and unravel its overlapping, yet distinguishing mission with Latin American area studies. To acquire a historical understanding of Latin@ histories within the United States, we will first review some historical literature and then attempt to identify comparative inter-Latin@ formations across multiple communities. We will then study particular themes and issues, such as identity politics and discourses, new and emerging Latin@ communities in the United States, labor policies, social movements, immigrant labor, and past and current xenophobic policies and practices against Latin@ communities. Throughout the semester we will also discuss how Latin@s are remapping" the U.S. public sphere through their political, labor, and social practices, among other ways. Finally, as an interdisciplinary seminar, we will benefit from conducting and managing dialogues across multiple disciplines, synthesizing varying perspectives in our investigative inquiries."

TH 12:30PM-03:20PM

FPH 108

CSI-0225-1

### **The Great Depression and the Great Recession: The History, of Working Class Struggle in America**

Aaron Berman, Amy Jordan

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

TTH 10:30AM-11:50AM

FPH 108

## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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

CSI-0226-1

### **Past Performed: Creative Reconstructions of Oral History**

Uditi Sen

This course immerses students in a creative process of hearing, interpreting and performing voices from the past. The voices are of ordinary people, describing their extra-ordinary experiences of living through the partition of India and Pakistan in 1947. Through a combination of creativity and historical inquiry, students explore what it means to 'hear' a voice from a different culture and time. In the first part of the course, students will work in groups, gathering information about the people behind these voices- their lives, their histories, the events they speak of - in order to understand. In the second part, students learn about the interpretative methods used by oral historians and use them to develop their own method of 'hearing'. The final and culminating part of the course conceptualises 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. Cumulative Skills: IND, MCP

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

CSI-0232-1

**DR**

**New Distribution Area: PCSJ**

### **Rivers of Life and Death: Riverscapes and Rights**

Susan Darlington

Rivers have become sites of contention surrounding how they can best serve the people living along them and the nations through which they flow. For some, they provide cultural meanings and livelihoods; for others, they represent progress in the ways they can be developed and used. We will critically examine several case studies of rivers to unpack the cultural, environmental, economic, and identity conflicts that arise worldwide as people's concepts of rivers collide. Issues explored will include colonization and trade, indigenous histories and rights, economic development and dams, water rights, environmental debates, and transnationalism. The rivers we will look at include the Connecticut, the Mekong (Southeast Asia), the Ganges (India), the Yangtze (China), the Amazon (South America), and the Congo (Africa), each bringing different stories of meaning, conflict, development, and environmentalism. Theories from anthropology, history, human rights and agrarian studies will inform our explorations of these rivers and their controversies. Cumulative Skills: MCP, IND, WRI

MW 01:00PM-02:20PM FPH 106

CSI-0233-1 **DR**

**New Distribution Area: PCSJ**

### **Introduction to History**

Jutta Sperling, Lili Kim

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

TTH 09:00AM-10:20AM FPH 101

CSI-0235-1

### **Childhood and Time**

Rachel Conrad

How do we understand childhoods as temporary states of being, and childhood itself as a temporal construct? How does time play a role across children's lives? How does the range of children's ideas about and experiences of time differ from adults' ideas about and experiences of time? How might children imagine time in relation to themselves? In this course we explore time and temporality as a window onto children's self-experiences and adults' ideas about children

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## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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and childhood. We will explore perspectives on time and childhood in sociology, literature, psychology, history, and childhood studies. Cumulative Skills: IND, WRI

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

CSI-0248-1

### **Border Matters: Mexico and the United States**

Flavio Risech-Ozeguera

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

W 01:00PM-03:50PM FPH 108

CSI-0256-1

### **Geographies of Exclusion**

This course investigates the idea of geographies of exclusion through a multi-disciplinary inquiry which locates space and spatial production at its center. The course cross-thinks issues of exclusion across cities in the Global South and the Global North. It asks the following questions: what are geographies of exclusion? Who gets excluded, why, by whom, and how? What are some of the legal, spatial, socio-economical, ethical, and political apparatuses that produce segregated spaces of poverty and lavishness, violence and fear, connectedness and confinement? What are the roles of experts" such as architects, statisticians, planners, and policy-makers in producing such geographies? Gender, class, religion, and race are the main fault lines that we will use to study how certain populations in our cities are left "outside" (through gated communities, "mean" streets, security barriers, segregated parks, etc.), or kept "inside" (refugees in camps, locked-in domestic workers, prisoners, etc.)." Cumulative Skills: MCP, WRI

TTH 10:30AM-11:50AM FPH 102

Additional Information: Hibu Bou Akar is the newly hired Assistant , Professor of Middle Eastern Studies in the school of, CSI

CSI-0258-1

### **Preserving the Past, Planning for the Future: Historic, Preservation and Local History**

James Wald

It is fashionable today to speak of sustainability," but how do we understand the term in its broadest sense? Historic preservation plays a key role in researching our history, building civic identity, and creating sustainable communities. Once associated primarily with saving the elegant buildings of the elite, historic preservation today involves vernacular as well as distinguished architecture, landscapes as well as the built environment, and the stories of all social groups. Preservation and adaptive reuse of old buildings play a key role in both economic and environmental policy. Students will study general preservation theory and practice and in particular conduct research on Amherst's history and historic resources. Students will visit local historic sites, document collections, and museums. Project may include contributions to the Jones Library's new "Digital Amherst" initiative." Cumulative Skills: WRI

W 02:30PM-05:20PM FPH 101

CSI/HACU-0263-1

### **Occupy Wall Street: History, Theory, Practice**

Margaret Cerullo, Michele Hardesty

## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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

This course will stress critical thinking about the history and practices of New York City's Occupy Wall Street mobilization and the #occupy" movement. We will cover the motivating issues of the movement (income inequality, unemployment, student debt, foreclosures, public space, police militarization); its sources of inspiration (Arab Spring; the capitol occupation in Madison, WI; anti-austerity mobilizations in Greece and Spain; Anonymous; as well as older influences like Situationism, Zapatismo, and anarchism/autonomism); its movement formations (general assemblies, occupations, home reoccupations, general strikes, tumblrs and social networks), its debates (decolonization vs. occupation, the question of demands, community agreements), and its futures. Assignments will include weekly reading responses, discussion facilitation, a major paper due at midterm, and final project with a public presentation component." Cumulative Skills: IND, MCP, WRI

W 02:30PM-05:20PM

FPH 107

Additional Information: This course is best suited for second and third year students, with some background in critical social analysis and cultural, studies.

CSI-0266-1 **PR**

### **Who Owns Culture?**

Michelle Bigenho

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

Cumulative Skills: MCP

TTH 12:30PM-01:50PM

FPH 105

Additional Information: Prerequisites: Students must have completed their first year of , college work.

CSI-0271-1

### **The Contested American Countryside**

Robert Rakoff

Rural America is the site of much that defines American life and culture. Our national myths are rooted in rural experience from frontier settlement to rugged individualism to escape from the decadent city and back to the land. Our economy is built on exploitation of rural resources: soil, water, minerals, trees. Our cities continue to sprawl into the countryside, sparking dramatic change in rural populations, politics, economics, and landscapes. In this course we will examine the contested American countryside, looking for the changing meanings and realities of the rural in modern America. We will analyze the role of government and large corporations in reshaping rural areas, the continuing importance of farming and ranching, the role of extractive industries like mining and logging, the changing lives of rural men, women, and children, and the portrayal of rural topics in literature and popular culture. Students will study a range of interpretations of rural life and will undertake their own research projects.

TTH 12:30PM-01:50PM

FPH 102

CSI-0274-1

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

Carol Bengelsdorf, Flavio Risech-Ozguera

How do we study a reality as complex and contested as that of contemporary Cuba? What intellectual, political and affective frameworks do we have available? What images of Cuba circulating in US popular and official culture do we have to recognize and perhaps displace to even begin? What are and have been the competing lenses for examining Cuban history? The Cuban Revolution? The post-1989 period? Can we extricate Cuba from the Cold War frameworks that have dominated US academic (and US political) approaches to the island, at least until recently, moving from "Cubanology" to "Cuban Studies," reinserting Cuba into academic arrangements made in her absence? How then do we locate Cuba analytically-as part of the Caribbean [with its history of plantation economies and slavery]? Latin America [conquered by the Spanish, and strongly influenced by the Cuban Revolution]? In relation to the US [with its "ties of singular intimacy"] ?

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## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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To other socialist or "post-socialist" countries? As a significant part of the African diaspora? As part of worldwide neoliberal restructuring of economies, cultures, politics? This course will challenge the view of Cuban "exceptionalism," the view of Cuba as unique, unrelated politically, culturally, economically, or historically to the forces and imaginaries that have shaped other parts of the world. We will ask how race, gender, and sexuality have figured in defining the Cuban nation. Finally we will analyze the development of exilic culture and ideology in Miami, "Cuba's second largest city."

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

CSI-0278-1 PR

### **Dreaming East, Dreaming West: Narrating Self and Other, between China and the U.S.**

Kimberly Chang

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

TTH 02:00PM-03:20PM CSC 121

CSI-0286-1 PR

### **Critical Psychology**

Peter Gilford

Many people are drawn to the field of psychology because of a desire to both understand themselves and help alleviate the suffering of others as way of working towards social justice. Yet psychology, along with its myriad forms of inquiry and intervention, is inextricably bound up with social and political arrangements. Critical psychology interrogates psychological knowledge and its production by examining the social, historical and political contexts from which it arose and the way it is currently situated. This course will survey the field of psychology from this critical perspective, asking questions about psychological methods, practices, and philosophical assumptions with the intent of understanding psychology as a potent and invisible sociopolitical force. By asking questions about how psychological knowledge impacts how we come to understand ourselves, our relationships, and what it means to be human, we will examine how these understandings support or challenge existing arrangements of power and privilege. Cumulative Skills: IND, WRI

M 02:30PM-05:20PM W 02:30PM-03:50PM CSC 121, CSC 121

Additional Information: Prerequisite: prior college level psychology course. , Required lab on Wednesdays from 2:30-3:20

CSI-0294-1 PR

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

Laurie Nisonoff

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

W 09:00AM-11:50AM FPH 106

## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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

CSI/HACU-0296-1

### **Producing Youth/Culture**

Kristen Luschen, Rebecca Miller

This course will examine youth culture and performance. We will explore these topics through an integrated approach, focusing on the dynamics between educational, socio-cultural, and developmental perspectives. This course will emphasize field methodology, requiring students to conduct an independent, ethnographic project that researches some aspect of youth and performance. Readings will explore the intersections of scholarship across identity, popular culture, music, youth studies, educational studies, and ethnography. Designed for Division II or first semester Division III students, this seminar will encourage the exchange of ideas, writing, and research experiences among students; each will present their work several times during the semester.

T 12:30PM-03:20PM

FPH 108

CSI-0311-1

**DR PR**

**New Distribution Area: CHL**

### **Third Year Chinese I**

Yunyun Fang, Kay Johnson

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

MWF 04:00PM-04:50PM

FPH 104

Additional Information: Pre-requisite: Completion of an intensive second year Chinese, college course or equivalent is required to enter this class.

CSI-0316-1

**IP**

### **Critical Social Inquiry Division III Seminar**

Aaron Berman

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

W 02:30PM-05:20PM

FPH 106

CSI-1IND-1 **DR**

### **Independent Study - 100 Level**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

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CSI-2IND-1

### **Independent Study - 200 Level**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

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**FALL 2012 COURSE DESCRIPTIONS**

**(4-6-12)**

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

CSI-3IND-1

**Independent Study - 300 Level**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

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## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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

HACU-0101-1 **DR**

**New Distribution Area: ADM**

#### **Chorus**

Elaine Ginsberg

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

MW 04:00PM-06:00PM

MDB RECITAL

HACU-0102-1 **DR**

**New Distribution Area: CHL**

#### **Beginning Yiddish I**

Spoken by the largest number of Jews for the longest period of time in the most countries all over the world of all Jewish languages, Yiddish is the key to understanding Eastern European Jewish life. This course will provide an introduction to Yiddish language and culture. Students will develop basic speaking, listening, reading, and writing skills in Yiddish, using textbook materials, original texts, audio-visual sources, and group work emphasizing student participation. The course will also introduce students to the history of the Yiddish language and the breadth of Yiddish culture.

Cumulative Skills: MCP

MW 09:00AM-10:20AM

YBC YBC

Additional Information: Asya Vaismann will teach this course.

HACU-0107-1 **DR**

**New Distribution Area: ADM**

#### **Non-Fiction Film**

Abraham Ravett

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

Cumulative Skills: IND

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

JLC 131, JLC 120

Additional Information: Lab Fee \$50.

HACU-0119-1 **DR**

**New Distribution Area: ADM**

#### **Musical Beginnings**

Rebecca Miller

This course focuses on the broad fundamentals of western music and music theory, including music literacy (how to read western music notation). We will learn theoretical concepts (pitch, rhythm, timbral nuances, texture, intervals, chords, harmony, etc.) and develop our sense of aural music cognition through ear training. This course will connect music to theory by teaching students how to compose music and by performing on instruments the basic theoretical concepts covered throughout the course. No prior music training or literacy is required. Cumulative Skills: WRI

TTH 10:30AM-11:50AM

MDB RECITAL

Additional Information: There will be weekly homework assignments and collaborative, composition projects; in addition, students are required to, attend an evening ear-training workshop.

## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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

HACU-0122-1 DR

**New Distribution Area: ADM**

### **Dancing Modern 1: What We Do, What We See**

Daphne Lowell

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

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

Additional Information: Concert Attendance: \$60

HACU-0150-1 DR

**New Distribution Area: ADM**

### **The Media Arts at Hampshire**

Joan Braderman, Jacqueline Hayden

This course lays the foundation for the core curriculum in media arts at Hampshire College in Film/Video, Photography, Performance and Installation art centering on the analysis and production of visual images. The Film/Photo/Video Program is committed to a theory/practice" model of teaching and learning. Students are expected to learn to read visual images by focusing on the development of art forms and their relationship to their historical and cultural context. While mastering the specific skills for each form of image making are obviously crucial in producing works of art, so is a breadth and depth of understandings of the contexts (economic, historical, political, intellectual and artistic) from which they come. One component of the course will be guest visits from all the members of our media arts faculty. They will present their own work and/or other work with which they are engaged at the moment. Our faculty are all producers/artists as well as thinkers, writers, readers, historians, critics or theorists, committed to enriching their own work with a kind of friction with the larger world of ideas. We will explore and analyze primary works in Photography by such artists as: Louis Daguerre, Walker Evans and Carrie May Weems, in Film: Dziga Vertov, Maya Deren, Alfred Hitchcock, and Tomas Gutierrez Alea; in Video with pieces by Martha Rosler, Marlon Riggs and Tom Kalin, for example; in Installation: a founding figure, Josef Beuys, then, Ann Hamilton and Guillermo Gmez -Pea now and in Performance Art: The Dada Movement, then, in the 70's Carolee Schneeman, Suzanne Lacy et al, and today, Orlan and others. Readings will include such basic texts as: John Berger with "Ways of Seeing", Roland Barthes, on "The Death of the Author," Walter Benjamin on "The Work of Art in the Age of Mechanical Reproduction;" Susan Sontag's "On Camp," and "On Photography;" Linda Nochlin's "Why Are There No Great Women Artists"." Cumulative Skills: IND

W 01:00PM-05:00PM T 04:00PM-05:00PM JLC 120, JLC 131

HACU-0160-1 DR

**New Distribution Area: CHL**

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

Monique Roelofs

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

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

## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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

HACU/CSI-0170-1 **DR**

**New Distribution Area: CHL, PCSJ**

### **20th Century Dance History: American Protest Traditions**

Constance Hill, Amy Jordan

African American dance and music traditions have played critical roles in African American struggles to sustain their humanity-- to express joy and pain through their bodies and through a particular relationship to rhythm. This class will explore the forms, contents and contexts of black traditions, which played a crucial role in shaping American dance in the twentieth century. Viewing American cultural history through the lens of movement and performance, we will focus on black protest traditions in discerning how the cakewalking performances of Ada Overton and George Walker; proto-feminist blues and jazz performances of Bessie Smith; tap dancing of Bill Robinson; protest and resistive choreographies of Katherine Dunham, Pearl Primus, and Urban Bush Women; and the hip-hop performances of Rennie Harris can be viewed as corporeal embodiments of the centuries-long freedom struggle-- whether non-violent, confrontational or contestational-- and how these modes of performance reflect an increasing independent free black voice demanding equal inclusion in the body politic. This course will provide a strong foundation for students who want to pursue Black Studies and will acquaint students with methodologies utilized in performance and historical studies. Cumulative Skills: IND, MCP, WRI

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

FPH ELH, FPH ELH

HACU-0171-1 **DR**

**New Distribution Area: CHL**

### **Philosophy, Relativism, and Truth**

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." Cumulative Skills: WRI, MCP

TTH 10:30AM-11:50AM

EDH 4

HACU/CSI-0173-1 **DR**

**New Distribution Area: CHL**

### **Cultures in Resistance: The Case of Eastern Europe**

Polina Barskova, James Wald

How can culture resist in the political realm? How do you make your screams and sardonic laughter heard? The overarching framework of our course will be the dynamic of authority and resistance in the modern and contemporary era. In the course of the twentieth century, the countries of east-central and eastern Europe experienced monarchical rule, democracy, Nazism, and communism. How and why do given groups attempt to assert their authority? Why, when, and by what means do others resist? We will look at various literary and cinematic texts from Russia, Poland and the Czech Republic aiming to decipher various scenarios and textologies of the cultural resistance to power. Cumulative Skills: MCP

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

FPH 107, FPH 107

Additional Information: Authors include: Jaroslav Hasek, Bruno Schulz, Milan Kundera., Bohumil Hrabal, Václav Havel, Wisława Szymborska, Zbigniew Herbert, Czesław Miłosz, Osip Mandelstam, Anna Akhmatova., Daniil Kharmis, Josef Brodsky, Andzej Wajda, Andrey Tarkovsky.

HACU-0192-1 **DR**

**New Distribution Area: ADM**

### **Jazz Ensemble Seminar I**

Thomas Randall

In this performance-based introductory class, students will begin to develop the skills and techniques of jazz performance, including ensemble playing and improvisation. Students will study the forms and concepts of jazz composition and theory and apply them in the composition and performance of repertoire. They will learn to compose elements of jazz pieces and will present their original work in a spring concert performance. There will be assigned readings and a short, final paper. This course is open to all instrumentalists and vocalists who want to acquire proficiency in the basic elements of jazz. Students are expected to have a basic music theory background (Musical Beginnings or

## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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

equivalent) and reasonable proficiency on their instrument, including basic scales and rudimentary reading ability.

Cumulative Skills: IND

T 06:30PM-09:20PM

MDB RECITAL

HACU-0201-1

### **Contact Improvisation**

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.

MW 01:00PM-02:20PM

MDB MAIN

Additional Information: This is a variable credit course., Concert Tickets \$30.

HACU-0205-1

### **Berlin-Contested Artworks in the German Capital**

Anna Schrade

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

Cumulative Skills: WRI, MCP

M 06:00PM-08:50PM

FPH 102

HACU-0209-1

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

Kara Lynch

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

W 06:00PM-09:00PM TH 07:00PM-09:00PM

JLC 131, JLC 120

Additional Information: A \$50 lab fee provides access to equipment and editing, facilities. Students are responsible for providing their own, film, tape, processing and supplies. There are weekly evening, screenings or workshops, which students must attend., Prerequisite courses

HACU-0209-2

**IP**

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

Kara Lynch

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

## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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

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

W 06:00PM-09:00PM TH 07:00PM-09:00PM

JLC 131, JLC 120

Additional Information: A \$50 lab fee provides access to equipment and editing, facilities. Students are responsible for providing their own, film, tape, processing and supplies. There are weekly evening, screenings or workshops, which students must attend., Prerequisite courses

HACU-0210-1

### **Film Workshop I**

William Brand

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

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

JLC 131, JLC 131

Additional Information: A \$50 lab fee provides access to equipment and editing, facilities. Students are responsible for providing their own, film, tape, processing and supplies. There are weekly evening, screenings or workshops. Prerequisite courses include a 100, level course

HACU-0210-2

IP

### **Film Workshop I**

William Brand

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

JLC 131, JLC 131

Additional Information: A \$50 lab fee provides access to equipment and editing, facilities. Students are responsible for providing their own, film, tape, processing and supplies. There are weekly evening, screenings or workshops. Prerequisite courses include a 100, level course

HACU-0211-1 PR

### **Still Photography Workshop I: Digital**

Sarah Mandle

Rather than just showing you how to take good photos," this course will challenge you to investigate, through practice, how photographic images "make" meaning. Project-based assignments allow for developing personal content while advancing technical skills. Lab sessions will introduce current digital workflow practices including image capture, color management, digital darkroom software techniques, asset management and archival inkjet printing. Photography will be practiced and discussed within the context of contemporary art and digital culture, with an emphasis on developing vocabularies for the interpretation and critical analysis of image content. Readings and lectures on historical practices and about such critical issues as representation, mechanization, ethics, and authenticity will provide context for assignments and

## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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

regular in-class critiques of student work. Prerequisites: Introduction to Media Arts, Art History or Photographic History course or its equivalent in studio arts." Cumulative Skills: IND

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

Additional Information: Faculty: S. Billie Mandle., , A \$50 lab fee will be charged for this course. NOTE: Enrolled or, top 5 waitlist students who DO NOT attend the first class, session risk losing their place on the class roster.

HACU-0211-2 **PR** **IP**

### **Still Photography Workshop I: Digital**

Sarah Mandle

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

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

Additional Information: Faculty: S. Billie Mandle., , A \$50 lab fee will be charged for this course. NOTE: Enrolled or, top 5 waitlist students who DO NOT attend the first class, session risk losing their place on the class roster.

HACU-0215-1

### **Contemporary Dance Technique 3: Intermediate**

Katie Martin

Contemporary Dance Technique 3: Intermediate: This course will be a laboratory exploring the movement capacities of the human body as selected for aesthetic and expressive purposes. Students will investigate expression in movement by working with sensation, space, time, focus and attention to detail. They'll deepen their knowledge of anatomy and biomechanics to increase movement efficiency and safety, and they'll work to expand their rhythmic and dynamic range in longer and more complex movement phrases.

MW 02:30PM-03:50PM MDB MAIN

Additional Information: Variable credit course. , Prerequisites: Previous study of dance technique., Concert Attendance: \$60

HACU-0231-1 **DR**

**New Distribution Area: CHL**

### **Writing and Speaking About Art & Architectural History**

Sura Levine

This writing-intensive course is designed for third semester students who would like to explore the methods of art history and who want an opportunity to do independent written projects in art, architectural history, and/or visual culture. In consultation with the faculty, students will be asked to develop and write increasingly advanced papers, based on objects on display in the Five Colleges, a visual or historical issue of their choosing, or to create an in-depth proposal and catalogue for a virtual exhibition in consultation with the professor. Students will be required to workshop" their writing and they will present their projects to the class at the end of term." Cumulative Skills: WRI, MCP, IND

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

HACU-0232-1

### **Literature and Psychoanalysis**

Mary Russo

This course examines the relationship between psychoanalysis and literature by focusing on Freud's concept of the uncanny" as it appears in his famous essay of the same name, and as it emerges in literary examples in the nineteenth and twentieth century. Freud himself drew on the work of E.T.A. Hoffman, whose "Sandman" features mysterious strangers, a

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## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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

mechanical doll, family romance, and madness. In the course of the semester, literary texts may include Hoffman's story, "The Sandman," Dostoevsky's *The Double*, E.A. Poe's *Collected Stories*. Henry James's "The Turn of the Screw" and *The Bloody Chamber* by Angela Carter. In addition, we will examine the aesthetic categories related to the uncanny, such as the grotesque, the horrific and the abject and trace the development of genres like the gothic and the ghost story in literature and film." Cumulative Skills: WRI

TTH 02:00PM-03:20PM

EDH 4

HACU-0247-1 **PR**

### **New Directions in World Cinema**

Eva Rueschmann

This course offers an overview of the richness and diversity of contemporary world cinemas in the last twenty years, including European film from Great Britain, Germany, France and Spain, new Mexican cinema, sub-Saharan African film, work by new Chinese directors and in post-revolutionary Iran, new Korean cinema, Indian popular film (Bollywood), and Hong Kong art cinema. We will focus on the narrative tradition of feature filmmaking, examining different cinematic styles, authorship, genre conventions, and the politics of representation as they have developed in different parts of the globe. Students will discuss the concepts of world cinema, national and transnational cinema, third cinema, the influence of globalization and hybridization on film form and storytelling, the role of the individual director as auteur, and the historical, political and cultural contexts of contemporary world cinema. Essays on film history and theory will contextualize our close readings of individual films. Prerequisite: a course in film studies" Cumulative Skills: WRI, MCP

MW 01:00PM-02:20PM M 06:30PM-09:30PM

FPH 101, FPH 108

Additional Information: Prerequisite: a course in film studies

HACU-0248-1

### **Stop Making Sense: The Experimental Novel in the 20th, Century**

Scott Branson

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

TTH 02:00PM-03:20PM

EDH 2

HACU-0249-1

### **Asian Spirituality in the West**

Ryan Joo

This course will examine the life and teachings of influential Asian spiritual leaders in the West such as J. Krishnamurti, Gurumayi Chidvilasananda, D.T. Suzuki, His Holiness the Dalai Lama and Thich Nhat Hanh. In addition, our examination will also extend to well-known American spiritual teachers trained in Eastern traditions including Joseph Goldstein, Ken Wilber, and Pema Chodron. The course will discuss a number of important issues pertaining to Asian spiritual traditions in the West such as the counterculture movement of 1960s, western therapy culture, spiritual materialism and the New Age movement. This is a reading-intensive course. Cumulative Skills: WRI, MCP

TTH 02:00PM-03:20PM

FPH WLH

## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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

HACU-0252-1 **PR**

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

Daphne Lowell

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

TTH 02:00PM-03:20PM MDB MAIN

Additional Information: Concerts: Fee \$50.

HACU-0253-1 **IP**

### **Still Photography Workshop II: The Connecticut River**

Kane Stewart

This photography course will focus on the Connecticut River and the surrounding landscape within the jurisdiction of the Pioneer Valley. Students will research historic and contemporary images and literature that pertain to how the river has been represented and then propose and execute their own unique visual project. Prerequisite: Participants should have completed a college-level Photography I course and be prepared to work at an intermediate to advanced level of photography. Cumulative Skills: IND

F 10:30AM-11:50AM F 01:00PM-02:20PM JLC 131, JLC 131

Additional Information: Lab Fee: \$50

HACU-0254-1 **IP**

### **Still Photography Workshop II: Color**

Jacqueline Hayden

Color is the most relative medium in art. The goal of the course is to develop a vocabulary with color to include its genesis and physical properties, aesthetic and emotional tone, how a variety of photographic materials translate color, its particular expressive characteristics and descriptive properties. Throughout the semester we will view the works of photographic artists who work in color as well as the works of filmmakers and painters. This is a studio course. Hence, emphasis will be on the student's production of work in color photography with weekly critique sessions. Students are expected to attend workshops outside of class for digital and other printing methods, to attend visiting artist lectures, view shows and to engage in critical dialogue that probes the nature of the imagination and artistic practice. Cumulative Skills: IND

T 12:30PM-03:20PM JLC 131

HACU-0255-1 **IP**

### **Film II: Filmmakers as Photographers**

Abraham Ravett

For students who have completed Film Workshop I or Video I, this class will explore the filmmaking process in greater detail with particular attention to the use of the still image within a time-based medium. Whether constructing a dramatic narrative, documentary, animation or experimental film in either a single channel or installation based environment, the still image will be considered for all its formal, conceptual, and theoretical reverberations. Utilizing a variety of texts and screenings we will explore the interconnectedness of the two media." Students can work in digital, analogue, or a combination of both. Instructor's permission is required." Cumulative Skills: IND

W 09:00AM-11:50AM W 07:00PM-09:00PM JLC 120, JLC 120

Additional Information: Lab Fee: \$50.

## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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

HACU-0256-1 **PR** **IP**

### **The Fragile Emulsion**

William Brand

The moving image is a pervasive presence in current culture but film and video history is threatened by the instability of its material existence. Digitization does not solve the problem of the medium's impermanence and the transition from celluloid to digital production and distribution only adding further layers to the medium's ephemerality. This course will explore issues of film preservation by viewing a wide range of films that have been preserved or restored, especially independent films from narrative, documentary and avant-garde cinemas. We will analyze films from historical and theoretical perspectives while considering the issues facing film archivists and conservators in preserving them. From a detailed study and critical research of films, students will write descriptive and analytical essays. They will also keep a weekly response journal to assigned screenings and readings. Students must have completed a cinema studies course and a course in film or video production. Cumulative Skills: IND

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

JLC 120, JLC 120

HACU-0257-1

### **Metaphysics and the New Realism**

Christoph Cox

For nearly a half century, the prevailing orthodoxy in philosophy, cultural theory, and social theory has been that our access to reality is mediated by our conceptual schemes, linguistic practices, and systems of belief - or, even more strongly, that the real" or "nature" is a social construction. Yet, over the past decade, a number of emerging philosophers have challenged this anti-realist orthodoxy and have offered powerful arguments on behalf of realism, the view that reality is fully independent of human access to it. This course will begin by surveying the anti-realist orthodoxy and will then go on to examine a variety of realist positions: the speculative materialism of Quentin Meillassoux, the object-oriented philosophy of Graham Harman, the intensive realism of Gilles Deleuze and Manuel DeLanda, and the transcendental nihilism of Ray Brassier. Previous work in philosophy, cultural theory, and/or social-political theory will be very helpful." Cumulative Skills: WRI

MW 02:30PM-03:50PM

EDH 5

HACU/CSI-0263-1

### **Occupy Wall Street: History, Theory, Practice**

Michele Hardesty, Margaret Cerullo

This course will stress critical thinking about the history and practices of New York City's Occupy Wall Street mobilization and the #occupy" movement. We will cover the motivating issues of the movement (income inequality, unemployment, student debt, foreclosures, public space, police militarization); its sources of inspiration (Arab Spring; the capitol occupation in Madison, WI; anti-austerity mobilizations in Greece and Spain; Anonymous; as well as older influences like Situationism, Zapatismo, and anarchism/autonomism); its movement formations (general assemblies, occupations, home reoccupations, general strikes, tumblrs and social networks), its debates (decolonization vs. occupation, the question of demands, community agreements), and its futures. Assignments will include weekly reading responses, discussion facilitation, a major paper due at midterm, and final project with a public presentation component." Cumulative Skills: IND, WRI, MCP

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FPH 107

Additional Information: This course is best suited for second and third year students, with some background in critical social analysis and cultural, studies.

HACU-0265-1 **PR**

### **Tonal Theory II**

Martin Ehrlich

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

MW 01:00PM-02:20PM

MDB CLASS

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## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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

HACU-0268-1

### **Women Filmmakers: History, Theory, Practice**

Joan Braderman

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

T 12:30PM-03:20PM M 04:00PM-06:00PM JLC 120, JLC 120

HACU-0271-1 PR

### **Teaching Writing**

Marian MacCurdy

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

T 12:30PM-03:20PM EDH 5

HACU-0274-1 PR

### **The Poet Always Envis the Painter: Power and Meaning of, Ekphrasis**

Polina Barskova, Sura Levine

In Greek, the term Ekphrasis" means "to describe, to point out, to explain" and is associated with the desire to turn that which is visual into words. How do text and image reflect and depend on each other? For centuries, these two modes of representation have enjoyed fruitful yet difficult paths of communication and mutual questioning/interrogation. This course will touch on various issues that emerge from the rhetorical collaboration between text and image. Beginning with G.E. Lessing's 18th century discussion of the ancient sculpture of the Laocoon and ending with contemporary texts and imagery, we will examine the mutual "collaborations" between artist and writer, and writer and artist as romantic, modernist, and post-modernist activities. Writers and artists may include but are not limited to: Auden, Baudelaire, Beuys, Bruegel, Cezanne, Duchamp, Elmer, Ginsburg, van Gogh, Gogol, Hawthorne, Keats, Kennedy, Khnopff, Lessing, Moreau, Redon, Rich, Rossetti, Ruskin, Sexton, Shelley, Stein, Tennyson, Tsvetaeva, Turner, da Vinci, Waterhouse, Wilde, and Williams. Prerequisite: This course is designed primarily for division II students with at least one course in literature and/or art history." Cumulative Skills: IND, WRI

W 01:00PM-03:50PM ASH 111

HACU-0279-1

### **War, Reconciliation and Forgiveness: Ancient and Modern**

Robert Meagher

## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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

From Kurukshetra to the Swat Valley and from Troy to Baghdad, the experience of war shaped and shattered lives as much in the ancient world as it does in our own and in much the same ways. This course will examine and compare the accounts of war and its wounds-visible and invisible-as well as the forms of healing, reconciliation, and forgiveness that are to be found in epic and dramatic literature, as well as philosophical and religious writings, ancient and modern.

Cumulative Skills: WRI, IND

MW 02:30PM-03:40PM

FPH 105

HACU-0280-1

### **Immigration Nation: Ethnic Stereotypes, US Politics, and, the Media**

Susana Loza

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

TTH 12:30PM-01:50PM

EDH 2

HACU/NS-0283-1

### **Music Informatics**

Daniel Warner, Frederick Wirth

Music informatics has become an indispensable part of musical studies and now extends to other disciplines in the humanities and sciences. The symbolic representation of music, its retrieval, and its dissemination have radically transformed the musical landscape. The ways in which we gather, listen to, study, and compose music rely heavily on digital and symbolic representations of sound/music. This course will introduce concepts and techniques for analyzing and understanding musical structures such as melody, chord, tonality, musical timbre, beat, tempo and rhythm from symbolic music representation (MIDI) as well as from digital audio signals (Fourier analysis and synthesis). Musical perception should be informed by the physiology of hearing. Effects like interval stretching, masking, missing fundamental", and frequency mixing all affect both what can be heard and how we hear it. Other topics might include the exploration and design of music information retrieval systems, using hardware and software tools for music analysis and performance, automatic music transcription, composer style modeling, and musical accompaniment systems." Cumulative Skills: WRI, QUA

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

CSC 3-OPEN, CSC 3-PHYC

HACU-0289-1 **PR**

### **Audience Research and Media Studies**

Viveca Greene

Countless scholars have discussed the ideologies communicated through media texts, but most persist in privileging their own analytical interpretations. In this course students will explore various theorizations of audiences, methodologies employed to study them, and results of how audiences interpret films, advertisements, television programs, novels and other cultural texts. We will also seek to better understand why people make radically different meanings of the same texts. The course is designed for advanced Division II and first-semester Division III students committed to both reading and analyzing existing audience studies, as well as to conceptualizing, carrying out, and documenting their own audience study. Students must have completed at least one prior course in media studies, and they should begin the course with at least a general sense of the issues they wish to explore in their study. Cumulative Skills: IND, MCP, WRI

MW 04:00PM-05:20PM

ASH 221

## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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

HACU-0290-1 **IP**

### **Computer Music 1**

Daniel Warner

This is a composition course that will also survey the history, theory, and practice of electro-acoustic music. The course will introduce the musical, technical, and theoretical issues of electro-acoustic music, broadly construed to include the Classical avant-garde, Electronica, DJ culture, Re-mixes, Ambient, etc. Digital recording, editing, and mixing will be covered using the Audacity and ProTools programs. Students will also work with MIDI-controlled digital synthesizers and sampling using Ableton Live and ProTools. Other topics to be covered include basic acoustics and synthesis techniques. Students will be expected to complete three composition projects during the course of the semester. Formal knowledge of music is helpful, but not required. Cumulative Skills: IND

T 12:30PM-03:20PM

LIB B3

HACU-0292-1 **IP**

### **Performing Dance Repertory**

Katie Martin

It is here that dancers deepen, diversify and challenge their performance abilities in dance. Intermediate and advanced level dancers will work intensively with a guest artist in the creation and performance of a dance to be presented in the Hampshire Winter Dance Concert in February 2013. In class students will study the artist's unique style, collaborate in creating and composing the movement, and hone their interpretation and performance skills.

MW 04:00PM-05:50PM

MDB MAIN

Additional Information: Variable credit course., , Additional rehearsals might be scheduled, possibly including, evening/weekend/Jan Term/Spring 2013 times. Students are, strongly encouraged to enroll in Contemporary Dance Technique, (HACU 215), taught by the same artist, but in

HACU-0295-1

### **Metamorphosis from Ovid to Cronenberg: Transformation in, Art, Literature and Film**

Mary Russo

This advanced interdisciplinary course explores the concept of transformation in art, literature, and film, beginning with a study of Ovid's classical text, Metamorphosis and expanding to include modernist (Kafka) and contemporary versions of monstrosity, hybridity, and the grotesque. This course will be organized around independent student projects, but students should be prepared to engage philosophical, literary and theoretical texts in weekly seminars. Cumulative Skills: WRI, IND

W 02:30PM-05:20PM

EDH 2

HACU/CSI-0296-1

### **Producing Youth/Culture**

Rebecca Miller, Kristen Luschen

This course will examine youth culture and performance. We will explore these topics through an integrated approach, focusing on the dynamics between educational, socio-cultural, and developmental perspectives. This course will emphasize field methodology, requiring students to conduct an independent, ethnographic project that researches some aspect of youth and performance. Readings will explore the intersections of scholarship across identity, popular culture, music, youth studies, educational studies, and ethnography. Designed for Division II or first semester Division III students, this seminar will encourage the exchange of ideas, writing, and research experiences among students; each will present their work several times during the semester.

T 12:30PM-03:20PM

FPH 108

HACU-0299-1 **PR**

### **Aesthetic Desire and Distaste: The Political Economy of Art**

Monique Roelofs

Contemporary art, theory, and culture invite reflection on the status of aesthetic desire. Returning to the aesthetic and departing from autonomy theory, writers on material culture situate aesthetic desire and abjection in practices of

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

## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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

commodity consumption and production and their dynamics of novelty and obsolescence. Accounts of the politics of art and culture by feminist, postcolonial, queer, and critical race theorists point not only to the pleasures, ambivalences, and oppressive dimensions of aesthetic dispositions, but also to the uncanny conversions they wreak. Artists and media producers reveal the participation of aesthetic desire in a neoliberal, racial and gendered division of labor and in transnational flows of images that reconfigure space and time, memory and futurity. Through texts by, among others, Freud, Adorno, Barthes, hooks, Bhabha, Rancire, Richard, and Groys, a novel by Eltit, and other cultural productions, this course examines contemporary figurations of aesthetic desire and distaste. Cumulative Skills: IND, MCP, WRI

T 06:00PM-09:00PM EDH 4

Additional Information: Prerequisites: two previous theory courses.

HACU-0312-1 **IP**

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

Andrea Dezso

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

W 01:00PM-03:50PM ARB STUDIO 2

HACU-0329-1

### **Literary Theory Seminar: The Archive**

Jeffrey Wallen

In literary studies, traditionally the book and the library rather than the archive and collection of unpublished materials have been at the center of scholarship. That has changed, and the archive has now become a central topic throughout the humanities, and in the arts as well. Foucault shifts the emphasis from the individual work to the discursive systems" that regulate what is enunciated and written, and Derrida focuses on what is seemingly supplemental and "other," presenting the archive as the figure for what has been denigrated as external, supplemental, and prosthetic. Others argue that in modern technological society memory itself has been transformed--"Modern memory is, above all, archival"--and analyze the technics of the archive. Readings will include theory and fiction, and we will also explore the recent "archival turn" in the arts."

M 02:30PM-05:20PM EDH 4

HACU-0332-1 **IP**

### **Humanities Research Seminar**

Karen Koehler

This course is an upper level Division III research seminar, geared towards students in the initial stages of the Division III process. The primary purpose of the seminar is to provide a supportive and stimulating intellectual community in which students will create their Division III proposal. Working closely with our librarians, we will develop research strategies, learn how to find and use primary and secondary sources, refine our research questions, and learn how to structure an argument. We will examine diverse critical methodologies and interpretive approaches through shared readings and scholarly events. The class will be organized around students' projects in any area of the Humanities (Literature, History, American Studies, Art History, Architectural Studies, Performance Studies, Classics, Philosophy, Cultural Studies, Religion, Critical Theory, etc.) as well as hybrid projects that combine written inquiry in the Humanities with some form of artistic presentation. Cumulative Skills: IND, WRI

M 01:00PM-03:50PM EDH 2

Additional Information: Permission of instructor: kkoehler@hampshire.edu; interested, students can meet for a signature or attend the first class.

## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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

HACU-0334-1 **IP**

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

Sarah Mandle

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

Cumulative Skills: IND

M 09:00AM-11:50AM

JLC 131

Additional Information: Instructor: S. Billie Mandle

HACU-1IND-1 **DR**

### **Independent Study - 100 Level**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

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HACU-2IND-1

### **Independent Study - 200 Level**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

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HACU-3IND-1

### **Independent Study - 300 Level**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

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## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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

### INTERDISCIPLINARY ARTS (IA)

IA-0101-1 **DR**

**New Distribution Area: CHL**

#### **Elementary Spanish I**

Samira Artur

This course is designed for students with no background in Spanish. This class is taught almost entirely in Spanish. Students are introduced to basic grammatical structures (including past, present, and future tenses) and by the end of the semester are able to communicate in verbal and written forms about personal information, daily activities, future plans, and past experiences. This class focuses on speaking and using the Spanish language. Attendance and classroom participation counting for sixty percent of the requirement for credit. Topics of study are based on assignments from the course textbook, *Vistas*, current and global events, and the students' experiences. Cumulative Skills: MCP

MW 04:00PM-06:30PM FPH 103

Additional Information: This class is taught by faculty from the International Language,, Institute in Northampton (www.ili.edu). For more information,, regarding placement, please contact Samira Artur, saLS@hampshire.edu).

IA-0102-1 **DR PR**

**New Distribution Area: CHL**

#### **Elementary Spanish II**

Daniel Cuenca

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

MW 01:00PM-03:30PM FPH 103

Additional Information: This class is taught by faculty from the International Language,, Institute in Northampton (www.ili.edu). For more information,, regarding placement in this course, please contact Daniel, Cuenca, dcuenca@hampshire.edu.

IA-0106-1 **DR**

**New Distribution Area: ADM**

#### **Drawing Foundation**

William Brayton

This course provides initial preparation for work in drawing, sculpture and other media in the visual arts. Students will develop their ability to perceive and construct visual images and forms across a range of subject matter. Projects will address both the two-dimensional picture plane and three-dimensional space from an array of observed and imagined sources. Multiple media will be used to explore the body, found and imagined objects, collage, and structures in nature and the built environment. The practice of drawing will be defined broadly to invite a diverse response. Slide presentations, readings, field trips to area art museums, and group critiques will provide students with historical and contemporary contexts for the development their work. This course culminates with a lengthy independent project. Cumulative Skills: IND

TTH 01:00PM-03:20PM ARB STUDIO 1

Additional Information: Individually purchased drawing materials will cost in the range, of \$100.

IA-0110-1 **DR**

**New Distribution Area: CHL**

#### **Elementary Arabic I**

A yearlong course that introduces the basics of Modern Standard Arabic language, this course concentrates on all four skills: speaking, listening, reading, writing. Beginning with a study of Arabic script and sound, students will complete the Georgetown text *Alif Baa* and finish Chapter 15 in *Al Kitaab Book 1* by the end of the academic year. Students will acquire vocabulary and usage for everyday interactions as well as skills that will allow them to read and analyze a range of

## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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

texts. In addition to the traditional textbook exercises, students will write short essays and participate in role-playing, debates, and conversations throughout the year. Cumulative Skills: IND, MCP

MWF 09:00AM-09:50AM TTH 09:00AM-09:50AM ASH 111, ASH 112

Additional Information: Students enrolled in the fall term must re-register for the, spring term.

IA-0115-1 **DR**

**New Distribution Area: CHL**

### **Everyone's a Critic!**

Talya Kingston

This course will explore the possibilities and purposes for writing about live performance. Students will read different styles of criticism and arguments about the critic's role in contemporary theatre. At the heart of the course is attendance at six live theatre performances. Upon seeing the performances, students will be expected to write reviews and often have opportunities to speak to and interview the artists involved. Students should expect to be confronted with a wide variety of performance genres which will enable them to broaden their artistic vocabulary, sharpen their written voice and engage with the theatrical community within the Five Colleges and beyond. Cumulative Skills: WRI

MW 09:00AM-10:20AM EDH 4

Additional Information: Additional costs for field trips between \$30-40.

IA-0116-1 **DR**

**New Distribution Area: ADM**

### **Creative Electronics**

Stephen Banzaert

This course will familiarize the student with some of the basic creative applications of electronics. A central element in this process will be examining and modifying common electronic devices. This approach focuses on the physical and functional aspects of electronics and encourages an understanding of application through hands on experience rather than a study of theory. This also encourages the student to look to pre existing devices for artistic materials rather than building everything from scratch. This will be a project based course and most in class time will be spent experimenting and building. Prior experience with electronics is not necessary, but the student should be comfortable using simple hand tools. Each student will be supplied with a course kit. This will include all the necessary tools as well as a variety of common and useful electrical components. Cumulative Skills: IND

TTH 12:30PM-03:50PM LCD SHOP

Additional Information: Lab Fee: \$90

IA-0120-1 **DR**

**New Distribution Area: ADM**

### **Sculpture Foundation**

Nathaniel Cohen

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

TTH 01:00PM-03:20PM ARB SCULPT

Additional Information: Lab fee \$70.00

IA-0123-1 **DR**

**New Distribution Area: CHL**

### **American Sign Language I**

Ruth Moore

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

TTH 12:30PM-01:50PM FPH 107

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## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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

IA-0125-1 **DR**

**New Distribution Area: ADM**

### **Acting and Presence**

William MacAdams

What is presence on stage? And how does an actor manifest it? This course examines the work of the actor through a hands-on, experiential approach, focusing on the body, voice, and imagination. Inspired by the work of Constantin Stanislavski and his students, we begin with exercises in physical and emotional presence. We then move to the study of action, and how one directs energy outward on stage, using both improvisation and acting exercises as learning tools. We then move to language and character, using the work of playwright/performer Anna Deavere Smith and student-conducted and performed interviews as examples. This process - from self to other to community - is designed to help actors create vivid life on stage and to explore the connections between ourselves and the characters we embody.

Cumulative Skills: IND, MCP, WRI

WF 09:30AM-11:50AM

EDH 104

IA-0133-1 **DR**

**New Distribution Area: ADM**

### **The Design Response**

William Kramer

How does a designer figure out what a script would look like? How does s/he get inside the script and translate those ideas into sets, or costumes or lights? In this course we will examine the role of the designer and a process of developing artistic responses to the script. What methods do designers use to communicate? How do they read the script? How do they talk to other designers, the director or other members of the production team? We will analyze the way designers make artistic choices. In this course we will work with a script, figure out a process and practice the tools of presentation. This course is structured for beginning designers, directors, actors or those interested in just another aspect of the design process and theatre making. Cumulative Skills: IND, WRI

MW 01:00PM-02:20PM

EDH 5

IA-0148-1 **DR**

**New Distribution Area: ADM**

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

Patricia Bennett

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

M 07:00PM-09:30PM W 04:00PM-05:20PM

LCD SHOP, LCD SHOP

Additional Information: Lab Fee: \$60

IA-0180-1 **DR**

**New Distribution Area: ADM**

### **Design Fundamentals**

Donna Cohn

This is an introductory level design class that will begin with a series of guided activities and culminate in a final independent project. Students will become familiar with a range of basic design tools and skills, such as drawing, model making and 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. Cumulative Skills: IND

MW 01:00PM-02:20PM

LCD SHOP

Additional Information: Lab Fee: \$60

IA-0181-1 **DR**

**New Distribution Area: PCSJ**

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

## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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

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

Megan Briggs-Lyster

This course will explore how social entrepreneurship affects change in society. Using real world examples, participants in this course will identify key entrepreneurial methods and practices that are, or could be used to foster positive change. The course will start off with a look at the general effects entrepreneurship has on society and then move on to investigating key entrepreneurial processes and techniques that are used for creating change. For participants in this course to be successful, they must desire to make a difference in the world, be comfortable doing research, enjoy sharing their ideas and thoughts in discussions, and be self-directed. Cumulative Skills: IND, MCP

TTH 02:00PM-03:20PM

LCD CLASS

IA-0199-1 **DR**

**New Distribution Area: CHL**

### **High Spirits: Reading and Writing About Spirituality**

Deborah Gorlin

The age-old search for the Divine, the Sacred, the Great Spirit, the Source, the Goddess, the Ancestors, among other names, has been the subject of countless literary texts, whether it is the Buddhist-inspired poetry of the Beats, the gothic Catholicism of Flannery O'Connor's short stories, the visions of Black Elk, the confessions of Augustine. In this analytical and creative writing course we'll examine varieties of spiritual experience as they are represented in both past and present literature, including poetry, fiction, memoir, and biography. You'll be asked to do all sorts of writing pertinent to the topic: close readings and literary analyses of texts, personal essays and memoirs based on your own spiritual encounters, and out- in-the-field non-fiction pieces. Cumulative Skills: WRI, MCP

TTH 10:30AM-11:50AM

GRN WRC

IA-0201-1 **DR PR**

**New Distribution Area: CHL**

### **Intermediate Spanish I**

Samira Artur

This course is the first semester of second-year Spanish language. Students enrolled in this course should have taken IA 102 or its equivalent and be able to use the present, future, preterit, imperfect tenses and pronouns with some fluency and have a working knowledge of the present subjunctive. This course is designed to reinforce grammatical structures introduced in first-year Spanish through activities that practice all four skills: speaking, listening, reading, and writing. Attention is given to using command forms and the subjunctive. Attendance and classroom participation count for fifty percent, of the requirement for credit. Classroom activities and topics are connected to the culture and literature of the Spanish-speaking world through the textbook, Enfoques, as well as students' own experiences. Emphasis is placed on accuracy in speaking and writing in Spanish. Cumulative Skills: MCP

TTH 12:30PM-03:00PM

FPH 103

Additional Information: This class is taught by faculty from the International Language,, Institute in Northampton (www.ili.edu). For more information,, regarding placement, please contact contact Samira Artur,, saLS@hampshire.edu.

IA-0202-1 **DR PR**

**New Distribution Area: CHL**

### **Intermediate Spanish II**

Daniel Cuenca

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

TTH 12:30PM-03:00PM

FPH 104

Additional Information: This class is taught by faculty from the International Language,, Institute in Northampton (www.ili.edu). For more information,, regarding placement, please contact Daniel Cuenca,, dcuenca@hampshire.edu.

## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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

IA-0207-1 **PR** **IP**

### **Mystery and Imagination: Fiction workshop for 3rd semester, students**

Nathalie Arnold

This course is for 3rd-semester students whose Division II's include fiction-writing. Taking up the concepts of 'mystery,' and 'imagination,' this course will ask students to take inspiration from their Division II as well as their inner worlds. We will ask: how can imaginations be invigorated by openness to new topics? What does it mean to 'imagine' a fictional world? What role does 'mystery' play in both reading and writing fiction? How can writing communicate a writer's inner world as well as reshape and sharpen the mind's eye? We will read a range of mysterious stories, transform intriguing news stories into fictional experiments, write from dreams and daydreams, and generate a helpful language for discussing student work. Prerequisite: Students should have taken at least one 100-level creative writing course. Cumulative Skills:

IND, WRI

TH 12:30PM-03:20PM

EDH 5

Additional Information: Limited to 3rd-semester students whose Division II's include, fiction-writing. NO PERMISSIONS GRANTED UNTIL FIRST WEEK. NO, WRITING SAMPLES. ALL INTERESTED STUDENTS MUST ATTEND THE FIRST, CLASS.

IA-0220-1

### **Think Globally, Design Locally**

Colin Twitchell

Every day the danger of human dependence on natural resources becomes more and more apparent. It manifests in systemic exploitation, socioeconomic inequality, and continued corruption in our systems of power, knowledge, economy, and culture. How can design be used to create small but powerful, lasting action that both raises awareness of pressing global issues and positively impacts our community? This course will work in conjunction with the Transition movement on campus to design and implement projects that lead Hampshire toward a more just and resilient future. Cumulative Skills: QUA, IND

WF 02:30PM-03:50PM

LCD SHOP

Additional Information: Lab Fee: \$60

IA-0236-1 **DR** **IP**

**New Distribution Area: CHL**

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

Michael Lesy

Literary Journalism encompasses a variety of genres, including portrait/biography, memoir, and investigation of the social landscape. Literary journalism uses such devices as plot, character, and dialogue to tell true stories about a variety of real worlds. By combining evocation with analysis, immersion with investigation, literary journalism tries to reproduce the complex surfaces and depth of people, places, and events. Books to be read will include: The JOHN MCPHEE READER, Dexter Filkin's THE FOREVER WAR, and Mircea Eliade's COSMOS AND HISTORY. Students will be asked to produce weekly, non-fiction narratives based on encounters with local scenes, situations and people. Mid-term and Final writing projects will be based on the fieldwork and short, non-fiction narratives that students will produce, week after week. Fieldwork will demand initiative, patience, curiosity, empathy, and guts. The writing itself will have to be excellent. Core requirements are: (1) Meeting weekly deadlines and (2) Being scrupulously well-read and well-prepared for class. Cumulative Skills:

IND, MCP, WRI

TTH 09:00AM-10:20AM

EDH 4

IA-0241-1 **DR**

**New Distribution Area: ADM**

### **Digital Art**

John Slepian

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

TTH 09:00AM-11:50AM

ASH 126

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## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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

IA-0244-1 **PR**

### **Intermediate Sculpture**

Thomas Haxo

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

TTH 09:30AM-11:50AM ARB SCULPT

Additional Information: Lab fee \$80.00.

IA-0251-1 **DR PR IP**

**New Distribution Area: ADM**

### **Intermediate Poetry Writing Workshop**

Aracelis Girmay

The Intermediate Poetry Writing Workshop is a course for poets interested in deepening their craft. In this workshop we will explore narrative, structure, syntax, behavior, powers, and voice in the work. We will read the work of international poets writing about craft and poetry, both. Students will gather weekly to workshop new poems and to participate in writing experiments that push toward some rupture in the work. These experiments will push the community to (re)consider and disrupt the habits of mind and process in the ways we read, write, and consider the page. Over the span of the semester, each writer will prepare a 10-page poetry manuscript, a recitation, and two papers. Prerequisite: Students should have taken at least one college-level writing course with intensive peer critique. Cumulative Skills: MCP, IND

W 01:00PM-03:50PM EDH 4

Additional Information: There will be off-campus field trips required for this course.

IA-0255-1 **DR PR IP**

**New Distribution Area: ADM**

### **More Eyes: Methods of Writing the Persona**

Aracelis Girmay

This course is an opportunity for students to explore methods of writing the persona poem while (hopefully) challenging personal perspectives and identities in the process. The course will be reading, research, and workshop-intensive. We will study collections and individual poems by Patricia Smith, Ai, and T.S. Eliot, among others, and we will also read essays and interviews by various multi-genre artists who explore character and persona (or portraiture) in their work. In this class we will deepen our understanding of craft elements such as diction, syntax, time-management" in the narrative, while cataloguing and exploring important questions about artistry, imagination, ethics as they relate to the persona poem. Prerequisite: Students should have taken at least one college-level, critique-based art class." Cumulative Skills: IND, MCP, WRI

TH 09:00AM-11:50AM EDH 5

IA-0256-1 **DR**

**New Distribution Area: ADM**

### **Money Play: Ensemble Created Theatre Workshop**

William MacAdams

Questions about money and economic divides define the national dialogue. In this course, we will create a theatrical response from the materials of our own stories and the craft of community-based theater. In the first part of the semester, students will interview one another and write and perform autobiographical material. We will then shape this material into an ensemble theatrical piece, learning tools of storytelling, dramaturgy, and composition. The process will be highly collaborative, personally focused, and grounded in the following questions: how do we make theatre in a flashpoint? And how do we create work through the art of listening? Cumulative Skills: IND, MCP, WRI

TTH 09:00AM-11:50AM EDH 104

## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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

IA-0258-1      **PR**      **IP**

### **Who's Telling this Story: Point of View for Fiction Writers**

Nathalie Arnold

Understanding the limits and possibilities of point of view is an essential step in becoming a writer. This reading and workshop course will introduce members to various kinds of literary point of view. Through focused writing exercises, intensive reading of contemporary U.S. and international fiction told in different modes, members will acquire a language for analyzing point of view in fiction, as well as practical experience in using varied points of view themselves. Most importantly, members will refine their ability to read as writers, mining published work for technical insights and guidance. Students will produce 2 pieces of fiction for the workshop and will also write a critical essay about point of view.

Cumulative Skills: IND, WRI

W 06:30PM-09:20PM                      EDH 4

Additional Information: NO PERMISSIONS GRANTED UNTIL FIRST WEEK. NO WRITING SAMPLES. ALL, INTERESTED STUDENTS MUST ATTEND THE FIRST CLASS.

IA/CS-0261-1

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

Donna Cohn, Sarah Partan

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

TTH 10:30AM-11:50AM                      LCD 113

Additional Information: There is a \$50 lab fee.

IA-0269-1      **PR**

### **Sequential Imagery II**

Thomas Haxo

This course provides preparation for work in the arts and other fields where visual ideas are presented sequentially. Sequential skills will be built through assignments that may utilize drawing, digital work and sculpture. Assignments addressing linear and nonlinear sequence with, line, tone, color, space, and light will facilitate the development of personal imagery. Narrative and non-narrative themes will be discussed. A wide range of tools and techniques will be employed in exploration of subject matter. A substantial independent project will be a major component of the course. A broad range of issues concerning sequential drawing will be discussed through group critiques and discussions. One foundation level art course is a prerequisite. Cumulative Skills: IND

TTH 01:00PM-03:20PM                      ARB STUDIO 2

IA-0276-1      **DR**      **PR**      **IP**

**New Distribution Area: CHL**

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

Michael Lesy

This is a research course for intellectuals who are artists and artists who are intellectuals. The course has two goals: (First) To investigate life in the U.S., 1890-1910, an era whose inequities and injustices, inventions and ambitions, panics and disasters eerily resemble our own. Students will sift through collections of archival photographs and an array of primary and secondary written documents to carry out their investigations. Photographs will come from large, on-line, archival collections; newspapers and novels published during the era will serve as primary written sources. (Second) To teach students how to discover and then use visual and written documents to build image/text narratives that, like documentary films, tell true stories about a tumultuous era that gave birth to what now passes for modern life. Prerequisite: Secondary school Advanced Placement(AP) American history and/or American literature.Or: Introductory/Survey college courses in American/European history or American/European literature. Cumulative Skills: MCP, WRI, IND

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

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## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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IA-0308-1 **PR**

### **Advanced Sculpture**

Gregory Kline

This course will prepare students for independent work in sculpture at the Division Three level. Students will develop a cohesive and personal body of work through a series of assignments and independent projects. A broad range of ideas, methods, materials and historical paradigms will be introduced. Frequent critiques will provide students with the opportunity to receive feedback on their own development and respond to the work of their peers. Prerequisite: At least one college level sculpture course is a mandatory prerequisite. A twentieth century art history class is highly recommended.

MW 01:00PM-03:50PM ARB SCULPT

Additional Information: Lab fee: \$60.00

IA-0332-1 **PR IP**

### **Division Three Theatre Seminar**

Talya Kingston

This seminar is designed for first or second semester Division III students whose project involves some aspect of theatre. Seminar participants will be expected to read some key performance texts and discuss them in relation to their own work, as well as helping to select readings relevant to their area of focus. We will also attend performances and participate in workshops led by theatre practitioners. Considerable time throughout the semester will be devoted to students' presentation of works in progress, peer editing, and sharing strategies for completing large independent projects. Assignments will include brief reaction papers, as well as the creation of an annotated bibliography and an artist statement that could be incorporated into the Division III project. This seminar can be used as an advanced learning activity.

M 02:00PM-05:00PM EDH 104

Additional Information: This course is for Division Three students only. Additional, costs for field trips between \$20-30.

IA-0340-1 **PR IP**

### **Advanced Drawing: Special Projects**

William Brayton

This course will integrate advanced level drawing assignments with two student defined half semester long independent projects. Readings, slide talks, field trips to nearby drawing sites, and independent research will provide a context for the development of a personal and cohesive body of work. Drawing as a visual practice will be defined broadly to allow for the exploration of forms and imagery across multiple genres, media and dimensions. Group critiques will provide a critical environment and offer a forum for the discussion of contemporary issues in drawing. Prerequisite: At least two drawing courses at the college level. Additional coursework in art history and other visual art media is highly recommended. Cumulative Skills: IND

TTH 09:30AM-11:50AM ARB STUDIO 1

Additional Information: All drawing materials are individually purchased.

IA-1IND-1 **DR**

### **Independent Study - 100 Level**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

IA-2IND-1

### **Independent Study - 200 Level**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

IA-3IND-1

### **Independent Study - 300 Level**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

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## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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### NATURAL SCIENCE (NS)

NS-0118/0318-1 **DR**

**New Distribution Area: PBS**

#### **Sustainable Hampshire**

Steven Roof

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

TTH 10:30AM-11:50AM CSC 316

NS-0124-1 **DR**

**New Distribution Area: PBS**

#### **HIV/AIDS: 30 Years Later**

When the HIV virus was first identified as the cause of AIDS, people never imagined there would still be no cure 30 years later. 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. At the end of the course, students will use what they have learned to develop their own ideas for curing AIDS. Cumulative Skills: IND, MCP, WRI

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

Additional Information: Instructor: Megan Dobro, Human Biologist

NS-0150-1 **DR**

**New Distribution Area: PBS**

#### **Agriculture, ecology, and society**

Brian Schultz

This course looks at agriculture as a set of ecological systems and issues. It refers to ecology in both the sense of interactions between organisms (e.g., crops, pests, and predators) and their environment, and in the larger-scale sense of environmental impacts and related social and political issues. A broad range of topics will be covered, including pesticides and alternatives, soil fertility and erosion, the role of animals, genetically modified crops, biofuels, global vs. local trade and more. The course work will consist of readings, discussion, written assignments (with revisions as needed), work at the Hampshire farm, group and independent projects, guest lectures and films, and field trips. Cumulative Skills: IND, QUA, WRI

TTH 02:00PM-03:20PM CSC 333

Additional Information: Given the fieldwork, always be prepared to walk and be outside, (e.g., sun screen, rain gear, sensible shoes). Some fieldwork, may include other times and days to be arranged in class.

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

**New Distribution Area: PBS**

#### **History of Science in the Muslim World (610-1800CE)**

Salman Hameed

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

## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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for the later decline of scientific thinking in the Muslim world and the contemporary struggles to reconcile modern science with traditional religious systems. Cumulative Skills: WRI, MCP

M 02:30PM-05:20PM

ASH 222

NS-0194-1 **DR**

**New Distribution Area: PBS**

### **Geological Controversies**

Steven Roof

Did a meteorite wipe out the dinosaurs? Will increases in greenhouse" gases cause global warming? Do continents really drift across the face of Earth? How do scientists come up with these theories anyway? In this course, we will read primary literature about past and present geological controversies to learn how scientists develop, test, and modify scientific hypotheses. We will see how scientific ideas are shaped by academic debates at meetings and in scientific journals and the influence of social and political values of the times. We will also gain an appreciation of the analytical and creative skills exemplified by past and present successful scientists from different cultures. Students will research in depth two controversies of their choice and share written and oral presentations with the class." Cumulative Skills: IND, QUA, WRI

MW 02:30PM-03:50PM

CSC 333

NS-0195-1 **DR**

**New Distribution Area: PBS**

### **Pollution and Our Environment**

Dulasiri Amarasiriwardena

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

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

CSC 121, CSC 2-CHEM

NS-0202-1

### **Chemistry I**

Dulasiri Amarasiriwardena

In this course we will learn the fundamental chemical concepts of composition and stoichiometry, properties of matter, the gas laws, atomic structure, bonding and molecular structure, chemical reactions, and energy changes in chemical reactions. Considerable time will be devoted to learning the use of the periodic table as a way of predicting the chemical properties of elements. We will also emphasize application of those chemical principles to environmental, biological, industrial and day-to-day life situations. No previous background in chemistry is necessary but a working knowledge of algebra is essential, both because students will be expected to develop skill in solving a variety of numerical problems and because it is essential for understanding some of the subject matter. In the laboratory, basic skills, techniques of qualitative and quantitative analysis, and use of modern chemical instrumentation will be emphasized. We will also do two project-based labs, learn to understand the scientific methodology, and learn how to write scientific research reports. Chemistry I is the first term of a two-term course in general chemistry. Cumulative Skills: WRI, QUA

MWF 09:00AM-10:20AM M 01:30PM-04:30PM

CSC 121, CSC 2-CHEM

NS-0204-1

### **Physics I**

Frederick Wirth

The beginning of a three-semester sequence in Physics, this course will concentrate mainly on mechanics with applications to astronomy. Topics will include, kinematics and dynamics in one and two dimensions, planetary motion, conservation of energy and momentum, rigid bodies and rotation, and relativity. The course is calculus based and makes

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## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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heavy use of computer modeling to develop realistic examples. It is highly recommended that students take calculus in the same semester that they begin this course. Weekly laboratory/field work is required. The labs are grouped into three major projects. Evaluations will be based on class participation, problem sets, and laboratory project reports. Cumulative Skills: QUA

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

CSC 3-OPEN, CSC 3-PHYC

NS-0221-1

### **Animal Physiology**

Cynthia Gill

This course will cover physiology of organ systems within animal phyla with special emphasis on physiological adaptations of organisms to their environment. Topics will include osmoregulation, temperature regulation and neural, cardiovascular, respiratory, renal, digestive and endocrine function. One focus will be on cellular and molecular mechanisms common across systems and phyla. We'll also examine unique adaptations to extreme environments. Knowledge of basic biology and chemistry is not required but is recommended. Students will engage in class problems, lectures, and reading of text and primary scientific literature. Cumulative Skills: QUA

TTH 12:30PM-01:50PM

CSC 316

NS-0223-1

### **Field Naturalist**

The majority of this class will be held outside. Each week we will visit a different field site and spend the afternoon untangling the natural history of the landscape at that location. We will examine how plant and animal communities in western Massachusetts are shaped by processes such as geology, hydrology, weather, fire, and human land use. Students will be expected to learn skills in species identification and landscape interpretation. Class work will include a final group project as well as weekly assignments. We will meet in all weather conditions, and full participation and attendance at every class is mandatory. Students must be prepared to eat lunch in the field, must come with a sense of adventure, and must be eager to spend considerable time in forests and swamps. Cumulative Skills: WRI, IND

F 10:30AM-03:30PM

CSC 1-ECOL

Additional Information: Faculty: Noah Charney

NS-0238-1

### **Women's health in America**

Pamela Stone

The main goal of this course is to examine the health issues/risks women face in the United States. We will examine the roles of medical research and the public health community in setting the health care agenda for women. Through the course students will gain a clearer understanding of the biology of life cycle changes, how health inequalities are generated and perpetuated, and how to think critically about their own health choices. From infancy to old age we will explore perceptions of wellness and illness across the life span focusing on such areas as: growth and development, menstruation, contraception, pregnancy and birth, menopause, osteoporosis and heart disease (to name a few). We start with women's health in antiquity and progress to contemporary times, charting the major trends in patterns of disease and poor health and examining women's bodies and women's role in constructing health dialogues in medicine. Enrollment for this class is limited to second- and third-year students. Cumulative Skills: IND, MCP, QUA, WRI

TTH 12:30PM-01:50PM

CSC 3-OSTE

Additional Information: Enrollment is limited to second- and third-year students.

NS-0249-1

### **Epi:Genetics**

John Castorino

Genetics is traditionally the study of heredity - the passing of traits from parent to offspring. We have come to know that much of heredity is based on the information encoded in our genes. However, increasing evidence supports the notion that external factors can significantly influence this passing of traits. We will investigate many traditional areas of genetics, ranging from basic topics such as DNA structure and Mendelian inheritance to more advanced topics such as

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## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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regulation of gene expression. Additionally, we will supplement the class with recent primary articles to put the information we learn into a modern research context. In all, we will learn how the various aspects of heredity relate to the current understanding of human disease. Students will be evaluated on presentations, weekly problem sets, and a semester-long research paper." Cumulative Skills: IND, QUA, WRI

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

NS-0257/0337-1

### **Astrobiology**

Salman Hameed, Jason Tor

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

M 07:00PM-09:40PM FPH WLH

Additional Information: Additional Instructor: M. Dyar, MHC

NS-0260-1 DR

**New Distribution Area: PBS**

### **Calculus in Context**

Sarah Hews

Calculus provides the language and some powerful tools for the study of change. As such, it is an essential subject for those interested in growth and decay processes, motion, and the determination of functional relationships in general. Using student-selected models from primary literature, we will investigate dynamical systems from economics, ecology, epidemiology and physics. Computers are essential tools in the exploration of such processes and will be integral to the course. No previous programming experience is required. Topics will include: 1) dynamical systems, 2) basic concepts of calculus-- rate of change, differentiation, limits, 3) differential equations, 4) computer programming, simulation, and approximation, 5) exponential and circular functions. While the course is self-contained, students are strongly urged to follow it up by taking NS 316-Linear Algebra or NS 261-Calculus II to further develop their facility with the concepts. In addition to regular substantial problem sets, each student will apply the concepts to recently published models of their choosing. Cumulative Skills: QUA

MWF 09:00AM-10:20AM CSC 316

NS-0265-1

### **Statistics and Experimental Design**

This course develops skills for designing experiments and analyzing data using standard statistical methods. Work will include the use of some common computer packages (e.g., R, EXCEL). Readings may include a standard text and other readings online. We learn basic statistical techniques (description, estimation and hypothesis testing, correlation, regression, an analysis of variance) and also discuss examples in published research. There will be weekly homework assignments, and we'll design and carry out data collection analysis in class. We review some relevant theory, though the emphasis in this course is on problems, interpretation, and being able to choose and use common statistical methods and tests for data analysis - actually using statistics in research. Cumulative Skills: QUA

TTH 10:30AM-11:50AM CSC 3-OPEN

Additional Information: Faculty: Jeff Stratton, a Five-College postdoc

NS/HACU-0283-1

### **Music Informatics**

Frederick Wirth, Daniel Warner

## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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Music informatics has become an indispensable part of musical studies and now extends to other disciplines in the humanities and sciences. The symbolic representation of music, its retrieval, and its dissemination have radically transformed the musical landscape. The ways in which we gather, listen to, study, and compose music rely heavily on digital and symbolic representations of sound/music. This course will introduce concepts and techniques for analyzing and understanding musical structures such as melody, chord, tonality, musical timbre, beat, tempo and rhythm from symbolic music representation (MIDI) as well as from digital audio signals (Fourier analysis and synthesis). Musical perception should be informed by the physiology of hearing. Effects like interval stretching, masking, missing fundamental, and frequency mixing all affect both what can be heard and how we hear it. Other topics might include the exploration and design of music information retrieval systems, using hardware and software tools for music analysis and performance, automatic music transcription, composer style modeling, and musical accompaniment systems." Cumulative Skills: WRI, QUA

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

CSC 3-OPEN, CSC 3-PHYC

NS-0292-1

### **Stream Ecology**

Christina Cianfrani

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

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

CSC 1-ECOL, CSC 1-ECOL

Additional Information: This course requires weekly field trips to a local stream. Field work includes hiking and wading in shallow water. , , Textbook - Methods in Stream Ecology, F.R. Hauer and G.A., Lamberti, 2nd Edition, Academic Press, 877 pages.

NS-0293-1

PR

### **Molecular Ecology**

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 neutral DNA markers to understand individuals, populations, and species as a whole. For instance, What is the population structure and phylogeography (history) of a species?" Similarly, molecular ecologists may use specific, ecologically important 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 is important in answering basic and applied questions about organisms. Students will research specific applications of this discipline and present their findings in written and oral format. Prerequisites: Some knowledge of biology and genetics will be assumed for this class." Cumulative Skills: WRI, QUA

TTH 12:30PM-01:50PM

CSC 2-OPEN

Additional Information: Prerequisites: Some knowledge of biology and genetics will be, assumed.

NS-0295-1

PR

### **Green Chemistry and Catalysis**

Rayane Moreira

The technology on which we currently rely for materials, medicines, and energy is highly polluting, and it is increasingly urgent that we replace it with environmentally benign alternatives. Green Chemistry is a field that aims to redesign production processes to eliminate the production of hazardous waste as well as the societal use of materials causing environmental or health problems. This daunting goal makes for a correspondingly diverse and difficult set of research problems; current areas of research range from the design of perfectly efficient chemical reactions to the implementation of renewable materials to the elimination of polluting organic solvents to the replacement of plastics with

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## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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

green, biodegradable biopolymers. Nonetheless, all these goals can be understood and tackled using the tools of organic chemistry. This course will examine Green Chemistry from a societal as well as a detailed chemical perspective, with readings ranging from McDonough and Braungart's "Cradle to Cradle" and Paul Anastas' "Green Chemistry" to key papers in the chemical research literature. We will devote special attention to the central role of catalysis and catalyst design in achieving all the goals of Green Chemistry. Class meetings will be devoted to student- and instructor-led discussion of readings as well as problem solving sessions in which we will use synthetic and mechanistic organic chemistry to grapple with outstanding issues and collaboratively design our own solutions. Students will also complete a project on a topic of their choice. Prerequisite: Organic Chemistry I" Cumulative Skills: IND, QUA, WRI

TTH 12:30PM-01:50PM

CSC 333

NS-0296-1 **PR**

### **Zymurgy**

Christopher Jarvis

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

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

CSC B2, CSC B10

Additional Information: Prerequisite: cell or molecular biology, chemistry, microbiology, or gene cloning.

NS-0299-1

### **Learning Activity Projects**

Students in Learning Activity Projects compile lists of learning activities based on their independent work during the semester. Each student will write a title, description and self-evaluation for every learning activity to be officially recognized for Learning Activity Projects credit. The student must also secure a signed evaluation of the work, written by someone familiar with both the subject matter and her/his course of study. The subjects of the learning activities need not be restricted to a particular discipline, school of thought, or arena of creative work. Students are encouraged to collaborate with others in their courses of study, for example, by joining student-led Experimental Program in Education and Community (EPEC) courses or informal learning groups. Cumulative Skills: IND, MCP, QUA, WRI

NS-0314-1 **PR**

### **Organic Chemistry II**

Rayane Moreira

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

Cumulative Skills: WRI, QUA, IND

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

CSC 202, CSC 2-CHEM

Additional Information: Prerequisite: Organic Chemistry I

NS-0318/0118-1

**IP**

### **Sustainable Hampshire**

Steven Roof

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## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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

TTH 10:30AM-11:50AM CSC 316

Additional Information: Instructor permission is required for 318, not for 118.

NS-0319-1 PR

### **Calculus: Dynamical Systems, Differential Equations**

Kenneth Hoffman

Many problems in the sciences are described and explored as dynamical systems - a set of mutually interacting differential equations. We will explore the qualitative structure of these systems and develop numerical methods for solving them. Specific topics include elementary differential equations, power series, and convergence. Computers will be used extensively, and the scientific context of calculus is emphasized throughout. Intended for students who have had a year of calculus elsewhere. Cumulative Skills: QUA

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

Additional Information: Prerequisite: a year of Calculus elsewhere

NS-0337/0257-1

IP

### **Astrobiology**

Jason Tor, Salman Hameed

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

M 06:00PM-09:40PM FPH WLH

Additional Information: Instructor permission is required for NS 337, not 257. Contact, mdyar@mtholyoke.edu.

NS-0353-1

IP

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

Lynn Miller

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

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

Additional Information: Instructor permission is required for NS 353, not 153T.

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## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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NS-0381-1 **PR**

### **Terrestrial Ecology**

Brian Schultz

This course is primarily for a relatively small group of more advanced students to do field studies in terrestrial ecology, field trips, and readings from primary literature. We will use the Hampshire College forests and fields, the canopy walkway, farm center, and off-campus sites as our study areas. We'll be outside as much as possible early on, and visit several habitats and locations of interest. We'll also carry out several field problems or small sampling projects, focusing on studies of vegetation, birds, insects and other invertebrates, and salamanders, among others, also depending upon the weather, results of our work as they develop, and the interests of the participants in the course. Prerequisite: some previous ecology or science. Cumulative Skills: WRI, QUA, IND

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

CSC 1-ECOL, CSC 1-ECOL

Additional Information: Prerequisite: some previous ecology or science.

NS-0388-1 **PR IP**

### **Advanced Methods in Molecular Biology**

Charles Ross, John Castorino

This course is intended for Div III and advanced Div II students who are committed to proposing, developing, or carrying-through research projects involving techniques commonly used in a molecular biology lab. Students will learn intermediate to advanced approaches, protocols, and strategies for molecular biology. Depending on student projects, methods may include advanced PCR (inverse, nested, multiplexed, primer-based mutagenesis), qPCR, genomic and cDNA library construction, RNA and protein expression, hybridization methods, cloning and transformation strategies, imaging, cell-tissue culture, bioinformatics, and assessment of genomic variation. Readings will draw from primary literature, and students will present project reports in written and oral formats. Students may explore projects in development of, or in conjunction with, Div III work or independent studies. Selected students will develop projects in preparation for TAing a spring lab course in basic molecular biology methods. Prerequisites: Gene Cloning or equivalent lab experience is required. Cumulative Skills: WRI, QUA, IND

M 02:30PM-05:30PM W 01:00PM-05:00PM

CSC 2-OPEN, CSC 2-MOLC

Additional Information: Prerequisite: Gene Cloning (NS 101) or equivalent lab experience

NS-0392-1

### **Ethical Dilemmas in Human Biology and Anthropology:, Division III Seminar**

Pamela Stone

This course is for advanced (Division 3) students pursuing degrees in the fields of anthropology and human biology. Students whose research interests are within these fields face certain ethical questions and concerns inherent to these areas of study. For example, whom does their research benefit? What are the implications of the research to the individual or related cultural group? Does the field of research have ethical guidelines? For emerging scientists and academics, the answers to questions such as these must be personally formulated, considered, and understood through the particular field's code of ethics. In addition to exploring the ethical dimensions of research and structures of knowledge, students will share their own research (thesis, Division III work) with the class. Students will have the opportunity for peer review and for discussion of how their own research projects are progressing. Short reading assignments and research into the ethics of individual fields of study will be required. Cumulative Skills: IND, MCP, WRI

MW 10:30AM-11:50AM

CSC 3-OSTE

NS-1IND-1 **DR**

### **Independent Study - 100 Level**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

**FALL 2012 COURSE DESCRIPTIONS**

**(4-6-12)**

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NS-2IND-1

**Independent Study - 200 Level**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

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NS-3IND-1

**Independent Study - 300 Level**

To register for an Independent Study with Hampshire College faculty you need to pick up an Independent Study form in the Central Records office and get the form signed by the faculty supervisor as well as your advisor.

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## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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### CO-CURRICULAR COURSES (CCR)

*Co-curricular courses offer opportunities for skills development, innovation, personal growth, and experience-based learning outside of the regular curriculum of the college. These courses meet on the same schedule as academic courses, and require registration following the same procedures and deadlines. Co-curricular courses do not normally satisfy distributional or Divisional requirements unless they are cross-listed with a School's curriculum. They may form a part of a Division II concentration, and are otherwise very important extra resources that supplement the core curriculum.*

### INTERDISCIPLINARY ARTS (IA)

IA-0186-1 **CCR**

#### **Bicycle Frame Design and Fabrication**

Glenn Armitage

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

F 09:00AM-12:00PM LCD SHOP

Additional Information: Lab Fee: \$60

### OUTDOOR PROGRAMS AND RECREATIONAL ATHLETICS (OPRA)

OPRA-0101-1 **CCR**

#### **Beginning Shotokan Karate**

Marion Taylor

Shotokan Karate is an unarmed form of self-defense developed in Japan. It stresses the use of balance, timing and coordination to avoid an attack and striking as an effective means of counterattack to be used only if necessary. Students will learn basic methods of blocking, punching, kicking, and combinations; basic sparring; and basic kata, prearranged sequences of techniques simulating defense against multiple opponents. 5-College students will be graded pass/fail.

MW 08:30PM-10:00PM RCC 21

Additional Information: This class may be used for CEL-1 credit.

OPRA-0102-1 **CCR PR**

#### **Intermediate Shotokan Karate**

Marion Taylor

In this course, the material learned in OPRA 0101 will be extended to include more combinations of techniques; greater freedom in sparring; and more complicated kata. This course may be repeated. Pre-requisite is completion of OPRA 0101. 5-College students will be graded pass/fail.

TTH 07:00PM-08:30PM RCC 21

Additional Information: This class may be used for CEL-1 credit.

OPRA-0105-1 **CCR**

#### **Fundamentals of Yoga**

Meredyth Klotz

Introduction to the practices of yoga. Meditation. Pranayama. Asana. Yoga Nidra. Relaxation. Five College students will be graded pass/fail.

M 09:00AM-10:30AM RCC 21

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## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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Additional Information: This class may be used for CEL-1 credit.

OPRA-0106-1 **CCR**

### **Restorative Yoga**

Meredyth Klotz

Rest, relax and rejuvenate through yoga. All levels welcome! Five College students will be graded pass/fail.

W 09:00AM-10:30AM                      RCC 21

Additional Information: This class may be used for CEL-1 credit.

OPRA-0107-1 **CCR**

### **Gentle Yoga Flow**

Meredyth Klotz

Building on yoga fundamentals. All levels welcome. Five College students will be graded pass/fail.

M 10:30AM-12:00PM                      RCC 21

Additional Information: This class may be used for CEL-1 credit.

OPRA-0108-1 **CCR**

### **Intermediate/Advanced Yoga**

Meredyth Klotz

Yoga flow with inversions, backbends and challenging asana practice. Yoga experience required. Five College students will be graded pass/fail.

W 10:30AM-12:00PM                      RCC 21

Additional Information: This class may be used for CEL-1 credit.

OPRA-0109-1 **CCR**

### **Partner Yoga**

Meredyth Klotz

Exploring yoga through partner work and play! Five College students will be graded pass/fail.

T 09:00AM-10:30AM                      RCC 21

Additional Information: This class may be used for CEL-1 credit.

OPRA-0110-1 **CCR**

### **Gentle Yoga Flow**

Meredyth Klotz

Building on yoga fundamentals. All levels welcome. Five College students will be graded pass/fail.

T 10:30AM-12:00PM                      RCC 21

Additional Information: This class may be used for CEL-1 credit.

OPRA-0113-1 **CCR**

### **Aikido**

Mathew Snow

Aikido is essentially a modern manifestation of traditional Japanese martial arts (Budo), derived from a synthesis of body, sword, and staff arts. Its primary emphasis is defensive, utilizing techniques of neutralization through leverage, timing, balance, and joint control. There is no emphasis on strikes or kicks since one is trained to blend and evade rather than confront. Beginners will practice ukemi (falling), body movement, conditioning, and several basic techniques. 5-College students will be graded pass/fail.

Additional Information: This class may be used for CEL-1 credit.

## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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OPRA-0115-1 **CCR**

### **Beginning Kyudo: Japanese Archery**

Marion Taylor

Kyudo, the Way of the Bow, has been practiced in Japan for centuries. The form of the practice is considered a type of Ritsuzen or standing Zen. It is often practiced in monasteries as an active meditation in contrast to Zazen or seated meditation. The class will concentrate on learning the seven co-ordinations or step-by-step shooting form. The target, which is only six feet away, serves the archer as a mirror, reflecting the status of his mind and spirit. 5-College students will be graded pass/fail.

MW 03:30PM-05:00PM                      RCC 21

Additional Information: This class may be used for CEL-1 credit.

OPRA-0116-1 **CCR**

### **Intermediate Kyudo**

Marion Taylor

This course will widen the student's understanding of the basic form of Kyudo. Students will also work on shooting at a more distant target than that normally used in the beginner class. Students will expand the study of the formal seven co-ordinations into the more extended forms of Hitote and demonstrations of synchronized shooting by groups of individuals. Prerequisite: OPRA 115. 5-College students will be graded pass/fail.

TTH 05:15PM-06:45PM                      RCC 21

Additional Information: This class may be used for CEL-1 credit.

OPRA-0117-1 **CCR**

### **Iaido: Japanese Swordsmanship**

Marion Taylor

This course will present the forms of Muso Shinden Ryu Iaido, a traditional style of drawing and sheathing the Japanese katana. Each form includes at least the four parts: 1.Nukitsuke, drawing; 2.Kiritsuke, killing cut; 3. Chiburi, cleansing the blade; and 4. Noto, returning the sword to the scabbard. Each kata represents the response by a swordsman to a particular scenario of opponents and their actions. These kata are solo in nature and will not involve paired exercises though we will also study the use of the bokken or wooden sword in two person situations. Equipment and uniforms will be provided for those registered. Instructor permission required. 5-College students will be graded pass/fail.

TTH 02:00PM-03:30PM                      RCC 21

Additional Information: This class may be used for CEL-1 credit.

OPRA-0118-1 **CCR**

### **Rape Aggression Defense: Basic Physical Defense**

Amanda Surgen, Troy Hill

The Rape Aggression Defense system is a program of realistic self-defense tactics and techniques. The system is a comprehensive course for women that begins with risk awareness, prevention, reduction, and avoidance, while progressing on to the basics of hands-on defense training. It is dedicated to teaching women defensive concepts and techniques against various types of assault, by utilizing easy, effective and proven self-defense/martial arts tactics. The RAD system of realistic defense provides women with the knowledge to make an educated decision about resistance. Safety and survival in today's world require a definite course in action. Women will learn effective options for taking an active role in their own self-defense and psychological well being. All physical abilities are welcome and no previous experience is necessary but consistent attendance or making up classes is necessary. Class will meet on Friday, September 7, 14, 21, and October 5 at 1-4 PM. 5-College students will be graded pass/fail.

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

Additional Information: Class meets ONLY on September 7, 14, 21 and , October 5.

OPRA-0121-1 **CCR**

### **T'ai Chi**

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## FALL 2012 COURSE DESCRIPTIONS

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Rob Zilin

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

MW 06:30PM-08:30PM RCC 21

Additional Information: This class may be used for CEL-1 credit.

OPRA-0123-1 **CCR**

### **Beginning Whitewater Kayaking, Section 1**

Michael Alderson

No experience required except swimming ability. Learn the fundamentals of kayaking and basic whitewater skills including: equipment, strokes, rescue maneuvering, eddy turns, ferrying, bracing, river reading, surfing, and kayak rolling. Class will meet Fridays on the River from 12:30pm - 6:00pm weather permitting, and on Wednesday in the pool from 1:00pm - 2:20pm. 5-College students will be graded pass/fail.

F 12:30PM-06:00PM W 01:00PM-02:20PM RCC RIVER, RCC POOL

Additional Information: This class may be used for CEL-1 credit.

OPRA-0124-1 **CCR**

### **Beginning Whitewater Kayaking, Section 2**

Glenna Alderson

No experience required except swimming ability. Learn the fundamentals of kayaking and basic whitewater skills including: equipment, strokes, rescue maneuvering, eddy turns, ferrying, bracing, river reading, surfing, and kayak rolling. Class will meet Fridays on the River from 12:30pm - 6:00pm weather permitting, and on Wednesday in the pool from 2:30pm - 3:50pm. 5-College students will be graded pass/fail.

F 12:30PM-06:00PM W 02:30PM-03:50PM RCC RIVER, RCC POOL

Additional Information: This class may be used for CEL-1 credit.

OPRA-0126-1 **CCR PR**

### **Beyond Beginning Whitewater Kayaking**

Glenna Alderson

This course is for students who have had previous whitewater kayaking experience. Students will learn to improve their whitewater techniques on class 2/3 water. Prerequisites include the ability to swim 300 yards of the pool, a kayak roll on moving water, and solid class II+ skills. 5-College students will be graded pass/fail.

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

Additional Information: This class may be used for CEL-1 credit.

OPRA-0132-1 **CCR**

### **Outdoor Adventure Sampler**

Karen Warren

This course is an opportunity to experience the many activities that make up outdoor adventure. The class will also expose students to natural areas in the local region. Students will engage in the activities on a variety of levels from a beginning introduction to a refinement of skills. Activities will include canoeing, sea kayaking, climbing, hiking, ropes course, and group initiatives. Class meets on Fridays from September 7 - November 16. 5-College students will be graded pass/fail.

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

Additional Information: This class may be used for CEL-1 credit.

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(4-6-12)

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OPRA-0141-1 **CCR**

### **Beginning Swimming**

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. Glenna Alderson is an American Red Cross certified instructor. 5-College students will be graded pass/fail."

TH 03:00PM-04:00PM                      RCC POOL

Additional Information: This class may be used for CEL-1 credit.

OPRA-0151-1 **CCR**

### **Top Rope Climbing, Section 1**

Michael Alderson

This course is for beginning and experienced rock climbers. It will cover basic safety techniques, rope work, knots, and climbing techniques. Enjoy the opportunity to exercise your body and mind at many local climbing areas as well as Hampshire College's indoor climbing wall. Beginners are especially welcome. 5-College students will be graded pass/fail.

T 12:30PM-06:00PM                      RCC GYM

Additional Information: This class may be used for CEL-1 credit.

OPRA-0152-1 **CCR**

### **Top Rope Climbing, Section 2**

This course is for beginning and experienced rock climbers. It will cover basic safety techniques, rope work, knots, and climbing techniques. Enjoy the opportunity to exercise your body and mind at many local climbing areas as well as Hampshire College's indoor climbing wall. Beginners are especially welcome. 5-College students will be graded pass/fail.

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

Additional Information: This class may be used for CEL-1 credit.

OPRA-0155-1 **CCR**     **PR**

### **Introduction to Sport Climbing**

Michael Alderson

Sport Climbing is the term used to describe the style of climbing where a person uses fixed protection to lead climb. This class will focus on teaching the technical skills and training techniques for better climbing. IT IS IMPORTANT THAT A PERSON HAVE STRONG TOP ROPE CLIMBING SKILLS BEFORE THEY ADVANCE INTO SPORT CLIMBING. This course is perfect for experienced rock climbers wanting to learn to lead climb, and is a prerequisite for the spring Traditional Lead Climbing class. 5-College students will be graded pass/fail.

TH 12:30PM-06:00PM                      RCC GYM

Additional Information: This class may be used for CEL-1 credit.

OPRA-0160-1 **CCR**

### **Mountain Biking**

The Pioneer Valley has some of the best mountain biking trails in the United States. The trail system in the Holyoke Range(Hampshire's backyard) has some of the Valley's best riding and will be our classroom for mountain biking. Students will spend part of the class time riding for fun and fitness, and the rest on improving riding skills. This class is ideal for people with strong bike handling skills who are interested in improving technical riding skills and fitness. 5-College students will be graded pass/fail.

W 03:30PM-05:00PM                      RCC FOYER

Additional Information: This class may be used for CEL-1 credit.

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(4-6-12)

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

OPRA-0164-1 **CCR**

### **Beginning Spinning**

Amanda Surgen

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

TTH 03:30PM-04:30PM                      RCC FOYER

Additional Information: This class may be used for CEL-1 credit.

OPRA-0173-1 **CCR**

### **Strength and Conditioning**

Troy Hill

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

MWF 10:30AM-11:30AM                      RCC GYM

Additional Information: This class may be used for CEL-1 credit.

OPRA-0174-1 **CCR**

### **Basic Strength Training**

Troy Hill

This course will give students background knowledge and first-hand experience in stretching, weight lifting, and aerobic conditioning. Students will learn the basics of flexibility training, using heart rate to guide aerobic conditioning, and assist in designing an individualized weight training program. Each class session will include stretching, running/walking, and weight lifting. People who have never been involved in a fitness program are especially welcome. 5-College students will be graded pass/fail.

TTH 09:00AM-10:00AM                      MSC WGHT RM

Additional Information: This class may be used for CEL-1 credit.

OPRA-0175-1 **CCR**

### **Speed and Agility Training**

Troy Hill

The class will focus on improving foot, speed, agility, and explosiveness through drills and plyometrics. The class will meet Tuesday and Thursday from 2pm-3pm for 6 weeks. September 6 - October 11. 5-College students will be graded pass/fail.

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

Additional Information: This class may be used for CEL-1 credit.

OPRA-0181-1 **CCR**

### **Fundamentals of Basketball**

Troy Hill

If you like basketball but have little or no experience, then this is the class for you. Students will work on the basic skills of basketball, such as dribbling, passing, shooting, rebounding and defense. Students will also spend time focusing on the rules of the game and playing. 5-College students will be graded pass/fail.

TTH 03:00PM-04:00PM                      RCC GYM

Additional Information: This class may be used for CEL-1 credit.

## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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OPRA-0185-1 **CCR**

### **Fundamentals of Tennis**

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. 5-College students will be graded pass/fail.

TH 02:00PM-03:00PM

MSC CTS/TRK

OPRA-0191-1 **CCR**

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

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

F 09:00AM-12:00PM

RCC GYM

OPRA-0192-1 **CCR**

### **American Red Cross CPR/AED Training, Section 2**

This course will cover the material needed for certification by the American Red Cross in Adult CPR/AED. Lecture and video instruction combined with skills practice and testing will prepare each student to cope with various injury and illness situations. This course will meet only on the advising day, November 1. This course is not intended to fulfill any academic requirements.

TH 09:00AM-12:00PM

RCC GYM

OPRA-0193-1 **CCR**

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

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

F 01:00PM-04:00PM

RCC GYM

OPRA-0194-1 **CCR**

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

This course will cover the material needed for certification by the American Red Cross is First Aid. Lecture and video instruction combined with skills practice and testing will prepare each student to cope with various injury and illness situations. This course will meet only on the advising day, November 1. This class is not intended to fulfill any academic requirements.

TH 01:00PM-04:00PM

RCC GYM

OPRA-0205-1 **CCR**

### **Social Justice in Outdoor Education**

Karen Warren

This course will address issues of diversity and social justice in the outdoors. Current theories of social justice education, racial identity development, gender studies, and adaptive recreation will be applied to contemporary outdoor programming. Using experiential activities, readings, field visits, individual projects, and discussion, students will explore the importance of race, gender, ability, and class awareness in outdoor and environmental education work. 5-College students will be graded pass/fail.

W 01:00PM-05:00PM

LIB KIVA

OPRA-0208-1 **CCR PR**

### **Experiential Education from Theory to Practice**

Karen Warren

TH 01:00PM-05:00PM

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

## FALL 2012 COURSE DESCRIPTIONS

(4-6-12)

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

### APPENDIX

#### Division I Distribution Areas

ADM = Arts, Design, and Media

CHL = Culture, Humanities, and Languages

MBI = Mind, Brain, and Information

PBS = Physical and Biological Sciences

PCSJ = Power, Community, and Social Justice

#### Division I Cumulative Skills

WRI = Analytical Writing and Informed Research Practice

QUA = Quantitative Skills

MCP = Multiple Cultural Perspectives

IND = Independent Work