

SPRING 2012 COURSE DESCRIPTIONS

(11-2-11)

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

COGNITIVE SCIENCE (CS)

CS-0112-1 **DR**

New Distribution Area: **MBI**

Programming Games: Introduction to Programming using, Python and Pygame

Paul Dickson

This is an introductory programming course that will motivate programming through the creation of videogames using the Pygame libraries for Python. Students will learn the basics of programming in Python and then quickly move to creating games. New programming concepts will be introduced as a means to further game creation. Basic concepts in videogame design will also be introduced. By the end of the course, students will have learned how to program and will have written multiple games. No previous programming experience is required. Cumulative Skills: IND; Learning Goals (pre-F11 entrants):PRJ

MW 10:30AM-11:50AM ASH 126

CS-0114-1 **DR**

New Distribution Area: **MBI**

Introduction to Philosophy

Jonathan Westphal

Belief is a frozen sea. Philosophy is an axe." Philosophy has the capacity to create new and revisionary concepts in areas where empirical research may be more, or less, irrelevant, e.g. free will, or to confirm the appropriateness of old concepts. Topics include some of: free will and determinism; the mind-body problem and the nature of the mind; the problem of evil; personal identity; the nature of time; the existence of God; big-bang cosmology and the first event; the basis of the "laws" of logic; and metaethics. The emphasis will be on understanding the basic outlines and the main arguments and structures of existing philosophical problems, and on oral in-class argument and writing short philosophy papers, all with some attention to the history of philosophy. The aim of the course is to enable students to do philosophy, rather than just to learn about it." Cumulative Skills: WRI; Learning Goals (pre-F11 entrants):PRJ, QUA, REA, WRI

TTH 12:30PM-01:50PM ASH 221

CS-0129-1 **DR**

New Distribution Area: **MBI**

Linguistics

Steven Weisler

This course is an introduction to the scientific study of human language. Students will learn basic concepts and analytic techniques in phonetics and phonology (the study of linguistic sound systems); morphology (the analysis of word-formation); syntax (the principles of sentence structure); and semantics (the study of linguistic meaning). The biological bases of language and its social functions will be explored as well. Cumulative Skills: IND; Learning Goals (pre-F11 entrants):PRJ

MW 01:00PM-02:20PM ASH 111

CS-0136-1 **DR**

New Distribution Area: **MBI**

Cognitive Psychology

Joanna Morris

The purpose of this course is to introduce you to human cognition: our ways of coming to know about the world and about one another. This course will concentrate on the classic topics in adult cognition: memory, language, attention, categorization, problem solving, reasoning, and decision making. Students will be expected to read and critically analyze articles from the professional scientific literature. Cumulative Skills: WRI; Learning Goals (pre-F11 entrants):REA, WRI

TTH 12:30PM-01:50PM ASH 222

CS-0145-1 **DR**

New Distribution Area: **MBI**

The Social Psychology of Stereotyping, Person Perception,, and Intergroup Relations

Thomas Cain

This course will be an in depth examination, from a social psychological perspective, of how stereotypes are formed, how stereotypes influence our perceptions, and how these perceptions influence our relationship with others. Classic and contemporary research will be examined. Students will be expected to write brief reaction papers to weekly readings, as well as complete a final paper and presentation on a topic of their choosing. Cumulative Skills: QUA; Learning Goals (pre-F11 entrants):WRI

MW 02:30PM-03:50PM ASH 111

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CS-0152-1 **DR**

New Distribution Area: **MBI**

Child Development in the News

Melissa Burch

How is research on child development represented in our society? Educational policy should be informed by current research. Toys and videos fly off the shelves when they claim that research demonstrates that they advance children's development. But what is the evidence for these claims? In this course, we will explore how child development is reported in the popular press and to support the developmental industry. We will critically evaluate the research that is the foundation of these reports to see if the claims are valid. We will also discuss whether the empirical findings are being applied appropriately. Students will become critical consumers of research findings and their application to development. Students will also make presentations and write papers reflecting their evaluations. Cumulative Skills: WRI, QUA; Learning Goals (pre-F11 entrants): PRS, QUA, REA, WRI

TTH 10:30AM-11:50AM ASH 221

CS-0156-1 **DR**

New Distribution Area: **MBI**

Introduction to Computer Systems

This course will provide an introduction to computer systems, stressing how computers work. Beginning with Boolean logic and the design of combinational and sequential circuits, the course will discuss the design of computer hardware components, microprocessing and the interpretation of machine instructions, assembly languages, and basic machine architecture. The course will also address the memory hierarchy and basic operating system topics. Projects will include the design of digital circuits and simple assembly- and machine-code programming. Cumulative Skills: QUA; Learning Goals (pre-F11 entrants): QUA

TTH 10:30AM-11:50AM ASH 112

CS/NS-0177-1 **DR**

New Distribution Area: **MBI, PBS**

Aliens: Close Encounters of a Multidisciplinary Kind

Salman Hameed

This course can be summed up as: everything you wanted to know about aliens but were afraid to ask (a scientist). The course will explore the topic of extraterrestrial intelligence from the perspective of several different fields. We will look at the history of UFO sighting claims and analyze the reliability of eye-witness testimonies, explore psychological & sociological reasons behind claims of alien abductions, and analyze the current state of the search for extraterrestrial intelligence (SETI) from the perspective of astronomy and planetary research. We will also examine how film and television have shaped our view of aliens in popular culture. We will conclude the course by looking at religions that have been inspired by UFOs and extraterrestrials. Cumulative Skills: WRI; Learning Goals (pre-F11 entrants): REA, WRI

T 06:30PM-09:30PM ASH 111

CS-0205-1 **DR**

New Distribution Area: **MBI**

Social Development

Melissa Burch

Social relationships and social understanding are important parts of our lives from infancy onward. In this course we will explore the developmental significance of parent-child and peer relationships from infancy into childhood and adolescence. We will also discuss children's understanding of theory of mind, gender, emotions, and self. In particular, we will focus on age-related changes in these skills and how they impact social relationships. We will also consider cross-cultural difference in patterns of social behavior. Evaluation will be based on participation, a series of short papers, and a longer final project. Students will read research articles and be responsible for class presentations. Cumulative Skills: WRI, QUA; Learning Goals (pre-F11 entrants): PRS, QUA, REA, WRI

MW 01:00PM-02:20PM ASH 221

CS-0209-1 **DR PR**

New Distribution Area: **MBI**

Computer Graphics: Building Pictures Using Computers

Paul Dickson

Images created by computer graphics are everywhere and there are many different programs for creating them, but how do these programs work? In this course we will explore these issues by programming our own computer graphics modeling and rendering system. Projects will be used to build a global graphics system and as each concept is added, it will be possible to generate more complex images. This course will enable students to create computer graphics images while learning the underlying concepts. Object-oriented programming paradigms and good general programming techniques will

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be covered. Prerequisite: At least one semester of college-level programming in a high-level programming language, e.g., C, C++, or Java. Cumulative Skills: IND; Learning Goals (pre-F11 entrants):EXP, PRJ
W 01:00PM-03:50PM ASH 126

CS-0214-1 PR IP

Improving theHub

Jeffrey Butera

Students in this course will participate in the ongoing betahub project: a development and design effort focused on improving Hampshire's critical online tool, theHub. The term will begin with an introduction to betahub's Web.py/Javascript system architecture, code hierarchy, and existing revision control, testing, and release mechanisms. The class will then transform into a workshop where students will pursue assignments for theHub that are commensurate with their backgrounds and abilities. Interested students must have either a substantial background in computer science (two programming classes and/or demonstrable Python/Javascript/AJAX experience) or web design (a minimum of one college-level class and portfolio of HTML/CSS work) or both, and are strongly encouraged to contact the instructor before the first class to discuss their candidacy. Prerequisite: Programmers: 2 programming classes. Designers: 1, web design class and a portfolio of work. Cumulative Skills: QUA

TTH 02:00PM-03:20PM ASH 126

CS-0223-1 DR

New Distribution Area: **MBI**

Public Diplomacy

James Miller

Public diplomacy employs culture in international relations, whose principal means of exchange are political, economic and military. Increasingly, these traditional forms are augmented by culture, an important example of soft power," a way of exerting global influence that appears to be unthreatening, even humanitarian. Examples include an occupying country's introduction of its political-cultural practices into a defeated country; exporting aspects of "modernization," like western journalism, to the Third World or countries "in transition"; or circulating art exhibits or musical performances as a way of repairing a damaged national image. Public diplomacy raises questions about cultural imperialism, claims that some cultural forms are universal, notions that some culture practices foster peace, etc. This course will explore mainly US public diplomacy but also efforts by multilateral organizations like the UN and by international NGOs. Meeting times will be divided between discussing readings and presenting student work in progress and contemporary examples of public diplomacy. 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." ; Learning Goals (pre-F11 entrants):WRI, PRS

TTH 02:00PM-03:20PM ASH 222

CS-0225-1 DR PR

New Distribution Area: **MBI**

Philosophy of Sensation and Perception

Jonathan Westphal

An introduction to the philosophy of perception. Do we perceive things as they really are, or are we aware only of our own representations of things? Are some perceptual properties more mind-dependent than others? What is the difference between misperceiving and correctly perceiving an illusion? Topics will be chosen from the following: sense-data, direct realism, skepticism, the causal theory, phenomenalism, intentional and adverbial theories, visual illusions, colour, the direction and location of sound, motion perception, constancy, determinacy of perception, error, wholeness of figure and grouping, perceptual spaces, ESP. Prerequisite: Limited to students with at least three prior semesters of college work, or two prior courses in philosophy or the cognitive sciences." Cumulative Skills: IND, WRI; Learning Goals (pre-F11 entrants):PRJ, REA, WRI

MW 02:30PM-03:50PM ASH 221

CS-0229-1 DR

New Distribution Area: **MBI**

Liberal Education in the 21st Century

Steven Weisler

Liberal education is a distinctively American approach to undergraduate education that aims to develop general intellectual capacities and habits of mind rather than to provide specific or technical training in a trade or career. A liberal education is designed to prepare graduates for thoughtful, meaningful lives, and is indelibly associated with many of the most prestigious institutions of higher learning in the US (including Hampshire College). In this course we will investigate the contemporary context for liberal education and will consider three recent critiques of its effectiveness, Richard H. Hersh and John Merrow's Declining by Degrees, Derrick Bok's Our Underperforming Colleges, and Richard Arum and

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Josipa Roksa's Academically Adrift: Limited Learning on College Campuses. Cumulative Skills: WRI; Learning Goals (pre-F11 entrants): REA, WRI

MW 09:00AM-10:20AM ASH 111

CS-0234-1 **PR**

Sound patterns of language: Phonetics & Phonology

Kathryn Pruitt

Phonology and phonetics are concerned with the role of sound in human language. Phonetics investigates the physical and biological aspects of speech. Phonology is the study of the mental representation and cognitive organization of knowledge about linguistic sound structure. In this course we will investigate the rich diversity of sound systems in the world's languages from both points of view. Prerequisite: A previous course in linguistics or permission of the instructor. Cumulative Skills: WRI, QUA

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

CS-0243-1 **PR IP**

Animating Characters

Christopher Bishop

This course will explore the art of creating animated characters across a range of media. Our explorations will be driven by questions such as: What are the relationships between how we visually perceive motion in our physical surroundings and the illusion of motion expressed through image sequences? How can the mechanics of locomotion be constructed so that they appear to be driven by biological control? How can volition or emotion be expressed through movement? Throughout the term, we will investigate these questions and more through hands-on assignments, critique sessions, and analytical discussions of screenings, readings, and live examples. Project work will include stop-motion, traditional hand-drawn, and 3D computer animation production, culminating in substantial final projects of each student's own design. Prerequisite: An evaluation or passing grade from a college-level drawing, animation, acting, or film/video course. Cumulative Skills: IND; Learning Goals (pre-F11 entrants): PRJ

MW 04:00PM-05:20PM ASH 126

CS-0246-1 **DR**

New Distribution Area: **MBI**

Adolescent 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 perspective 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; Learning Goals (pre-F11 entrants): REA, WRI

MW 10:30AM-11:50AM ASH 222

CS-0250-1

Animal Robot Field Tests

Sarah Partan

In this course we will field-test robotic animal models that have been created in the fall companion course, "Animals, Robots and Applied Design." It is not necessary to have taken the fall course to be eligible for this one. Animal robotic models are used in studies of animal behavior, to test the meaning or function of a particular communication behavior. The goal is to simulate the behavior using a robotic or mechanical model, and then to observe the live animal's response. Local animals such as squirrels, crows, frogs, or farm animals will be tested, depending on which models were successfully completed in the fall course. Since the models may need to be fine-tuned, students with expertise in programming, electronics, and shop skills are welcome to enroll in the class, along with students interested in the animal behavior fieldwork. Readings will include journal articles describing animal behavior experimental studies using the robotic model approach. A term project using the robotic model(s) to elicit behavioral reactions from animals will be undertaken, and term papers and presentations will be required. Field-testing will be conducted Fridays from 9:00AM to 11:00AM starting in the middle of the term." Cumulative Skills: QUA, IND

TTH 10:30AM-11:50AM ASH 222

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CS-0256-1 **PR**
Affective Neuroscience

Do animals have emotional experiences? How can words on a page move us to tears and joy? Do emotions differ across cultures? What happens in the brain during states of empathy, and compassion? Not long ago, questions like these were relegated to the sidelines of scientific inquiry. But advances in neuroscience have provided new tools to answer these questions - with surprising results. In this course, we will explore exciting new research on the neuroscience of emotion and develop considerable insight into the work of affective neuroscientists. We will study our emotions and the emotions that exist in other animals, people, and cultures. We will develop understanding through readings of popular and primary literature, presentation and discussion of those readings, and critical reflection and writing on the questions and issues that excite you the most. Prerequisite: a course in psychology or biology. Cumulative Skills: WRI

TTH 02:00PM-03:20PM ASH 112

CS-0266-1 **PR**
Computer Animation II

Christopher Perry

This course will cover intermediate topics that pertain to the production of visual imagery with the tools of three-dimensional computer graphics (CG). Lectures, readings, and homework assignments will explore subjects including organic shape modeling, character articulation, character animation, extensions to the basic shading and lighting models, and procedural animation. Students will be expected to complete individual projects and participate in group exercises that explore CG as both a standalone medium and as an integral part of modern film/video production. Prerequisite: CS 174 or its equivalent

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

CS-0277-1 **DR PR**
Artificial Neural Networks Control for Game Playing Agents

New Distribution Area: **MBI**

Jaime Davila

This course will combine work on two important subfields in artificial intelligence: artificial neural networks, and artificial agents. Artificial Neural Networks are computational devices loosely based on the brain. Agent-based systems use a collection of information to solve a complex task, while possibly providing for planning, communication, error recovery, and learning. In this course we will combine these two techniques and apply them to virtual simulations of games such as Capture the Flag, Robocup, RoboRescue, Quidditch, and others. Emphasis will be placed on the design and implementation of course projects. Although several neural network and virtual environment programs will be made available to students, developing individual projects will require making modifications to (and/or interfaces for) these programs. Prerequisite: students are expected to have at least a semester worth of programming experience before this course. Cumulative Skills: QUA, IND; Learning Goals (pre-F11 entrants):QUA, PRJ, PRS

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

CS-0284-1
Mediatization

James Miller

Mediatization theory argues that as media become ubiquitous, their visibility and distinctive functionalities recede. So, for example, a mirror might detect your blood pressure while you comb your hair, and transmit it to your doctor, who could send instructions to change the dosage of your medicine. In addition, mediatization theory claims that media logics" are an increasing source of power, one that influences other social institutions, like politics, to align themselves to the special conditions of media representation and simulation. More and more social activities become media events of one kind or another. This seminar will explore the theoretical dimensions of mediatization. Students will then use this theory to carry out studies of such new media phenomena as crowd sourcing, smart buildings, wearables, etc." Cumulative Skills: IND, WRI; Learning Goals (pre-F11 entrants):WRI

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

CS-0296-1 **PR**
Trauma and Resilience: Working with youth with histories of, trauma

This course is intended for students planning on working in educational, treatment and/or caregiving settings with children and adolescents who have been exposed to traumatic events. Students will learn about multiple sources of trauma and its neurobiological, psychological, behavioral, and social sequelae. Contemporary approaches to assessment and

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treatment of traumatized youth as well as an understanding of factors contributing to resilience in youth exposed to traumatic events will also be discussed. Prerequisite: Students must have taken at least one prior psychology course. Cumulative Skills: WRI, IND; Learning Goals (pre-F11 entrants): REA, WRI, PRS, PRJ

TTH 12:30PM-01:50PM

ASH 112

CS-0304-1 **PR**

Advanced Animal Behavior Field Methods

Sarah Partan

This course will be for experienced animal behavior students who have already participated in at least one empirical field research project. Students in this course will be responsible for taking the lead role on field projects involving teams of students testing animal responses to robotic models. You will lead the effort to design and conduct tests based on the relevant literature, and to analyze data and write up the experiment. If the project works, we may potentially prepare the data for a collaborative publication. Students will learn all aspects of running a study, from design of field methods to data analysis to manuscript preparation. Readings will be based on journal articles in addition to a methods text. Field-testing will be conducted on Fridays from 9:00AM -11:00 starting in the middle of the term. Prerequisite: a previous class in animal behavior or cognition, field methods, or behavioral ecology (or related class). Cumulative Skills: QUA; Learning Goals (pre-F11 entrants): QUA

T 09:00AM-11:50AM

ASH 222

CS-0308-1 **PR IP**

Evolution, Islam and Modernity

Salman Hameed

This seminar course will look at the way Muslims across the globe are negotiating the relationship between Islam and modern science. We will, in particular, focus on the way evolutionary biology is received in various parts of the Muslim world and what can that tell us about the interaction between culture, politics, religion, and science. Students will be expected to do research as part of the class and present their findings at the end of the semester. Countries to be discussed in the class include, but are not limited to, Egypt, Indonesia, Iran, Malaysia, Pakistan, Turkey, Tunisia, Kazakhstan, and the Muslim diaspora in Europe and in the United States. Prerequisite: One class in Middle Eastern history or Middle East sociology, or Islam. Cumulative Skills: WRI

M 02:30PM-05:20PM

ASH 222

CS-0313-1

Brain and Cognition II: Electrophysiology of Mind

Joanna Morris

This course is an upper-level research seminar designed for students who wish to learn electroencephalography techniques and how to apply those techniques to answer research questions in the domain of cognitive psychology and cognitive neuropsychology. The course requirements will consist of reading primary research articles and the design and execution of an original research project. In class we will cover all elements of setting up an ERP experiment focusing on the most well-known language component, the N400. We may also look at other frequently studied components such as the P300, the MMN and the N170. Cumulative Skills: WRI, QUA, IND

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

ASH 221, ASH 221

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CRITICAL SOCIAL INQUIRY (CSI)

CSI-0102-1 **DR**

New Distribution Area: **PCSJ**

Constitutionally Queer: Law, Politics & Sexuality

Flavio Risech-Ozeguera

Until 2003, consensual sex between adult same-gender partners was a crime in many of the United States. Most states and the Federal government still prohibit same-sex marriage and exclude nonconforming couples and individuals from a host of social and financial benefits automatically available to the straight. And those whose gender identity is transgressive face numerous legal indignities. Many forms of resistance (and backlash) have emerged to challenge (or reinforce) the normative assumptions of state control over sexuality and gender expression. Public confrontations between the values of traditional sexual morality, and those of individual autonomy and equality, take place in judicial, legislative and electoral arenas. By reading historical analyses and key cases that reflect and shape our debates about the proper place of the State in queer people's bedrooms and lives, we will gain basic familiarity with legal analysis, constitutional politics and the law as a historically contingent system of power. Cumulative Skills: WRI; Learning Goals (pre-F11 entrants): PRS, REA, WRI

TTH 02:00PM-03:20PM

FPH 106

CSI-0103-1 **DR**

New Distribution Area: **PCSJ**

Performance and Ethnography

Michelle Bigenho

Music, dance, and theater may be viewed as performance arts, but they are also situated in social, economic, and cultural contexts. This course both explores social science frameworks for analyzing performance, and introduces students to qualitative research methods that address performance as embodied experience, as ritual, as a product of economic relations, as a site of symbolic meaning, and as a site of contested power relations. Students will conduct limited fieldwork and develop a research paper on a related topic of their choice. Through this process students will consider questions of power in the ethnographic setting, develop interviewing and transcribing skills, and explore interpretive anthropological methods. Cumulative Skills: MCP, WRI; Learning Goals (pre-F11 entrants): MCP, PRS, PRS, WRI, WRI

TTH 12:30PM-01:50PM

FPH 107

CSI-0105-1 **DR**

New Distribution Area: **PCSJ**

Asian American History

Lili Kim

This course examines the experiences of Asian immigrants and Americans from the mid-19th century to the present. We will explore the continuities and changes of their experiences in larger contexts of U.S. race relations, feminism, labor movements, and international politics. We will also consider how the experiences of Asian immigrants and Americans complicate major narratives of U.S. history and how, together with other people of color, Asian Americans have transformed American society and culture. Cumulative Skills: MCP, WRI; Learning Goals (pre-F11 entrants): MCP, PRJ, PRS, REA, WRI

TTH 09:00AM-10:20AM

FPH 102

CSI-0113-1 **DR**

New Distribution Area: **PCSJ**

Injury

Jennifer Hamilton

This course investigates competing conceptions and legal formulations of injury from a variety of social and cultural perspectives. What role does injury play in the formation of legal subjects, especially in the U.S.? How do legal cultures outside of the U.S. conceive of, interpret, and understand injury? We will also explore associated concepts of risk, responsibility and accountability. Cumulative Skills: MCP, IND, WRI; Learning Goals (pre-F11 entrants): MCP, PRS, REA, WRI

MW 01:00PM-02:20PM

FPH 105

CSI-0115-1 **DR**

New Distribution Area: **CHL**

The Renaissance at Home: The Art & History of Domesticity

Jutta Sperling

In this course, we'll read historical and art historical scholarship on marriage, family, sex, and reproduction in Renaissance Italy. Two different stories emerge: while historians depict marriage as an embattled institution, family as the

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hall mark of patriarchy, and reproduction as deeply entwined with power relations, art historians celebrate the exchange of beautiful objects and the commissioning of art works on the occasion of marriage and child birth. In this course, we will attempt to bring these two strands of knowledge together with the help of anthropological literature on gift exchange. In addition, we will learn about the material culture of domesticity in peasant households, Jewish ghettos, convents, and charitable institutions. Mix of primary sources (textual and visual) and secondary literature. Cumulative Skills: WRI, IND; Learning Goals (pre-F11 entrants):WRI

TTH 09:00AM-10:20AM FPH 104

CSI-0116-1 DR

New Distribution Area: **CHL, PCSJ**

Cultures of the African Diaspora

Christopher Tinson

This course will deepen students' knowledge of the African diaspora through the study of what some scholars have called Africanisms," a broad term that seeks to capture the wide array of technical skills, artistic practices, religious and spiritual beliefs, philosophies, linguistic patterns, and epistemologies that derive from the African continent and take root around the world. Though many of these practices continue in the present day, they are as likely to be found throughout the African diaspora in places such as the Panamanian city Colón, the Brazilian state of Bahia, and New York City as they are in Africa. In this course we will interrogate such concepts as "survivals," "retentions," and "the black Atlantic," and study critical debates between such major figures as E. Franklin Frazier, Melville Herskovits, W.E.B. Du Bois, Ruth Simms Hamilton, Sheila S. Walker, Joseph E. Harris and others over the meaning of African culture in the New World." Cumulative Skills: MCP, IND; Learning Goals (pre-F11 entrants):MCP, PRS, REA, WRI

MW 10:30AM-11:50AM FPH 105

CSI-0139-1 DR

New Distribution Area: **PCSJ**

Writing The Urban Experience

William Ryan

Tumultuous and robust, American cities have certainly enjoyed a rich history. As this course is primarily a writing seminar, we're particularly interested in how Americans have given voice to their urban experience, beginning with the literary realism of the late 19th century and culminating in the various expressions of the hip-hop culture of today. Are there universals in the urban story? How and why do shifting populations tell different stories? We'll read history, biography, autobiography, journalism, fiction, and poetry in order to understand the tensions that have informed urban life. More importantly, we'll also study these writings with an eye towards adopting their approaches in our own critical and creative written assignments. Cumulative Skills: MCP, WRI; Learning Goals (pre-F11 entrants):EXP, MCP, REA, WRI

WF 01:00PM-02:20PM FPH 101

CSI-0144-1 DR

New Distribution Area: **PCSJ**

The Brown Woman's Burden: Colonialism, Culture & Women's

Uditi Sen

Colonial discourse in nineteenth century India held up the abject condition of women's lives as proof of the inferior nature of Indian society. Saving the 'brown woman' became the justification for colonial domination in India. Far from being relegated to the pages of history, this logic has been evoked repeatedly, most recently in the invasion of Afghanistan. This course will explore the consequences of this discourse for women's lives and feminist movements in colonial and ex-colonial societies, where the 'brown woman' has been forced to bear the double burden of foreign domination and cultural chauvinism. We will begin by exploring how the subject position of the Indian woman has been historically shaped by the conflicting forces of colonialism and nationalism. Next, we will study how this colonial legacy makes women's movements in India today susceptible to allegations of westernization by conservatives and nationalists. Finally, we will explore how America's war on terror justifies waging war on Muslim men in the name of 'saving' Muslim women. Cumulative Skills: WRI, MCP; Learning Goals (pre-F11 entrants):MCP, PRS, REA, WRI

MW 09:00AM-10:20AM FPH 103

CSI-0150-1 DR

New Distribution Area: **CHL, PCSJ**

Fighting Over the Facts: Debates in History

James Wald

Many people have learned and are accustomed to thinking of history as an authoritative account of the past, based on indisputable facts. Scholars of history, by contrast, understand history as a matter of contested and evolving interpretation: debate. And they argue not just over the interpretation of facts, but even over what constitutes a relevant fact. This course will use some representative debates to show how dynamic the historical field is. Topics may include:

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Did women have a Renaissance? How did people in early modern France understand identity? Why did eighteenth-century French artisans find the torture and slaughter of cats to be hilarious rather than cruel? Were Nazi killers who committed genocide motivated by hatred or peer pressure? Are European Jews descended from medieval Turks rather than biblical Hebrews? Students will come to understand how historians reason and work. In so doing, they themselves will learn to think historically. Cumulative Skills: WRI; Learning Goals (pre-F11 entrants): REA, WRI

MW 04:00PM-05:20PM FPH 105

CSI-0151-1 **DR**

New Distribution Area: **PCSJ**

Culture, Religion, and Environmentalism

Susan Darlington

This course explores how cultures and religions influence theoretical and social concepts of nature and the environment. Efforts to preserve, protect and/or define natural spaces around the world shed insight into the development of the concept of environmentalism. Often equated in the global north with nature conservation and sustainable development, environmentalism takes different forms in various social and cultural settings. How people respond to environmental problems (and even how such problems are defined) can vary across class, ethnicity, geographic setting, and religious understandings. Through examining religious and cultural concepts of natural and social environments cross-culturally, diverse modes of thinking and acting will be examined through specific cases. Each student will design, research, and write (with a draft) an analytical paper on a related topic, in addition to several shorter essays. MCP, PRJ, REA, WRI Cumulative Skills: MCP, IND, WRI; Learning Goals (pre-F11 entrants): MCP, PRJ, REA, WRI

MW 02:30PM-03:50PM FPH 105

CSI-0172-1 **DR**

New Distribution Area: **CHL, PCSJ**

West African Dance, African Independence Struggles and the, Making of Revolutionary Nationalism

Amy Jordan

This course will combine West African dance classes, conducted with the help of musicians who will provide live drumming for each class, and discussion based classes on the cultural and social history of Guinea. Students will explore West African aesthetics as represented in the music and dance traditions of Guinea by engaging in the dance, watching films of performances and celebrations, and reading recent scholarship on the role that national dance companies, such as Les Ballets Africains, played in the anti-colonial, revolutionary nationalist politics of Guinea. The literature will include broader social histories of the struggle for independence and as well as cultural analysis of recurring themes such as authenticity and modernity. We will discuss the ways in which dance figured into the forging of national identity during the Independence era and consider how these projects in self-making evolved over time as the challenges of the post-colonial era constrained and informed the possibilities for such a project. Cumulative Skills: MCP, WRI; Learning Goals (pre-F11 entrants): MCP, WRI

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

CSI-0201-1

Ethnography of Law, Science, & Medicine

Jennifer Hamilton

This course introduces Division II students to qualitative anthropological methods. Through a series of ethnographic exercises, students will build a methodological toolkit for investigating complex social problems. Through the critical reading and analysis of ethnographic texts, students will also learn about the substantive areas of legal anthropology, science studies, and critical medical anthropology. The course will culminate in final mini-ethnographic research projects designed by students.

MW 09:00AM-10:30AM FPH 104

CSI-0202-1 **DR**

New Distribution Area: **PCSJ**

South-South Economic Relations

Omar Dahi

The last twenty years have witnessed resurgence in political and economic cooperation among the developing nations of the South. This course examines recent changes in the international economy, with a special focus on South-South relations. Some questions we will consider are: What will be the impact of the rise of Third World Capitalism on the global economy? What will the global economy look like when we emerge from the current financial crises? Does South-South cooperation hold the promise of an alternative model to neo-liberal globalization or is it best thought of as unity against Northern hegemony? How has colonialism previously and economic liberalization more recently changed the structure and pattern of trade among developing countries? In the course we will trace the historical patterns of trade

SPRING 2012 COURSE DESCRIPTIONS

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among developing nations since the colonial era and then look closely at South-South cooperation in the post-WWII period. Cumulative Skills: MCP, WRI; Learning Goals (pre-F11 entrants):MCP, REA, WRI
TTH 10:30AM-11:50AM FPH 108

CSI-0207-1 **DR**

New Distribution Area: **PCSJ**

What's So Funny? Humor, Culture, Cognition, and the Brain

Karen Danna

Humor and laughter are fundamental aspects of human behavior. Humor is present in virtually every society, although its content is markedly different between and within different socio and geographic locations. Changes in humor production and appreciation accompany our development from early life. Humor, in fact, is so important a facet of our lives that we seek friends, acquaintances, and partners who have a good sense of humor." It is often remarked that individuals will admit to anything except not having a sense of humor! In this course we will discuss and dissect humor from various socio- and biological perspectives (including sociological, anthropological, biological, and neurological). In this way, we will come to understand not only "what's so funny?" but why, and for whom, under what circumstances, as well as how the brain processes humor." Cumulative Skills: QUA; Learning Goals (pre-F11 entrants):REA, WRI, PRS, MCP

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

CSI-0208-1

Financial Crises: Theory, History and Policy

In 2008, the global financial system was on the verge of collapse, in a worldwide crisis that led to the deepest recession since the 1930s. The banks survived, but today growing popular movements hold Wall Street responsible for a depressed real economy and continued high unemployment. Is the Occupy Wall Street movement right to blame finance for the failures of the economy? Why did the banking system break down so catastrophically in 2007-2008, and what can we do to make sure it doesn't happen again? And more broadly, what is finance for? This course will explore economic explanations for financial crises, with a particular focus on the ?heterodox? traditions based on the work of Karl Marx and John Maynard Keynes. We will discuss what functions finance performs in modern capitalism, whose interests it serves, and how the role of finance in the economy has evolved over time. We will ask why the financial system may be inherently unstable, and why it regularly produces asset bubbles. We will explore a variety of explanations for the 2008 crisis. And we will consider proposals for financial reform currently being debated in the US and elsewhere. Cumulative Skills: QUA

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

CSI-0210-1 **DR**

New Distribution Area: **PCSJ**

Introduction to Economics

Helen Scharber

Is capitalism good at 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 correspond to that taught in introductory level courses in micro- and macroeconomics and will prepare students for intermediate level work in both fields. Cumulative Skills: QUA; Learning Goals (pre-F11 entrants):QUA

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

CSI-0211-1 **DR PR**

New Distribution Area: **PCSJ**

Latin American Social Movements

Michelle Bigenho

This is a topical course taught primarily in the Spanish language. At the end of the 20th and the beginning of the 21st centuries, Latin Americans have seen the end of dictatorships, the application of neoliberal economics, and the rise of indigenous politics. Through case studies from Bolivia, Mexico, Ecuador, Peru, and/or Argentina, this course will examine an array of social movements: as related to transitional justice issues in the aftermath of state sponsored terror; in response to the results of neoliberal economics; and as part of broad indigenous mobilizations. All class discussions will be in

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Spanish. Course readings and audiovisuals will be in Spanish and English. Students may choose to write their papers in Spanish or English. Prerequisite: Students must have a good working knowledge of the Spanish language. Cumulative Skills: MCP, WRI; Learning Goals (pre-F11 entrants):MCP, PRJ, REA, WRI

MW 01:00PM-02:20PM

FPH 102

CSI-0213-1 **DR**

New Distribution Area: **PCSJ**

Law and Politics of Housing

Carlos Suarez-Carrasquillo

Recent economic events have brought to the forefront the growing impact housing has on people's lives. In a world that is becoming increasingly urban, the city and its suburbia have become the stage for significant political debates on housing policy and the locus of action for people impacted by these policies. This course will first consider how politics and law shapes housing, cities, homelessness, suburbia, and spaces. Second, this course will examine how the creation of spaces, and maps are used as mechanisms for restricting and controlling behavior. Finally, we will discuss how housing policies impact living conditions, political socialization, and dynamics of race and class. Cumulative Skills: IND, MCP, WRI; Learning Goals (pre-F11 entrants):MCP, WRI, PRS, REA

TTH 09:00AM-10:20AM

FPH 105

CSI-0214-1 **DR**

New Distribution Area: **PCSJ**

United States Labor History

Laurie Nisonoff

This course will explore the history of the American working class from the mid-nineteenth century to the present. We will use traditional historical concepts such as industrialism and trade unions, immigration, and organization; integrate the insights of the "new social and labor history" to focus on unionization, strikes, and development of working-class communities, consciousness and culture; and work to understand a working class divided along race, ethnic, and gender lines. Strategies employed by industrialists and the state to mold and control the working class will be considered, along with responses and strategies employed by the working class to gain political and economic power. This class is an introduction to and essential component of concentrations in labor studies, political economy, American studies, and feminist studies. Requirements: participation in class discussion and completion of several papers or projects. Cumulative Skills: IND, WRI, MCP; Learning Goals (pre-F11 entrants):MCP, PRJ, REA, WRI

TTH 12:30PM-01:50PM

FPH 105

CSI-0215-1

Politics of the Abortion Debate

Politics of the Abortion Debate : Abortion rights continue to be contested in the U.S. and throughout the world. Since the legalization of abortion in the U.S. in 1973, there have been significant erosions in abortion rights and access to abortion. Harassment of abortion clinics, providers, and clinic personnel by opponents of abortion is routine, and there have been several instances of deadly violence. This course examines the abortion debate in the U.S., looking historically at the period before legalization up to the present. We explore the ethical, political and legal dimensions of the issue and investigate the anti-abortion and abortion rights movements. We view the abortion battle in the U.S. in the wider context of reproductive freedom. Specific topics of inquiry include: abortion worldwide, coercive contraception and sterilization abuse, welfare rights, population control, and the criminalization of pregnancy.

MW 10:30AM-11:50AM

FPH 104

CSI-0220-1 **DR**

New Distribution Area: **PCSJ**

Buddhism and Environment

Susan Darlington

Scholars, practitioners and activists worldwide debate the relationship between Buddhism and the natural environment. Some argue that ecological sensitivities are inherent in the teachings of the religion, while others see these as modern aberrations. We will examine Buddhist perspectives on nature and Buddhist responses to environmental issues. Looking at Buddhist activities in specific settings, we will consider how the religion both informed and was influenced by culture, politics, economics and concerns of local people facing environmental issues. Cases studies will be drawn from Southeast and East Asia and the United States, with an emphasis on different cultural perspectives. Students will design, research and write a substantial analytical paper, along with several short essays. Cumulative Skills: IND, MCP, WRI; Learning Goals (pre-F11 entrants):MCP, PRJ, REA, WRI

TTH 09:00AM-10:20AM

FPH 106

SPRING 2012 COURSE DESCRIPTIONS

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

CSI-0223-1

Who's Your Farmer? Exploring How Class, Race, Gender, and, Sexuality Intersect With Agriculture

Rachel Rybaczuk

How has the representation of the traditional family farm" influenced our current image of and narrative about farming? What is the relationship of this narrative to the recent upsurge of new farmers who are people of color, women, and queer people? How have class, race, gender, and sexuality related to agriculture in the past, and how is it playing out in the present? What are the implications for the separate but related movements for food security and food justice? This course will explore past and current representations of farming and farmers. Using an intersectional perspective of class, race, gender, and sexuality we will take a critical look at agriculture in the United States as well as the growing movement of first-generation farmers. While much of the course reading is based in social science scholarship, material will include fiction, popular and visual media, memoir, and documentary film. Assignments will include active participation in discussions about the readings, regular short written responses, and a final paper/project. PCSJ, QUA, MCP, WRI"

Cumulative Skills: QUA, MCP, WRI

MW 01:00PM-02:20PM

FPH 107

CSI-0227-1 **DR**

New Distribution Area: **PCSJ**

The American Encounter with Arab Nationalism,

Aaron Berman

The American Encounter with Arab Nationalism: The American encounter with Arab nationalism spanned the entire twentieth century. Arab nationalism and the American empire developed on the same timetable and influenced each other in subtle but profound ways. The United States at the dawn of its age of empire was far more aware of events in the Middle East than we generally realize today. As American global interests mushroomed, understanding the political developments in the Middle East became a necessity. However, several factors impeded the American understanding of Arab nationalism. Ethnocentrism and an American brand of Orientalism would make it hard for Americans see the real peoples of the Middle East, not the imagined inhabitants of the Holy Land. Even more importantly, Americans would never be able to grapple with the meaning of Arab nationalism without considering the challenges of yet another brand of nationalism, Zionism. In 1908, Zionism and nascent Arab nationalism first encountered each other on the American scene. Their continued encounters would shape political and intellectual developments in the United States and the Middle East for the hundred years that followed. That century is the focus of this course. Specific topics we will explore include the Turkish Revolution of 1908, Woodrow Wilson's response to Arab nationalism in the wake of World War I, World War II and America's response to the creation of the Arab League and the rise of Nasserism in the early Cold War, as well as the American response to Palestinian nationalism. We will also look at the efforts of the Arab Americans in the United State to influence United States foreign policy and public opinion. Cumulative Skills: WRI; Learning Goals (pre-F11 entrants):EXP, MCP, PRJ, PRS, REA, WRI

TTH 09:00AM-10:20AM

FPH 107

CSI-0231-1

Portugal and the Indian Ocean Region (ca. 1500-1650)

Jutta Sperling

This course explores the history of the Indian Ocean Region in the age of Portuguese colonization. We'll read primary sources as well as historical literature on the impact that Portugal's military presence in Goa had on trade relations and cultural exchanges between India, Africa, and the Middle East. A particular focus is on women and gender, and the impact Portuguese missions had on family structure and women's property rights. Other topics include the Jesuits' engagement with South Asian cultures and religions, the Mughal (Islamic) presence in South Asia, and the economic and cultural repercussions of colonization on Portuguese society. Mix of primary and secondary literature. Cumulative Skills: MCP, WRI

TTH 12:30PM-01:50PM

FPH 101

CSI-0234-1 **DR**

New Distribution Area: **PCSJ**

African Americans and the Politics of Reparations

Christopher Tinson

Racial reparations have been and continue to be one of the most explosive contemporary issues. Some argue that this country's history of enslavement renders some form of reparations necessary to the quest for social justice; that understanding reparations is central to honest conversations about race and racism. Others argue that reparations for past injustices such as slavery are unfair. Still others refuse to discuss the topic altogether. This course is concerned with the historic and contemporary reparations debate as it pertains to African Americans. We will pay close attention to how

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historians, artists, legal scholars, political scientists, grassroots community activists and legislators have approached this issue, and gauge its relevance in our post-racial" moment." Cumulative Skills: IND, MCP, WRI; Learning Goals (pre-F11 entrants):MCP, REA, WRI

TTH 02:00PM-03:20PM

FPH 101

CSI/HACU-0237-1 **DR**

New Distribution Area: **CHL**

Fictions of Childhood

Rachel Conrad, L. Brown Kennedy

This interdisciplinary course will combine critical studies of literature with critical approaches to childhood and psychological and psychoanalytic perspectives (particularly the writings of D. W. Winnicott). This course will focus initially on literary texts written for adults that feature children as subjects, and will conclude with a unit on texts written for a child audience. We will explore questions about the representation of children and childhood; the relation of child and adult worlds; childhood and memory or forbidden knowledge; and children, imagination, and language. First year students considering this class need to contact one of the instructors. The class will be pitched at the Division II level and will presume strong reading and writing skills. Cumulative Skills: WRI; Learning Goals (pre-F11 entrants): REA, WRI, REA

TTH 12:30PM-01:50PM

FPH ELH

CSI-0238-1

People Out of Place: Bodies, Borders, Documents

Flavio Risech-Ozeguera, Margaret Cerullo

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

W 02:30PM-05:20PM

FPH 101

CSI-0239-1 **DR**

New Distribution Area: **PCSJ**

In a Queer Time and Place: Queer Theory and the Politics of, Temporality

Jaclyn Pryor

In the last decade, the field of queer studies has made a turn towards re-thinking the politics of temporality. From Judith Halberstam's *In A Queer Time and Place: Transgender Bodies, Subcultural Lives* (2005) to Elizabeth Freeman's *Time Binds: Queer Temporalities, Queer Histories* (2010), scholars are investigating the ways in which heteronormativity and related dominant frameworks such as capitalism and colonialism produce and reproduce an idealized sense of time that is linear and progress-oriented. At the same time, scholars are examining the ways in which LGBTQ subcultures produce alternative temporalities by allowing their participants to believe that their futures can be imagined according to logics that lie outside of those paradigmatic markers of life experience—namely, birth, marriage, reproduction, and death" (Halberstam 1). How do queers queer time—through sex, art, gender, ritual, and kinship? Why do the politics of temporality matter at this historical moment? In this course, we will read recent scholarship in queer studies and look at case studies within queer subcultural practices and production. Attention will be paid to the politics of space/place as they relate to time, including notions of citizenship, migration, and diaspora. Cumulative Skills: WRI, MCP, IND" Cumulative Skills: WRI, MCP, IND; Learning Goals (pre-F11 entrants): PRS, PRS, WRI

TH 06:30PM-09:00PM

FPH 106

CSI-0240-1

Not Just Writing on the Wall: From Tags to Murals: A, Critical Analysis of Urban Street Art" as Social Movement"

Carlos McBride

As a result of oppressive socio-economic conditions that created little resource for opportunities among marginalized youth in New York City during the mid 70's, this course will introduce early works of Style Masters" circa late 1970's to the mid 80'. We will assess the significance of "Style Writing", also known as graffiti, and the use of subway trains as the canvas - in response to the conditions that existed. We will then work our way into investigating, researching and discussing mural art on a national and international level, as a "peoples movement". The premise for this class will

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focus on how space, place and art, negotiate the identity of struggle, history and rebellion. This course will utilize theoretical readings, documentaries, speakers and possible site visits to enhance our understanding of urban "art" as a tool to challenge dominant discourse." Cumulative Skills: MCP, WRI

W 01:00PM-03:50PM

FPH WLH

CSI-0241-1

The Lives of Teenagers

Who are today's American teenagers? How has our cultural understanding of adolescence" been created over time? This course will explore the lives of teenagers from a variety of disciplinary perspectives and examine the implications for formal education. We'll look at the history of adolescence in America; new research on brain development during adolescence; a journalist's detailed description of the lives of troubled teens and their journeys towards healthy and productive adulthood. Students will have an opportunity to explore related topics of personal interest (cross-cultural perspectives; gender; consumer culture; traditional psychological theories of identity development; how adolescents are portrayed in literature and art). Ultimately this course aims to steer us toward a more productive view of adolescents and a critical assessment of the match between current educational models and the real lives of teenagers." Cumulative Skills:

MCP, WRI

MW 01:00PM-02:20PM

FPH 108

CSI-0245-1

State Power and Popular Protest in South Asia

Uditi Sen

Scholars of South Asia have drawn on diverse philosophical and theoretical influences, such as Gramscian hegemony and Saidian orientalism to conceptualize the nature of state power and protest in India, in both its colonial and national avatars. This course is designed as a rigorous and challenging exploration of these various approaches. It combines reading sections of key texts, such as Foucault's Discipline and Punish, with scholarship that employs these theoretical frameworks. Case studies will include looking at English education as a discourse of power, the imposition of Western medicine as the expansion of biopower and popular movements such as peasant rebellions as subaltern protest. Through a critical engagement with these texts, students will develop the ability to apply philosophical concepts in their own research. Each student will complete an independent research paper, where they will draw upon their readings to design a framework of analysis for a particular case study of power and/or protest. Cumulative Skills: MCP, IND, WRI

T 09:00AM-11:50AM

FPH WLH

CSI-0249-1

Producing Violence

Sayres Rudy

This course examines concepts and instances of violence. We will trace the concept of violence across related registers: events of violence; conditions (material or immaterial) of those events; and the meaning of violence as an element of events and its conditions. Violence is conceived as the object of theory, memory, or experience. We will not, then, quarantine violence in categorical or disciplinary conventions of academia or common sense; rather we will enlist trans-disciplinary studies to explore treatments of violence across philosophy, social and political theory, sociology, literature, cinema, and history. Cumulative Skills: IND, MCP, WRI

M 06:30PM-09:00PM

FPH 101

CSI-0253-1 **DR**

New Distribution Area: **CHL, PCSJ**

Identity Development of Urban Youth

Andrew Hafner

The course aims to build an understanding of 'urban youth' from the perspective of identity, for both the student in the course and for their understanding of the complexities and contestations of identity for urban youth. The course adopts a 'teacher' lens in engaging urban youth identity and implications for understanding educational and community contexts. Students build understandings of urban youth and their multiple identities through an intellectual, emotional and spiritual engagement of the 'teaching self' with 'the other'. This course engages directly, conceptually and practically with the notion of fear which drives the public imaginary and discursive construction around urban youth characterized as poor, minority, unmotivated and resistant. The course pushes students to be self-reflective in their own identity constructions of 'urban youth' so as to open up their appreciation, analysis and vision of urban youth and their educational promise as agents of change in schools, community and society. Cumulative Skills: IND, MCP, WRI; Learning Goals (pre-F11 entrants):MCP, PRJ, PRS, REA, WRI

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MW 10:30AM-11:50AM

FPH 102

CSI-0254-1

War, Resources and Sustainability

Michael Klare

This course will examine the relationship between resource competition, climate change, and conflict in the modern world. The course will look at a variety of conflicts from around the world and attempt to determine the degree to which they are fueled by environmental and resource considerations. This will involve study of illustrative historic and existing conflicts and will also consider potential conflicts, such as that between the United States and China over access to energy and mineral supplies. The course will also consider the ways in which changes in consumption behavior and the development of energy alternatives can reduce the risk of conflict. Student will be expected to select a particular aspect of this topic or a case study for intensive research. Cumulative Skills: IND, WRI

MW 10:30AM-11:50AM

FPH 107

CSI-0255-1

PR

Making Class Visible

This course seeks visibility for issues of social class within the college community." Drawing upon readings from anthropology and film studies, students will seek comparative perspective on social inequality at intersections of class, ethnicity, and gender practice in North America, and produce "home movie" style videos focusing on tensions that source to local class consciousness. Prerequisite: Some introductory level course in anthropology is required."

W 01:00PM-03:50PM

FPH 106

CSI-0259-1

Environmental Justice on Native American Land

Over the past several decades, the environmental justice movement has reshaped environmentalism by demanding consideration not simply for wilderness conservation and species preservation, but for complex social problems like environmental racism - in short, the disproportionate exposure of communities of color to toxic contamination and environmental degradation. These struggles have been meaningful within Native American communities for centuries, throughout the colonial project that disrupted possession of and relationships to land, through active genocide, assimilation or relocation policy, and/or government seizure and contamination of land and resources. This course aims to examine and illuminate the historical context of environmentalism and environmental justice as it relates to Native land; the current political and environmental challenges faced by those living on Native land; and our own personal and academic relationships to these struggles through group discussion and intensive independent research.

M 02:30PM-05:20PM

FPH 108

CSI-0262-1

Women on Top?: Understanding and Challenging Gender, Hierarchy in the Workplace

Helen Scharber

For 30 years, women have earned college degrees at a higher rate than men. Why, then, does the average woman still earn \$500,000 less over her lifetime than the average man? What accounts for the fact that only a handful of Fortune 500 CEOs are women? And what should we do about it? In this seminar-style course, we will address these questions with the help of Hampshire alumnae who have successfully navigated the challenges of the business world. Discussions with these women will provide first-hand insight into why the glass ceiling still exists and how it might be--and has been--broken. Throughout the course, we will ground these discussions in a critical, historical analysis of gender hierarchies in the workplace. This course is suitable for students interested in learning about how women become business leaders and/or students of Women's Studies, Gender Studies, Business, and Economics.

M 02:30PM-05:20PM

FPH 106

CSI-0264-1

Family and Oral History Pedagogy

Judith Carmona, Kristen Luschen

Students and their parents see the value of their life histories in the classroom and they become more engaged with projects that draw from cultural-familial knowledge. How are teachers drawing from these sources of knowledge? What are the struggles of integrating children's community/family histories into schools? Does the integration of pedagogies of the home/family histories necessarily disrupt educators' deficit thinking? What does the process of integrating one's silenced history into school mean for under-represented/marginalized/silenced children and their families? How do

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educators work in solidarity with families for the education of children? This course will examine a series of questions through self-reflexivity and a community engaged learning project. We will draw from social and cultural foundations of education literature to highlight various epistemologies and pedagogies found in schools, cultures, and society. Specifically, we will delve into literature that addresses family history and/or oral history as pedagogical tools in the classroom.

TTH 02:00PM-03:20PM

FPH 107

CSI/HACU-0268-1

Joyce & Lacan: An Introduction

Annie Rogers, L. Brown Kennedy

In this course we will explore the axes of desire and anxiety in language through intensive reading of selected works by two very different figures, James Joyce and Jacques Lacan. The course opens onto the question of how Joyce and Lacan use language to delineate desire and anxiety in human experience. We will read Portrait of the Artist as a Young Man, Dubliners, and excerpts from Ulysses from the work of Joyce, and from Lacan's oeuvre we will read the Seminar on the Purloined Letter and the Subversion of the Subject in the Dialectic of Desire, both in Ecrits, as well as secondary source texts that explicate Lacan's thinking in these works and beyond. We will first investigate how these two men "speak" to one another through class discussion and papers. Late in the course, and briefly, we will turn to a few Joyce scholars and the Lacan seminar on Joyce. Although this course is an introduction, the readings and the work of the class assumes that students are ready to approach reading literature and psychoanalysis closely and critically.

MW 02:30PM-03:50PM

FPH 107

CSI-0275-1

PR

Hopes and Fears: Religion, Gender and Possessions from the, Middle Ages Through the Industrial Revolution

James Wald

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

MW 04:00PM-05:20PM

FPH 102

CSI-0279-1

Politics and Economics of the Arab Uprisings

Sayres Rudy, Omar Dahi

The Arab uprisings" have rippled throughout the world, threatening political regimes and challenging academic perceptions within and beyond Middle East studies. This course will examine the protest movements in the Middle East as profound and related disruptions of the authoritarian political systems and static analytical frameworks conventionally used to describe or explain them. Practical and theoretical approaches to Middle East politics have long held that its Islamic, sectarian, and despotic character entails hierarchic, charismatic, and inherited social patterns, preventing Arab or Muslim societies from developing civil-societal, cosmopolitan, horizontal, or democratic affiliations. Thus, the "Islamic dilemma" was said to be unique in a liberalizing and democratizing world, in which the Middle East was mired in a struggle between tyrannical, corrupt states and tyrannical, fundamentalist Islamists. Led by the uprisings and informed by political-economic premises they confirm, we will explore rarely examined links between the ongoing crisis of capitalism and various modes of social protest, for instance the relationship between local labor mobilization and neo-liberal militarism. Do the uprisings represent failures of the developmental state, neo-liberalism, or authoritarian regimes? Why have the uprisings occurred mainly in republics rather than monarchies? Should the uprisings inspire revisions of the familiar academic models of Middle East states and societies, including but hardly limited to secular/religious contests over the nature of the public sphere? Finally, do the uprisings instruct us about the world outside the region, as their inspiring effect in the United States and elsewhere would seem to suggest? The course will bring guest speakers from the Valley and beyond to discuss their ongoing research on these and other related topics. Cumulative Skills: MCP, WRI" Cumulative Skills: MCP, WRI

W 04:00PM-07:00PM

FPH ELH

SPRING 2012 COURSE DESCRIPTIONS

(11-2-11)

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

CSI-0283-1

Ab/Normal Psychology

M. Lourdes Mattei

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

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

CSI-0285-1

Narratives in U.S. Immigration History

Lili Kim

This seminar will explore different forms of narratives - scholarly historical work, memoirs, and fiction - interpreting American immigrant lives to examine critical historiographical issues in U.S. immigration history. Through reading seminal historical narratives along with award-winning novels/memoirs, we will investigate on-going construction of major issues in U.S. immigration history such as imperialism, acculturation, language, citizenship, biculturalism, displacement, family, cultural inheritance, community and empowerment, agency and resistance, as well as memory and identity formation. Intense reading and writing is expected of each student. Cumulative Skills: WRI, MCP

T 12:30PM-03:20PM FPH WLH

CSI-0289-1

IP

Poetry and Childhood

Rachel Conrad

In this advanced seminar we will consider questions of power, perspective, and experience regarding children and adults, examine works in poetry (primarily 20th century American poetry) engage with ideas about children and childhood, and explore poetry-writing in relation to thinking about children and childhood. Our goal will be to balance attention to questions about ideas with a consideration of questions about creative form. Readings will focus on poetry written for adult audiences, with some attention to poetry for young audiences, supplemented by readings in childhood studies and literary criticism. Assignments will encompass critical reading, analytic writing, and poetry writing. Previous coursework in childhood studies and poetry is required. Cumulative Skills: WRI

F 09:00AM-11:50AM FPH 102

CSI-0290-1

Postmodernity and Politics

Margaret Cerullo

While many have criticized postmodernism" as a-political, Judith Halberstam has recently argued that conventional radical politics is not postmodern enough, insofar as it accepts a stable relationship between representation and reality, foreclosing any space (in fantasy, in representation) for political rage and unsanctioned violence on the part of subordinate groups against their powerful oppressors. Troubling the relationship between fantasy, representation and the real, and empowering culture and the production of counter-realities to the dominant orders as sites and ground of resistance are hallmarks of postmodernism. So is the insistence that a materialist politics of redistribution cannot be separated from a "cultural" politics of recognition; and the view that complex identifications and differences productively undermine identity and identity politics; and that truth is a product not a ground of political struggle. The goal of this course is to trace the genealogies of these ideas as they have come to challenge the Left, while maintaining full affinities with a radical anti-capitalist project. We will read Harvey and Jameson, the Marxists most closely identified with exploring the contributions of postmodernism; Lyotard and Baudrillard, the "ex-Marxists" whose names are most associated with its articulation; and consider the lineage Nietzsche, Foucault, Butler. Depending on time, and class interest, we will also read Benjamin or Deleuze. In this way we will look at major ideas of unorthodox Marxist/postmodern thought, always alert to the ways these thinkers both suggest research strategies (ways of reading the social text) and political openings."

TTH 10:30AM-11:50AM FPH 101

SPRING 2012 COURSE DESCRIPTIONS

(11-2-11)

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

CSI-0299-1 **DR PR**

New Distribution Area: **PCSJ**

China Project Workshop

Kay Johnson

China Project Workshop: This workshop is for students at any level interested in carrying out an in-depth research project on China. Each student will choose a topic on modern China and spend the semester conceptualizing, researching and writing a substantial paper on this topic. Each student will take responsibility for organizing at least one class on their chosen topic. Throughout the semester students will share their research with each other and read drafts of each other's work. The course is suitable for those preparing to go on or returning from the Hampshire College China Exchange program and is also appropriate for Division III students as an Advanced Learning Activity. Division I students may be mentored by more advanced students as well as by the teacher. Various issues about doing research in China and writing across cultures will also be discussed during the semester. Some background in the study of China is required. Cumulative Skills: WRI, MCP, IND; Learning Goals (pre-F11 entrants):MCP, PRJ, PRS, WRI, REA

M 01:00PM-03:50PM

FPH 101

CSI-0311-1 **PR**

Women and Work

Laurie Nisonoff

This research workshop examines case studies of the interrelationships of gender and capital, some located in specific practice, time and place, others directed toward theoretical critique and construction. We examine issues such as: the work lives of women in the home and workplace; the relationships between paid and "unpaid" work; the "feminization of poverty" and of policy; the growth of new professions, the service sector, and the global assembly line. This course is organized as a seminar with students assuming substantial responsibility for discussion. This course is designed for advanced Division II and Division III students. Prerequisite: Some background in feminist studies, political economy, history, or politics is expected."

W 09:00AM-11:50AM

FPH 106

CSI-0314-1 **IP**

Re-presenting the Third World

Carol Bengelsdorf

This seminar will bring together the ongoing work of Division III students whose focus centers around various approaches to exploring the construction of identity(ies) amongst Latin@, Latin American, African and Asian others". These approaches can encompass a wide range of fields, from ethnography (in various forms) to theater, to photography-in short to multiple aspects of the arts and social sciences. We will begin the class with readings that raise problematics common to the themes which weave through and tie together the concerns of seminar members. Project presentations of the work of each student as it evolves, and critical readings/viewings and collective discussion of this work will constitute the core of what we engage with."

TH 12:30PM-03:20PM

FPH WLH

CSI-0317-1

Div III Seminar

Amy Jordan

Critical Social Inquiry Div III Seminar: 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. This seminar will be directed towards students in Critical Social Inquiry or historical research based projects.

W 01:00PM-03:50PM

DAK JG1

SPRING 2012 COURSE DESCRIPTIONS

(11-2-11)

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

CSI-0397-1

Writing about the Social: Theory in Practice

Carol Bengelsdorf

This seminar is designed for Division III students who are writing their independent study projects on some field within the Social Sciences. The course will center around discourses within the Social Sciences. This broad framework will facilitate exchanges between students working on various paradigms within the social and/or cultural realm. The seminar will focus upon this exchange. After we read key texts to help us develop a common vocabulary, the projects themselves, along with what students suggest in the way of additional reading, will constitute the syllabus.

W 02:30PM-05:20PM

FPH MLH

SPRING 2012 COURSE DESCRIPTIONS

(11-2-11)

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

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: MCP; Learning Goals (pre-F11 entrants):EXP

MW 04:00PM-06:00PM

MDB RECITAL

HACU/IA-0103-1 **DR**

New Distribution Area: **CHL**

Introduction to Writing

Deborah Gorlin

This course will explore the work of scholars, essayists, and creative writers in order to use their prose as models for our own. We'll analyze scholarly explication and argument; we'll also try to appreciate the artistry in our finest personal essays, short fiction, and poetry. Students will complete a series of critical essays in the humanities, social sciences, and natural sciences, respectively, and follow with a personal essay, a brief memoir, and a piece of short fiction or poetry. Students will have an opportunity to submit their work for peer review and discussion. Frequent, enthusiastic revision is an expectation. Cumulative Skills: IND, WRI; Learning Goals (pre-F11 entrants):EXP, MCP, PRS, REA, WRI

TTH 10:30AM-11:50AM

GRN WRC

HACU-0107-1 **DR**

New Distribution Area: **ADM**

Introduction to architectural Design: Space, Compositions, and Relations

Ipek Rohloff

The design studio is an essential part of an education in architecture, interior design, landscape architecture, and design studies. It is a unique experience in which you can experiment, create, and analyze in an environment of hard work and intense thought. Throughout the semester, students will have the opportunity to engage in critical, visual and spatial thinking. The studio exercises and projects will involve tasks of space making, design composition rules, and spatial relations, as well as measured and orthogonal drawing. These tasks will develop skills for grasping space and spatial relations, drafting compositional ideas, making models and drawing final designs for an audience. Semester projects will start with those exploring two dimensional design principles and continue with others investigating three-dimensional compositions and space making for specific programmatic elements. Students will use drafting and measured drawing as modes of thinking as well as media for presenting the finalized ideas. Cumulative Skills: IND; Learning Goals (pre-F11 entrants):EXP, PRJ, PRS, REA

MW 09:00AM-11:50AM

EDH 3

HACU-0108-1 **DR**

New Distribution Area: **ADM**

Introduction to Media Arts

William Brand

This course is an introduction to the theory, history and practice of media production as fine art. Students will explore fundamentals of creative production in film, video, sound, and photography. While students are introduced to some practical tools of media art production, an equal emphasis is placed on understanding the social, historical and aesthetic conditions that create meaning in a work of art. Students will be expected to demonstrate that they are learning not only how to make media, but how to engage with the form critically and creatively. Motivations and trajectories from activism to the avant-garde will be explored through readings, viewings as well as visual and written assignments. This course satisfies the pre-requisite for Video I, Film I or Photo I. Cumulative Skills: MCP, IND; Learning Goals (pre-F11 entrants):EXP, PRJ, PRS, REA, WRI

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

JLC 131, JLC 120

SPRING 2012 COURSE DESCRIPTIONS

(11-2-11)

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

HACU-0133-1 **DR**

New Distribution Area: **ADM**

Dancing Modern 2: How We Dance, Why We Dance

Fritha Pengelly

Students in this beginning level modern dance technique course will continue to study movement performance and interpretation. 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. In particular, they'll explore the expressive implications of the body's physical limitations and opportunities, and they'll look for examples where people of all capacities are using dance in a wide range of applications. Students will be introduced to the anatomy and physics of movement. They'll consider the ways different artists, idioms, dance cultures and contexts employ these, and to what different aesthetic, social and physical effects. Students will be expected to grapple with the studio work with commitment and rigor; view performances in concert, and think in movement, physical imagination and written word. No previous dance experience is necessary. Cumulative Skills: WRI, MCP; Learning Goals (pre-F11 entrants):EXP, MCP, REA, WRI

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

HACU-0137-1 **DR**

New Distribution Area: **CHL**

, Reading Generically: Modern Short Prose

Alicia Ellis

Reading Generically: Modern Short Prose: This course is intended as a survey of readings in the short prose form from the 19th century to the present. Short stories are difficult, consuming and complex. A well-written short story will cause you to swoon while a poorly constructed one will inspire violent feelings. This course is attentive to close reading and analysis followed by deliberate and concise writing. You will be asked to think about the structure of the form, innovations and deviations in style and form as well as complementary and competing forms of the short form. Additional critical articles will supplement the close reading of these texts. Authors may include but are not limited to Baldwin, Balzac, Borges, Gogol, E.T.A. Hoffmann, Hawthorne, Hopkinson, Joyce, Kafka, Kleist, Lahiri, Lovcraft, Murakami, Nabokov and O'Connor. Requirements: Weekly short writing assignments, one class presentation and a final paper. Required Texts: One enormous course packet and A Glossary of Literary Terms, M.H. Abrams, 10th edition. Cumulative

Skills: WRI, MCP; Learning Goals (pre-F11 entrants):MCP, PRS, WRI, REA

MW 10:30AM-11:50AM EDH 2

HACU-0151-1 **DR**

New Distribution Area: **ADM**

Making Dances I

Daphne Lowell

This course is designed for any student curious about design in motion. It will introduce theories and processes of movement composition and choreographic analysis. We'll work with movement prompts and structured improvisations to discover ways to generate movement, and to compose it into set forms. We'll question expectations about what dance, or a good" dance is, and push to broaden movement preferences. In the process students will hone skills in perceiving, describing and interpreting compositional strategies in choreography. They'll also study works of established choreographers from a range of styles, examine in depth the work of a master artist, and learn to write analytically about choreography. Students will work with group forms in class, but craft assigned studies in solo form, leading to a final, complete dance performed in an informal showing. No previous experience in dance is required." Cumulative Skills: IND; Learning Goals (pre-F11 entrants):EXP, PRJ, PRS, WRI

MW 01:00PM-02:20PM MDB MAIN

HACU-0156-1 **DR**

New Distribution Area: **CHL**

Realism

Sura Levine

This course will explore various aspects of realism in nineteenth-and twentieth-century art, from the idealized and/or photographic renderings of the human form and landscape, early documentary imagery (phrenology, hysteria, ethnic types"), and the shift of realism into a politically charged type of art (Courbet, Millet, Meunier), to the more recent investigations into Photorealism and neo-realism. Literary works will be read alongside artistic objects in order to document and examine the mutually enriching and problematizing developments in realism in both media." Cumulative Skills: WRI, IND; Learning Goals (pre-F11 entrants):PRJ, REA, WRI

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

SPRING 2012 COURSE DESCRIPTIONS

(11-2-11)

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

HACU-0157-1 **DR**

New Distribution Area: **CHL**

Convergent Histories: (Art Since 1950)

Lorne Falk

This course is a survey of contemporary art since 1950 that examines the dissolution of high art as a concept, and how media, from ceramics and textiles to photography and video, came to contest that notion even as they aspired to it. In light of the convergence of discipline-specific and other cultural histories with modernism, this course considers the deconstruction and revision of Western art history. You will also be introduced to the global contemporary art world and begin to explore how art operates aesthetically, politically, emotionally, and intellectually. Through the work of selected artists, critics, curators, historians, and theorists, you will investigate a range of processes, concepts and issues that are important in world art today. Cumulative Skills: WRI, MCP, IND; Learning Goals (pre-F11 entrants):MCP, PRJ, PRS, REA

M 02:30PM-05:20PM

JLC 120

HACU-0158-1 **DR**

New Distribution Area: **CHL**

Voice and Visibility: African Americans and the Power of, Spoken Word

McKinley Melton

While the immediate focus of this course will be directed toward the contemporary Hip Hop and Spoken Word Movements, we will engage the contemporary moment as part of an African American cultural legacy that is built upon a bedrock of oral tradition. We will consider the significance of orality in crafting and cultivating the forms, styles, and content of African American cultural expression. Examining oral expressions that range from music to public speeches, this course positions the spoken word as central to understanding the complex issues of identity, culture, and politics that shape the African American presence in American society. Cumulative Skills: MCP, IND; Learning Goals (pre-F11 entrants):WRI, REA, PRS, MCP

T 06:00PM-09:00PM

FPH 105

HACU-0159-1 **DR**

New Distribution Area: **CHL**

Mysteries of Petersburg

Polina Barskova

How do you wander through the literary city? How do you read its map, encoded in a text densely populated" with characters and events? What happens if you find yourself lost in the citytext? Building on the works of Fyodor Mikhailovich Dostoevsky, this course uses the lower depths of Petersburg as a symptomatic locus that may serve as a prism through which this city was read and written. Aside from Dostoevsky, we will consider the authors who influenced him (Sue, Hugo, Dickens) and were influenced by him (Bely and Vaginov). In order to more fully attune students' strolling skills to the problems and strategies of urban modernity, our introductory critical reader includes Bakhtin, Benjamin, and de Certeau. One of the central course goals is to help students better understand the anatomy of the Russian literary metropolis at its historical, architectural, social and legendary levels." Cumulative Skills: WRI, MCP; Learning Goals (pre-F11 entrants):MCP, PRS, EXP, WRI, REA

TTH 10:30AM-11:50AM

FPH 105

HACU-0161-1 **DR**

New Distribution Area: **CHL**

The English Bible

Alan Hodder

The English Romantic, William Blake, characterized the 1:00 repeated illustration throughout the Western literary tradition from medieval mystery plays to the latest fiction of Toni Morrison. By the same token, biblical stories form the bedrock of the scriptural traditions of Christians, Muslims, and Jews the world over. What are these stories that have so captivated readers for over 2000 years? Why has the Bible had such an immense religious and imaginative appeal? This course introduces students to the full range of biblical literature from the stories of Genesis to the life and times of Jesus of Nazareth. While the course emphasizes literary features of the Bible as it has been rendered in English, we will also consider important religious, moral, and theological implications. Among the biblical texts considered will be the foundational stories of Genesis and Exodus; the books of Joshua, Judges, and Ruth; the stories of David and Kings; the Book of Job and the Song of Solomon; the prophets Isaiah and Ezekiel; New Testament gospels; Acts of the Apostles; and the Book of Revelation. Cumulative Skills: WRI, IND; Learning Goals (pre-F11 entrants):PRJ, PRS, REA, WRI

MW 01:00PM-02:20PM

FPH 104

SPRING 2012 COURSE DESCRIPTIONS

(11-2-11)

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

HACU-0171-1 **DR**

New Distribution Area: **CHL**

Writing the City at War (London, Leningrad, Warsaw,, Berlin): 1940-1945

Polina Barskova

London, Warsaw, Leningrad and Berlin - four great European cities, and great four wartime tragedies. Beginning with a background on British literary efforts in the trenches in World War I, the course will turn to the fictions produced during WW II and in its aftermath, namely the literary witnessing and representation of impending doom, of ruins, victims, political ambivalence, radical change of landscape, fear, anxiety, famine, and darkness. We will consider such canvasses as the present without future, an endangered past, new urban routes and routines. How do writers give voice to these phenomena? How do they, in effect, say the unsayable? What are the tasks of recording the experiences of the war in general and war in the city in particular? How do the witnessing voices highlight the notions of gender, class, age, nationality and ethnicity? We will look at different genres (diary, journalism, historical essay, memoir, novel, poetry) and media (written and visual text, documentary and fiction film). Our intent is to embrace the diversity of voices and approaches from different national and ideological situations: authors will include Vasili Grossman, Lidia Ginzburg, Viktor Nekrasov, Siegfried Sassoon, Willfred Owen, John Lukacs and others. Dedicated to the study of modes of writing produced by war, this course will offer participants the opportunity to exercise different kinds of writing themselves.

Cumulative Skills: WRI, MCP; Learning Goals (pre-F11 entrants):EXP, MCP, WRI, REA

TTH 12:30PM-01:50PM

FPH 106

HACU-0183-1 **DR**

New Distribution Area: **CHL**

Postcolonial Philosophy and the Pedagogies of Art

Monique Roelofs

Contemporary critical theorists such as Gayatri Spivak turn to the notion of an aesthetic education to outline new trajectories for ethical and political life. What are the powers and pitfalls of this approach? What shifts do philosophical understandings of art undergo in the emerging views of material existence or culture? This course examines major concepts in the history of aesthetics (through Kant, Hume, Hegel, and Schiller), in contemporary philosophy and in critical race feminism (through Adorno, Foucault, Deleuze, Ranciere, hooks, Alcoff, Lugones, Ahmed, Korsmeyer), to develop positions in the debates currently raging in aesthetics. Cumulative Skills: WRI, MCP, IND; Learning Goals (pre-F11 entrants):REA, WRI, MCP, PRJ, PRS

TTH 10:30AM-11:50AM

FPH 106

HACU-0185-1 **DR**

New Distribution Area: **CHL**

Sample! Remix! Mash!: The Cultural Logic of Appropriation

Susana Loza

This seminar delves into the dynamics, debates, and desires that drive pop fandom. In this class, we ask: What is fan culture? Does it build community? Are fans different from other consumers? What are the ethics and politics of fandom? What are the aesthetic, social, and legal ramifications of fan-produced forms such as mash-ups, remixes, youtube videos, and fanfic/slash that borrow, customize, and reinterpret pop commodities? How do such textual appropriations call into question the boundaries between high and low, production and consumption, intellectual property and fair use? Do fan-produced forms challenge or reinforce Romantic notions of authorship and authenticity? Particular attention will be paid to: the queering of heterosexist pop texts; the racialized and sexualized construction of masculinity and femininity; the politics of sampling, remixing, and mashing; and the role of the Internet, blogs, and social networking technologies in fan culture. This course is reading-, writing-, and theory-intensive. Cumulative Skills: IND, MCP, WRI; Learning Goals (pre-F11 entrants):MCP, PRS, REA, WRI

TTH 10:30AM-11:50AM

EDH 4

HACU-0192-1 **DR**

New Distribution Area: **CHL**

Introduction to the Academic Study of World Religions

Ryan Joo

This course is designed to introduce an array of different approaches to the study of world religions as well as a number of subfields within the established academic discipline. The first half of the semester will explore examples of historical, literary, anthropological, philosophical and material culture approaches, which include the study of Daoist and Sufi texts, the cult of Saint Jude, the practice of seeing divine images (darshan), and 19th century American religious history. The second half will introduce different subfields, such as mysticism, gender/sexuality, theories of religion, religion and politics, and religion and film, through one or two case studies from each subfield. We will investigate a form of Indian mysticism called Radha Soami, as well as women in the contemporary Asian Protestant church, America's church-state relationship, the projection theory of Feuerbach and Freud, and Orientalism in Hollywood films. This is a

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)

SPRING 2012 COURSE DESCRIPTIONS

(11-2-11)

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

reading-and writing-intensive course. Cumulative Skills: MCP, WRI; Learning Goals (pre-F11 entrants):MCP, REA, WRI

W 02:30PM-05:20PM

FPH 108

HACU-0203-1

Introduction to Creative Dance: Group Improvisation

Christine Goehring

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

TTH 02:00PM-03:20PM

MDB MAIN

HACU-0207-1

IP

Dance Performance Lab 2

Daphne Lowell

This will be a laboratory in which student dancers of diverse idioms and levels will work with student choreographers in to create and bring to life new dances for performance in Hampshire Dance Program concerts. In weekly rehearsals, students will learn, practice, modify, interpret and polish the distinct dance style and vision of the choreographer. In addition, students will be expected to practice the evolving dance independently outside of rehearsals, to keep a journal of their discoveries and notes on the dance, to contribute to the choreographer's project, and to meet with other lab participants periodically for performance and review of the work in progress. Cumulative Skills: IND

HACU-0209-1 PR

Video I

Julien Rosskam

Video I: 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 to allow them to create narratives and non-fiction films. 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. In-class critiques and discussion will focus on media analysis and image/sound relationships, to prepare students to think and look critically at moving images. Final production projects will range from narratives to non-fiction, non-exclusive to any established media genres. Prerequisite courses include a 100-level course in media arts (Introduction to Media Arts, Introduction to Media).

W 01:00PM-05:00PM T 07:00PM-09:00PM

JLC 120, JLC 120

HACU-0209-2 PR IP

Video I

Julien Rosskam

Video I: 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 to allow them to create narratives and non-fiction films. 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. In-class critiques and discussion will focus on media analysis and image/sound relationships, to prepare students to think and look critically at moving images. Final production projects will range from narratives to non-fiction, non-exclusive to any established media genres. Prerequisite courses include a 100-level course in media arts (Introduction to Media Arts, Introduction to Media).

JLC 120, JLC 120

HACU-0210-1 PR

Film Workshop I

Abraham Ravett

This course teaches the basic skills of film production, including camera work, editing, sound recording, and preparation and completion of a finished work in film and video. Students will submit weekly written responses to theoretical and historical readings and to screenings of films and videotapes, which represent a variety of aesthetic approaches to the moving image. There will be a series of filmmaking assignments culminating in an individual final

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)

SPRING 2012 COURSE DESCRIPTIONS

(11-2-11)

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

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. Prerequisite courses include a 100 level course in media arts (Introduction to Media Arts, Introduction to Media Production, Introduction to Digital Photography & New Media, or equivalent and must be completed and not concurrent with this course.) Cumulative Skills: IND, WRI, MCP

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

JLC 131, JLC 131

HACU-0210-2 **PR** **IP**

Abraham Ravett

This course teaches the basic skills of film production, including camera work, editing, sound recording, and preparation and completion of a finished work in film and video. Students will submit weekly written responses to theoretical and historical readings and to screenings of films and videotapes, which represent a variety of aesthetic approaches to the moving image. There will be a series of filmmaking assignments culminating in an individual final project for the class. The development of personal vision will be stressed. The bulk of the work in the class will be produced in 16mm format. Video formats plus digital image processing and non-linear editing will also be introduced. Prerequisite courses include a 100 level course in media arts (Introduction to Media Arts, Introduction to Media Production, Introduction to Digital Photography & New Media, or equivalent and must be completed and not concurrent with this course.) Cumulative Skills: IND, WRI, MCP

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

JLC 131, JLC 131

HACU-0211-1 **DR**

New Distribution Area: **ADM**

Still Photography I: Analog Photography

This course emphasizes three objectives: first, the acquisition of basic photographic skills, including composition, exposure, processing, and printing; second, familiarity with historical and contemporary movements in photography and the development of visual literacy; third, the deepening and expanding of a personal way of seeing. Students will have weekly shooting and printing assignments and, in addition, will complete a portfolio by the end of the semester.

Prerequisite: 100 level course in Media Arts (Introduction to Media Arts (photo, film or video), Intro to Digital Photography & New Media or its equivalent). Cumulative Skills: MCP, IND; Learning Goals (pre-F11 entrants):EXP, PRJ, PRS, MCP

W 09:00AM-11:50AM

JLC 131

HACU-0211-2 **DR** **IP**

New Distribution Area: **ADM**

Still Photography I: Analog Photography

This course emphasizes three objectives: first, the acquisition of basic photographic skills, including composition, exposure, processing, and printing; second, familiarity with historical and contemporary movements in photography and the development of visual literacy; third, the deepening and expanding of a personal way of seeing. Students will have weekly shooting and printing assignments and, in addition, will complete a portfolio by the end of the semester.

Prerequisite: 100 level course in Media Arts (Introduction to Media Arts (photo, film or video), Intro to Digital Photography & New Media or its equivalent). Cumulative Skills: MCP, IND; Learning Goals (pre-F11 entrants):EXP, PRJ, PRS, MCP

W 09:00AM-11:50AM

JLC 131

HACU-0213-1 **DR**

New Distribution Area: **ADM,**

CHL

Art and Landscape

Karen Koehler

This course will cover the history of landscape art, from the earliest civilizations to developments in Romanticism, Realism, Impressionism, and Expressionism, and conclude with a look at Earth Art and contemporary trends in ecological practice. We will look at painting, photography, sculpture, landscape design, and film, beginning with Stonehenge, Greek wall paintings, medieval manuscripts, and the designation of the genre in the Tang Dynasty in China and the Renaissance in Europe. We will continue our study with the works of artists such as Friedrich, Turner, Cole, Monet, Hiroshige, Van Gogh, O'Keeffe, Kandinsky, Adams, Weston, Christo, Smithson, Mendieta, Beuys, and Goldsworthy. As we examine landscape art as the reflection of (and a catalyst for) social, cultural, political and economic transformation, we will consider questions of: site and narration; the role of abstraction in expressing natural forms; and the relationship of art to sustainable operations; as well as many other themes, theories, and processes. We will make extensive study of the works

SPRING 2012 COURSE DESCRIPTIONS

(11-2-11)

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

on view in area museums, and take part in the Five College Architectural Studies project on Riverscapes". Cumulative Skills: WRI, MCP; Learning Goals (pre-F11 entrants):MCP, PRJ, PRS, REA, WRI
W 09:00AM-11:50AM FPH ELH

HACU-0216-1 **PR**

Contemporary/Modern Dance Technique 4: High Intermediate

This will be a high intermediate-level class intended for students with two years of training. The focus of the work will be on refining the kinesiological perception and theoretical understanding of efficient movement in order to increase accuracy, speed and mobile strength. Attention will also be given to developing an awareness of how one invests oneself in prescribed movement. Prerequisite: Previous study of dance technique.

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

HACU-0219-1 **PR**

Drawing Studio 200: A Deeper Connection with Drawing

Andrea Dezso

Using a range of materials and artistic approaches we aim to develop a strong sense of familiarity and deepen our connection with drawing. We'll use graphite, color pencils, markers as well as some unconventional drawing materials to explore their unique expressive potential. You will be encouraged to carefully observe your surroundings and use personal experience as a departure point for drawing. Every student will keep a sketchbook or visual journal in which they will develop ideas and document their artistic process and experiments with materials. Prerequisite: Drawing 100 or equivalent experience. Cumulative Skills: MCP, IND

TTH 12:30PM-03:20PM ARB STUDIO 2

HACU-0221-1 **DR**

New Distribution Area: **PCSJ**

History of Women and Feminism in the United States

Susan Tracy

This course is designed to introduce you to the broad sweep of U.S. women's history from the era of the American Revolution to the passage of the nineteenth amendment to the Constitution. We will discuss women's response to the changing economic and social forces of their time and the ways in which an organized women's movement aided in their realizing their personal and political goals. Prominent in this class will be a consideration of regional, class, racial, and sexual differences among women. Students will write a series of short papers, report on class readings, and complete a research project. Cumulative Skills: IND, MCP, WRI; Learning Goals (pre-F11 entrants):WRI, REA, PRS, MCP, PRJ

MW 02:30PM-03:50PM FPH 102

HACU-0226-1 **DR**

New Distribution Area: **CHL**

The Book of Genesis and its Readers

Joshua Milstein

In this course we will pursue a detailed study of the Book of Genesis. We will begin with readings from Genesis itself, before turning to exegetical works from the Jewish, Christian, and Muslim traditions. We will also pay close attention to more recent artistic explorations and rewritings by writers such as Mark Twain, Franz Kafka, Margaret Atwood, and R. Crumb. Cumulative Skills: WRI; Learning Goals (pre-F11 entrants):WRI, REA, PRS

MW 02:30PM-03:50PM EDH 2

HACU-0227-1 **DR**

New Distribution Area: **CHL**

Beyond the Melting Pot

Rachel Rubinstein

This course seeks to uncover the roots of today's debates about immigration and American identity in the interactions between Jewish immigrants of the turn of the 20th century and other immigrant and ethno-racial communities in the United States in the context of popular culture and literature. We will begin with debates about race, ethnicity and immigration in the nineteenth century as they took shape in relation to a rapidly modernizing American cultural landscape. We will progress through the twentieth century with particular attention to popular film, theater, literature, music, and other cultural products, examining how they represent the dynamics of assimilation vs. pluralism, intermarriage and secularization, racial and ethnic representations and performance, cross-cultural alliances and ruptures. This is a relatively intensive reading and writing course. The semester will culminate in a large-scale independent project. Cumulative Skills: IND, WRI, MCP; Learning Goals (pre-F11 entrants):MCP, PRJ, WRI, REA

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

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SPRING 2012 COURSE DESCRIPTIONS

(11-2-11)

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

HACU-0235-1 **DR**

New Distribution Area: **CHL**

Odd" Women: Gender, Class and Victorian Culture"

Lise Sanders

In this course, we will analyze a number of female types" found in Victorian fiction, poetry, and criticism -- the governess, the fallen woman, the shopgirl, and the 'new woman', to name just a few -- who figure centrally in debates over marriage, work, and the changing position of women in nineteenth-century Britain. Although our reading will range from the late 1840s to the beginning of the twentieth century, we will focus primarily on two historical periods, the 1850s-1860s and the 1890s, during which the "woman question" was hotly debated in the press and in fiction. Topics for discussion will include the convergence of gender, sexuality and politics in late-Victorian feminist and socialist reform movements; the role of class in defining female experience; and women's conflicted participation in British imperialism. Students will be encouraged to conduct primary research on nineteenth-century women's history in local archives in conjunction with course papers and divisional work." Cumulative Skills: WRI; Learning Goals (pre-F11 entrants):PRJ, PRS, REA, WRI

MW 01:00PM-02:20PM

EDH 2

HACU/CSI-0237-1 **DR**

New Distribution Area: **CHL**

Fictions of Childhood

L. Brown Kennedy, Rachel Conrad

This interdisciplinary course will combine critical studies of literature with critical approaches to childhood and psychological and psychoanalytic perspectives (particularly the writings of D. W. Winnicott). This course will focus initially on literary texts written for adults that feature children as subjects, and will conclude with a unit on texts written for a child audience. We will explore questions about the representation of children and childhood; the relation of child and adult worlds; childhood and memory or forbidden knowledge; and children, imagination, and language. Cumulative Skills: WRI; Learning Goals (pre-F11 entrants):REA, WRI

TTH 12:30PM-01:50PM

FPH ELH

HACU-0239-1

IP

Jazz Improvisation Orchestra

Martin Ehrlich

This is a performance-oriented course, culminating in a concert at the end of the semester. Each student will be challenged to develop his or her skills as an ensemble musician and as a soloist. Our goal is to create a dynamic performance ensemble. Full attendance is crucial to this work. We will look at this seminal body of music from diverse angles, both in historical context and in contemporary re-imaginings. We will work to meet its technical challenges and to internalize its essence, so crucial to the African-American musical tradition. Each student will make a contract of individual goals to focus on in the context of the Jazz Improvisation Orchestra. Improvisation and composition, re-composition and arranging are all part of the mix. The Jazz Improvisation Orchestra is open to all instruments, including voice. Prerequisite: Jazz Improvisation Seminar I (HACU 0192) or comparable 5 college class. Participation in the ensemble is by permission of the instructor. Cumulative Skills: MCP, IND

T 06:30PM-09:20PM

MDB RECITAL

HACU-0240-1

Jazz Modernism

Martin Ehrlich, Constance Hill

Embellishing upon Ralph Ellison's astute remark that much in American life is jazz shaped," this course presents a multidisciplinary introduction to the study of jazz and its inflection of American expressive culture. We will learn about how jazz, as an American vernacular musical form with a distinct African heritage, made its cross-disciplinary mark in the literary, visual, and performing arts; and was (literally) instrumental in shaping a distinctly "modern" line and modernist aesthetic. As we examine the relationship between jazz music and dance, we will look not only at corporeal embodiments of the Blues, Swing, Bebop, and Rhythm-and-Blues, but how jazz rhythm, improvisation, call-and-response patterning and elements of swing altered the line, attack, speed, weight, and phrasing of contemporary American dance forms. We will apply this inflective model to artistic expressions across the disciplines as we consider jazz as the master trope of the twentieth century, the definitive sound and shape of America." Cumulative Skills: IND, MCP, WRI

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

MDB RECITAL, MDB CLASS

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(11-2-11)

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

HACU-0241-1

Writing About American Music

Rebecca Miller

This course will explore various approaches to writing about music with a focus on genres specific to the United States. We will read various types of music journalism, fiction, literary non-fiction, and selected styles of academic writing that cover rock/pop, folk, Broadway musicals, and classical music. Authors will include such literary non-fiction writers as Greil Markus and Philip Gourevich, novelists E. Annie Proulx and Charles Frazier, journalists such as Jon Pareles, jazz scholars Ingrid Monson and Sherry Tucker, and others. We will also read from new media, including music blogs, YouTube commentary, and other Internet sources to better understand these formats in terms of style and approach. Students complete regular writing assignments, revise their work throughout the semester, and will edit and critique each other's writing. Prerequisite: Musical Beginnings (or equivalent theory course) and a course in jazz history/performance or musicology/ethnomusicology. Cumulative Skills: WRI, IND

TTH 10:30AM-11:50AM

FPH 107

HACU-0243-1

I've Got a Testimony: Autobiography in African American, Narrative

McKinley Melton

This course will examine the role of autobiography in African American literary and historical narratives during the nineteenth and twentieth centuries, considering memoir, autobiographical fiction, and fictional narratives that are written in an autobiographical style. Understanding that autobiography offers personal reflection on lived experiences, we will broaden our scope to consider how African American writers create narratives that center around personal experience yet speak to the shared reality of their community. What are the strengths and limitations of autobiographical perspective? How does the process of remembrance shape these narratives? How do the form and focus of the autobiography change over time? How does the autobiographical voice influence audience response to literary and historical narratives? We will consider these questions, and many more, as we seek to better understand how writers (re)present themselves, their lives, and their society through the lens of autobiography. Cumulative Skills: MCP, WRI, IND

TTH 02:00PM-03:20PM

FPH 102

HACU-0244-1

The Personal Essay

Marian MacCurdy

The rigors of academia mandate that we write in one form or another for most of the first 21 years of our lives. After that we write to get jobs and to keep them, we write to engage in the commerce of our culture, and we write to communicate with others and with ourselves. This last genre is perhaps the least practiced but among the most important since writing is a process that helps us make meaning. Writing is both a verb and a noun; it represents our best thinking and helps us arrive at it. The irony of the term, the personal essay, is in learning to make rhetorical choices to help us to develop our own literary and personal values and the experiences that helped to generate them we begin a journey that ultimately takes us beyond ourselves and into the community, which can establish our common humanity. Cumulative Skills: IND, MCP

TTH 12:30PM-01:50PM

EDH 5

HACU-0245-1

Decoding Zen Buddhism: Philosophy, History and Practice

Ryan Joo

According to D.T. Suzuki, one of the most influential Zen Buddhist teachers of the 20th century, Zen is not a system of philosophy, religion, mysticism, nihilism, or even Buddhism. He says, Zen has nothing to teach us in the way of intellectual analysis; nor has it any set doctrines which are imposed on its followers for acceptance." Then what is Zen? More importantly, what led D.T. Suzuki to teach Zen Buddhism in this way? This course will start by reading a number of popular books on Zen Buddhism in America, followed by a close analysis of their tenets. We will then move on to study Mahayana Buddhist philosophy and Daoist thought, which influenced the rise of Zen Buddhism. We will also explore Koan and Zazen meditation practices, Zen lineage, monasticism and Satori (Enlightenment) experience. Finally, the course will focus on late 19th and early 20th century Japanese Buddhist history, which is intimately tied to a particular

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interpretation of Zen Buddhism by D.T. Suzuki and other modern Zen masters in America." Cumulative Skills: WRI, MCP

T 06:00PM-08:50PM

FPH 107

HACU-0246-1 **DR**

New Distribution Area: **CHL**

Israel: Texts and Contexts

Justin Cammy

Through the prism of novels, short stories, poetry and some film, explores the relationship between Zionism as the political movement that established the State of Israel and Zionism as the aesthetic and cultural revolution that sought to reinvent the modern Jew. Focuses on tensions between utopian vision and political reality; sacred and secular space; exile and homecoming; Arab and Jew; and Israel's self-definition as a democratic and Jewish state. Readings from classic and contemporary works by Hebrew writers, with additional glances at European, American, and Palestinian sources. Intended for serious students interested in Middle East studies, Jewish studies, and/or the relationship between literature and politics. Cumulative Skills: WRI, MCP; Learning Goals (pre-F11 entrants):MCP, WRI, REA

W 01:00PM-03:50PM

ASH 112

HACU-0248-1

J-pop and Beyond: Japanese Popular Culture in the, Transnational Context

Junko Oba

This course examines contemporary Japanese popular culture as a way of understanding cultural dimensions of globalization and its broad ramifications defying national boundaries. Narrowly defined, J-pop refers to a genre of music that Japan's mainstream music scene since the 1990s. In this course, we extend our critical examinations into various other media, forms, and expressions of Japanese popular culture such as manga, anime, films, computer games, and fashion; the processes of transnational production, circulation, and consumption of such cultural artifacts, images, and ideas; and the subcultures and subcultural praxis of people called otaku" whose group identities and networks are formed through not only shared interests but also actual "sharing" of these tangible and intangible cultural commodities. Topics of class discussions include the workings of power in global media and culture industries; representations, imaginings, and discourses of gender, sexuality, and nationalized cultural identity in J-pop; and various subcultural issues." Cumulative Skills: WRI, MCP

TTH 10:30AM-11:50AM

MDB RECITAL

HACU-0250-1 **PR**

Vagabonding Images: Abstraction and Non-Representational, Painting

Daniel Schrade

The greatness of artistic practice is not that it empowers the artist to create the illusion of reality. It is that art is teaching us to reinterpret the world. This course offers students to explore abstraction and non-representational painting. Students are encouraged-through readings, digital image lectures, and assignments-to develop an individual approach to the subject matter. This course will address issues such as alternative methods to image making, surface qualities, compositional structure and color theory, while exploring transcultural influences on abstract painting tradition and its various manifestations. Prerequisite: This course is open to students who completed a painting class on an introductory level. Cumulative Skills: IND, MCP

MW 09:00AM-11:50AM

ARB STUDIO 1

HACU-0255-1 **IP**

Film II: HD & Film Cinematography

William Brand

High definition digital video offers image resolution and color rendition comparable to yet different than analogue film. Filmmaking is no longer either chemical or electronic but often a hybrid of the two where images migrate from celluloid to computer chip and computer to film. This course will teach advanced skills in cinematography as well as evolving contemporary techniques of post-production and exhibition. The course will equally emphasize the development of technical skills and esthetic sensibilities including composition in the frame, camera placement and movement, color, use of light and lighting, production planning and design, choice of film stock or digital camera set ups for control of contrast, color rendition, frame rate, sharpness and saturation. Students will be expected to develop high levels of practical skill yet be willing to explore and invent unconventional approaches and uses of the medium across digital and analogue platforms. Students will work in 16mm film and HD video on group and individual exercises and projects. Students will

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be expected to attend screenings of works in documentary, narrative and experimental genres, as well as absorb critical and technical readings, and to complete one analytical essay. This course is open by instructor permission to advanced film and video students who have completed either Video I, Film I or the equivalent. Cumulative Skills: IND

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

JLC 120, JLC 120

HACU-0257-1 **PR**

Rehamping the Barn

Caryn Brause

This course is the design studio investigating Rehamping the Barn. The horse barn located on the property of the president's house will be repurposed and brought to campus. Students will explore New England Barn precedents and research contemporary case studies of Barn renovations. Through this simple building type, we will explore questions of adaptive reuse and repurposing. Students will study the process of de-construction and re-construction. The central effort of the studio will be a series of group design projects to give the Barn its next life. There will be opportunities to extend the educational opportunities to outside lectures, field trips and a deconstruction workshop. Prerequisite: One previous design studio. Cumulative Skills: IND, WRI

TTH 12:30PM-01:50PM

EDH 3

HACU-0258-1 **PR**

Colonialism and the Visual Arts

Sura Levine

This course will explore aspects of the visual and cultural representations of colonialism and expansionism in the arts of Western Europe and the United States. Topics will include: Napoleon's Egyptian Campaign of 1798-1799; 19th-century travel literature; Japonisme and the introduction of a Japanese esthetic into western art; manifest destiny in the U. S. and the changing image of the Native American; propaganda imagery of colonialism; the gendering of expansionist imagery; primitivism in modern art; cinematic and popular culture representations of Africa and the Middle East. Throughout, our goal will be to trace the ways that, over the past two centuries, Western cultures have represented themselves in depicting their colonial others. Cumulative Skills: WRI, MCP, IND

T 12:30PM-03:20PM

ASH 111

HACU-0259-1 **PR**

The Task of the Translator

Norman Holland, Mary Russo

Translation is inherently an ethical and political act, involving inevitable misunderstandings and ambiguity. Things that can be said in one language cannot be neatly transferred into another. The translator works on the border of cultures as well as languages. This gap becomes even more difficult when translating across cultures that do not share the same basic concepts and when the translator herself represents a dominant or imperialist social or political interest. The idea of translation as treachery is an old one. What does a translator have to know? How is the role of the translator (particularly the U.S. translator) implicated in political fiction? This course will address what is at play and at stake in translation by reading recent texts from Graham Greene to Colm Toibin that foreground the task. Students will be required to undertake a translation project. They will do an original translation and an analysis of the difficulties they faced in the translating and in the language choices they made. Course requirement: students must demonstrate at least intermediate proficiency in a world language. Cumulative Skills: IND, WRI

MW 02:30PM-03:50PM

EDH 4

HACU-0261-1

1930's on Film

Lise Sanders

What do Mr. Smith Goes to Washington, Gone With The Wind, and The Wizard of Oz have in common? This course focuses on American cinema of the 1930s, an era of economic and social upheaval and one in which film solidified its status as a culturally transformative medium. Topics to be addressed include Hollywood before and during the Hays Code; the social and cultural effects of the Great Depression and its depiction on screen; the history of the studio system; and the development of genres including the gangster film (Little Caesar) the screwball comedy (Bringing Up Baby), melodrama (Stella Dallas), and the musical (42nd Street). Cumulative Skills: WRI

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

FPH 108, FPH 108

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(11-2-11)

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HACU-0263-1 **DR**

New Distribution Area: **CHL**

Photography in Asia

Sandra Matthews

In the 1840's, shortly after the invention of photography, British, European and American photographers traveled to the Far and Near East, often on the heels of military aggression. In the process, they introduced photography to these regions, where local practitioners quickly took up the medium and used it for their own purposes. Yet history of photography texts do not adequately register the rich photographic traditions developed by photographers in Asia, and the current outpouring of powerful photographic work from Asian countries demands a fuller historical context. Using the history of Western photography as a backdrop, we will study the development of photographic practices in East Asia, South Asia and Southeast Asia. Collectively, through research, writing, and the examination of historic and contemporary work, the class will piece together a fuller picture" of photography in Asia, thereby expanding the framework of the history of photography in general." Cumulative Skills: WRI, MCP, IND; Learning Goals (pre-F11 entrants):MCP, PRJ, PRS, REA, WRI

TTH 10:30AM-11:50AM

EDH 5

HACU-0264-1 **PR**

Tonal Theory I

Junko Oba

Tonal Theory I explores the musical relationships of diatonic harmony. We start with a rigorous review of intervals and scales, utilizing exercises in all twelve keys, and in four clefs. We then begin musical analysis and exercises for gaining facility with the vocabulary defined by major and minor tonality. Examples are drawn from jazz, classical, and popular musics. The second part of the class focuses on melody and melodic form. Work for the class includes weekly theoretical assignments, ear training, two concert reports, periodic basic piano assignments (playable by all), and a final composition project. Prerequisite: HACU 119 Musical Beginnings or permission of the instructor. Cumulative Skills: QUA, IND

MW 01:00PM-02:20PM

MDB CLASS

HACU/CSI-0268-1

Joyce & Lacan: An Introduction

L. Brown Kennedy, Annie Rogers

In this course we will explore the axes of desire and anxiety in language through intensive reading of selected works by two very different figures, James Joyce and Jacques Lacan. The course opens onto the question of how Joyce and Lacan use language to delineate desire and anxiety in human experience. We will read Portrait of the Artist as a Young Man, Dubliners, and excerpts from Ulysses from the work of Joyce, and from Lacan's oeuvre we will read the Seminar on the Purloined Letter and the Subversion of the Subject in the Dialectic of Desire, both in Ecrits, as well as secondary source texts that explicate Lacan's thinking in these works and beyond. We will first investigate how these two men speak" to one another through class discussion and papers. Late in the course, and briefly, we will we turn to a few Joyce scholars and the Lacan seminar on Joyce. Although this course is an introduction, the readings and the work of the class assumes that students are ready to approach reading literature and psychoanalysis closely and critically."

MW 02:30PM-03:50PM

FPH 107

HACU-0269-1

IP

"Making History" or Producing Non-Fiction in Film and Video"

Joan Braderman

If anthropology is fundamentally, in the words of Margaret Mead, "a discipline of words," then documentary, is, most fundamentally, a discipline of visual representation.it calls for an ethics of responsibility, an aesthetics of film form, and a politics of representation."--Bill Nichols, "Documenting the Documentary." "What 'truth' does a 'documentary' reveal? The answer is far simpler than it might seem. The "truth" revealed is that someone or something turned on a camera somewhere and light was inscribed in an electronic or digital signal or on nitrate. These marks in light may resemble something familiar -- but it is always a new space made by the light so imprinted or registered on its new plane. Once this light, this so-called "image" has been ripped out of time by the camera, it exists only as an abstract etching, imitating the light of its source. " "Toward the Essay Film," by Joan B. Reading about non-fiction, analyzing and comparing fiction with non-fiction works and making films and videos, we will explore the above ideas and others, especially those related to the specific filmmaking processes and stages of production when working on location. Students must have some background in film or videomaking in the context of a course and will be expected to produce original works in these mediums." Cumulative Skills: IND

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(11-2-11)

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T 12:30PM-03:20PM M 07:00PM-09:00PM

JLC 131, JLC 131

HACU-0272-1 **PR**

Critical Theory, Poststructuralism, and the Mode of Address

Monique Roelofs

Philosophers and critical theorists such as Fanon, Althusser, Foucault, Butler, Johnson, and Ahmed propose that subjectivity, embodiment, and social difference emerge within relationships of address to and from others. Cultural critics place address at the center of ethical, political, and aesthetic dimensions of artworks and other cultural productions. What can we learn about representation and reading by considering the modes by which we address and are addressed by one another? What insights into institutionality, power, and the global does a framework of address make possible? What conceptions of address inform writings by Adorno, Benjamin, Barthes, Lacan, Derrida, Spivak, Anzaldúa, Lugones, Hanson, and Bhabha? How is address linked to desire, experience, publicity, aesthetic form, perception, materiality, and the senses? These questions form our point of entry into key texts in twentieth- and twenty-first century philosophy and cultural criticism. Prerequisite: Two theory courses required. Cumulative Skills: WRI, IND, MCP

T 12:30PM-03:20PM

EDH 4

HACU-0273-1

IP

Text and Image

Julien Rosskam

In this interdisciplinary course students will work in the medium(s) of their choosing to explore the ways in which text and image interact with and complicate one another. We will look at a wide array of work that incorporates both text and image, and expands our ideas of what these categories even mean. If text is off the page" is it not also in the realm of the visual? Students will work on small assignments throughout the first half of the semester, then focus on a larger project, individually or in groups, for a group gallery show. We will work collaboratively to develop and curate the show."

Cumulative Skills: IND, MCP

T 12:30PM-03:20PM

JLC 120

HACU-0275-1

The Idea of Europe: Readings in the 20th Century Novel,

Alicia Ellis

The Idea of Europe: Readings in the 20th Century Novel: Readings in the works of twentieth-century authors, who, in very different ways, challenge the conventional ways in which Europe is identified and understood by its constituents. Particular attention is paid to a sense of a shared transnational European identity, the theorization of political, cultural and sexual spaces, themes of historical memory, postcolonial legacies and the negotiation of multiculturalism. In addition, we will explore the relationship between the margin and the center, the layered structure of violence and the articulation of a unique European self whose boundaries are fluid, defiant and contested. Focus will be on close readings of text supplemented by theoretical essays. Authors may include but are not limited to Samuel Selvon, Andrea Levy, Kazuo Ishiguro, Elfriede Jelinek, Christoph Ransmayr, W.G. Sebald and Orhan Pamuk. This is not an introductory course and a high-level of proficiency in close-reading and critical writing is expected. Limited to Advanced Div II/III students with previous coursework in literature and literary studies. Cumulative Skills: WRI, MCP, IND

MW 02:30PM-03:50PM

FPH 104

HACU-0285-1 **DR**

New Distribution Area: **ADM**

Laban Movement Analysis

Rebecca Nordstrom

Laban Movement Analysis (LMA) is a dynamic system for describing, classifying and understanding human movement. Developed by Rudolf Laban, an important scholar and visionary in the field of movement studies, LMA addresses both quantitative and qualitative characteristics of movement. Through study and physical exploration of Body, Space, Effort and Shape concepts, students will examine their own movement patterns and preferences (with the potential for expanding personal repertoire), and develop skill in observing and analyzing the movement of others within a range of artistic, social and cultural contexts. The course material is of value to students working in a range of disciplines (such as dance, theater, psychology, education, physical education, non-verbal communication, kinesiology, anthropology, cultural studies, etc.) and there will be ample opportunity for exploration and application of LMA concepts to a wide range of individual interests. Prior experience in dance or other kinds of movement trainings are welcomed but not required, however students must be willing to engage fully and energetically in all the movement activities. Cumulative Skills: IND; Learning Goals (pre-F11 entrants):EXP, PRJ

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(11-2-11)

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

MW 04:00PM-06:00PM

MDB MAIN

HACU-0291-1 **PR**

The Bioapparatus

Lorne Falk

The bioapparatus is a term coined by two Canadian media artists, Nell Tenhaaf and Catherine Richards, to cover a wide range of issues concerning the technologized body. This course will explore the relationship of the mind and body to technology in contemporary art and culture. We will consider the resonance and currency of the bioapparatus in relation to the cyborg, the posthuman, and bionics. We will discuss issues such as re-embodiment, designing the social, natural artifice, cyborg fictions, subjectivities, perfect bodies, virtual environments, the real interface, art machines and bioart.

Cumulative Skills: IND, MCP, WRI

TH 07:00PM-09:50PM

FPH 105

HACU-0292-1

IP

Cinematography and the City: The Politics of Landscape and, the Body

Baba Hillman

This film production/theory course will address cinematic representations of the body in relation to the architecture and space of cities including Hong Kong, Buenos Aires, London, Algiers, Los Angeles, Tokyo and Paris. We will consider the determining roles of the camera and the body within films that center on the performance of shifts in cultural identities, emphasizing the body as the primary site of negotiation of identity. We will question how cinematic languages function as aesthetic systems that reflect the ways in which the body is coded in terms of gender, race and class. Screenings include works by Tsai Ming-liang, Charles Burnett, Claire Denis, Wong Kar Wai, Tala Hadid, Jia Zhangke, Jean Vigo, Nagisa Oshima, Bernadette Corporation, Guy Debord and Abdellatif Kechiche as well as documentation of installation works by Masayuki Kawai, Isaac Julien, Francis Als and Mona Hatoum. The course will include workshops in cinematography and performance. Students may work in 16mm, Super 8, video and intermedia installation and will complete 2 projects. Instructor permission required. Cumulative Skills: WRI

T 09:00AM-11:50AM M 06:30PM-09:00PM

JLC 120, JLC 120

HACU-0293-1 **PR**

Itineraries of Desire: Narrative, Theory, Place

Mary Russo

The journey" is arguably the most compelling narrative frame. The history of narrative prose and poetry could be written around the varieties of journeys: quests, military expeditions, crusades, pilgrimages, grand tours, sentimental journeys, explorations, trail blazing and ordinary walks. One person's heroic adventure, of course, is another's involuntary migration, kidnapping, or enslavement. In literature, film and in critical theory, these terms are ambiguous and must be analyzed within carefully drawn cultural and material parameters. In this course, we will consider various theoretical models for understanding how the itinerary or plan for moving from one place to another (including the final destination) is motivated by desire and how the itinerary comes to represent the place of culture and cultural difference. Reading for the course will include contemporary novels, non-fiction narratives, films, literary theory, and politics. Writing assignments will include short essays on the assigned reading and the development of an independent project. Prerequisite: Two or more previous courses in literature, cultural studies, or critical theory. Students will work towards an understanding of narrative structure and poetics in classical, realist, and postmodern texts. They will develop critical reading and analytical writing skills, through individual and group assignments." Cumulative Skills: WRI, IND, MCP

TTH 10:30AM-11:50AM

EDH 2

HACU-0297-1

The History and Philosophy of Yoga

Alan Hodder

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

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selected Puranas and Tantras, the Hatha Yoga Pradipika, the Yoga-vasishtha, and several modern commentaries and scholarly analyses of the yoga tradition. To enrich understanding of this tradition the course will also incorporate some basic instruction in classical Sanskrit, the primary language of the yoga tradition." Cumulative Skills: WRI, IND, MCP

TTH 12:30PM-01:50PM

FPH 102

HACU-0302-1 **PR**

Applied Ethnomusicology

Rebecca Miller

While ethnomusicology -- the study of music in culture -- has traditionally been relegated to the classroom, the field has also spawned interest outside of the academy. Recognizing the importance of multicultural education and outreach, arts organizations, funders, and community groups are focusing on the public presentation of community musics for general audiences. In this course, students will learn basic methodologies of conducting ethnomusicological fieldwork in immigrant, migrant, and diasporic communities in the Pioneer Valley, including photography, audio and video recording, interviewing, oral histories, etc. In addition to weekly reading assignments and several short papers, students will complete a fieldwork project which, ideally, will return something to the community under study, such as a concert presentation, short video or audio documentary, webpage, etc. Cumulative Skills: WRI, MCP, IND

M 01:00PM-03:50PM

MDB RECITAL

HACU-0303-1 **PR**

20th/21st Century Contemporary Musical Practices

Roman Yakub

Contemporary Musical Practices: This course will engage the important compositional practices of the twentieth and twenty-first centuries. Students will compose music using post-tonal pitch systems, new scalar and chordal constructions, and expanded formal and textural possibilities. We will focus on the creation of new, non-traditional hierarchies within musical systems with regard to intervals, notions of consonance and dissonance, asymmetrical meters, non-metrical rhythm, and tuning. Students will also be encouraged to develop new compositional strategies through the examination of existing practices such as polytonality, serialism, pitch-class composition, minimalism, and indeterminacy. Prerequisite: Tonal Theory 2.

MW 04:00PM-05:20PM

MDB 102

HACU-0309-1 **IP**

Advanced Design + Media Lab: Art, Architecture and, Environment

Thomas Long

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

TTH 09:00AM-11:50AM

EDH 3

HACU-0313-1 **IP**

300 Studio: Advanced Projects

Andrea Dezso

Students will propose and develop a semester-long project or body of work in a media of their choice. While the work maybe representational or abstract, conceptual or not it is expected that each student draw her or his subject matter

SPRING 2012 COURSE DESCRIPTIONS

(11-2-11)

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from personal experience and document their creative process in the development of their semester-long project. Instructor Permission required. Cumulative Skills: MCP, IND

W 01:00PM-03:50PM

ARB STUDIO 2

HACU-0327-1

IP

Race, Gender, and Sexuality in the Digital Age

Susana Loza

This seminar will explore the interface of technology with gender and race, how the concepts of gender, race, and sexuality are embodied in technologies, and conversely, how technologies shape our notions of gender, race, and sexuality. It will examine how contemporary products - such as film, TV, video games, science fiction, social networking technologies, and biotech - reflect and mediate long-standing but ever-shifting anxieties about race, gender, and sexuality. The course will consider the following questions: How do cybertechnologies enter into our personal, social, and work lives? Do these technologies offer new perspectives on cultural difference? How does cyberculture reinscribe or rewrite gender, racial, and sexual dichotomies? Does it open up room for alternative identities, cultures, and communities? Does it offer the possibility of transcending the sociocultural limits of the body? Finally, what are the political implications of these digital technologies? This course is reading-, writing-, and theory-intensive. Instructor Permission Required. Cumulative Skills: WRI, MCP, IND

W 01:00PM-03:50PM

EDH 5

HACU-0336-1

IP

Humanities Concentrators Course

Karen Koehler

This Division III seminar will be organized around students' Division III Independent projects in any area of the Humanities (Literature, History, American Studies, Art and Architectural History, Performance Studies, Classics, Philosophy, Cultural Studies, Religion, Critical Theory, etc.) as well as hybrid projects that combine inquiry in the Humanities with some form of artistic presentation. The primary reading for the course will be one another's chapters, and students will be responsible for presenting their work in progress several times during the semester and for providing serious, thoughtful written feedback on one another's work. We will read a few shared texts that will be selected depending on the focus of students' work in order to explore diverse critical strategies while also seeking common ground. This course will introduce students to a variety of interpretive practices from guest faculty who will present the methodologies of their respective fields. The primary purpose of the seminar is to provide a supportive and stimulating intellectual community during the last phase of the Division III process.

M 01:00PM-03:50PM

EDH 5

HACU-0370-1 **PR**

Curatorial Seminar for Division III Students in the Visual, Arts

Daniel Schrade

This seminar is recommended to students in their final semester of Division III, concentrating in visual arts. The course will address curatorial issues of art on display in close relation to final Division III presentations. Student art-work, considered perception of spaces on campus and rigorous review of exhibitions in the region and beyond will define the base from where students develop concepts for exhibition design and exhibition graphic, while providing a platform for discussion and meaningful criticism of student work in progress.

W 01:00PM-03:50PM

ARB STUDIO 1

HACU-0399-1

IP

Film/Photography/Video Studies Seminar

Joan Braderman, Abraham Ravett

Film/Photography/Video Studies Seminar: The class will attempt to integrate the procedural and formal concentration requirements of the College with the creative work produced by each student. It will offer a forum for meaningful criticism, exchange, and exposure to each other. In addition, various specific kinds of group experience will be offered, including lectures and critiques by guest artists. The course will include discussions of post-graduate options and

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survival skills including tips on exhibition and distribution, and graduate school applications. Instructor permission required. Cumulative Skills: IND, WRI, MCP

W 01:00PM-05:00PM

JLC 131

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INTERDISCIPLINARY ARTS (IA)

IA/LS-0101-1 **DR**

New Distribution Area: **CHL**

Elementary Spanish

Luis Loya, Caroline Gear

This course is designed for students with no background in Spanish. This class is taught almost entirely in Spanish. Students are introduced to basic grammatical structures (including past, present, and future tenses) and by the end of the semester are able to communicate in verbal and written forms about personal information, daily activities, future plans, and past experiences. This class focuses on speaking and using Spanish. Attendance and classroom participation counting for sixty percent of the requirement for credit. Topics of study are based on assignments from the course textbook, *Vistas*, current and global events, and the students' experiences. Cumulative Skills: MCP; Learning Goals (pre-F11 entrants):EXP, PRS

MW 04:00PM-06:30PM

FPH 103

IA/LS-0102-1 **DR** **PR**

New Distribution Area: **CHL**

Elementary Spanish II

Daniel Cuenca

This course is the second semester of first-year Spanish and students enrolled in this course should have taken IA/LS 101 or an equivalent. This class and all subsequent IA/LS courses are taught entirely in Spanish. Students entering this level should be able to use the present, future (ir + a + infinitive), and preterit with some fluency and accuracy. Attention is given to building accuracy with grammatical structures introduced in IA/LS 101 and focusing on the differences between the preterit and imperfect tenses along with pronoun use. More sophisticated grammar is also introduced in this course. All four skill areas (speaking, listening, reading, and writing) are practiced through activities that are based on real-life situations, the course textbook, *Vistas*, and the students' experiences. This class focuses on speaking and using Spanish. Cumulative Skills: MCP; Learning Goals (pre-F11 entrants):EXP, PRJ, PRS

MW 01:00PM-03:30PM

FPH 103

IA-0103-1 **DR**

New Distribution Area: **CHL**

Introduction to Writing

Deborah Gorlin

This course will explore the work of scholars, essayists, and creative writers in order to use their prose as models for our own. We'll analyze scholarly explication and argument; we'll also try to appreciate the artistry in our finest personal essays, short fiction, and poetry. Students will complete a series of critical essays in the humanities, social sciences, and natural sciences, respectively, and follow with a personal essay, a brief memoir, and a piece of short fiction or poetry. Students will have an opportunity to submit their work for peer review and discussion. Frequent, enthusiastic revision is an expectation. Cumulative Skills: WRI, IND; Learning Goals (pre-F11 entrants):EXP, MCP, PRS, REA, WRI

TTH 10:30AM-11:50AM

GRN WRC

IA-0107-1 **DR**

New Distribution Area: **CHL**

Absurdity and Magical Realism in Theatre

Talya Kingston

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

MW 10:30AM-11:50AM

EDH 1

IA/LS-0112-1 **DR** **PR**

New Distribution Area: **CHL**

Elementary Chinese II

Yunyun Fang, Kay Johnson

This course covers the second semester of beginning Chinese (LS/IA 111). The course will continue to use the Integrated Chinese textbook series and will cover speaking, reading, and writing Chinese characters. Required books are: Integrated Chinese Textbook Level 1, Part 2; Integrated Chinese Workbook Level 1, Part 2; Integrated Chinese Character

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Workbook, Level 1, Part 2. Students who complete this class will be able to continue studying Chinese at the intermediate level at any of the other Five Colleges or on the Hampshire Summer program in Hefei. Prerequisite for this class is one semester of college level Chinese or the equivalent. Cumulative Skills: MCP; Learning Goals (pre-F11 entrants):MCP
MTWTHF 05:00PM-05:50PM FPH 104

IA/LS-0124-1 **DR** **PR**

New Distribution Area: **CHL**

American Sign Language, Level II

Ruth Moore

This course furthers the development of receptive and expressive signing skills. The course introduces the more complex grammatical structure including signing space, body posture and facial expression. More information about the deaf community/deaf culture will be done through readings, videotapes, DVDs and events. Prerequisite: successful completion of American Sign Language, Level I or equivalent proficiency. Cumulative Skills: MCP; Learning Goals (pre-F11 entrants):PRJ, PRS, MCP

TTH 12:30PM-01:50PM FPH 108

IA-0141-1 **DR**

New Distribution Area: **ADM**

Projection Design in Theatre

Peter Kallok

Though the use of slide projections has a long history in the theatre, it is only within the last ten years that projection design has become a significant design element in many theatre productions. With the advent of easily accessible and user-friendly digital equipment and software, as well as the brighter and more intense luminosity of projection devices, projection design (video, HD, still frame, etc.) has established its place in live performance. Certainly many choreographers and small theatre groups have made video an integral part of their work for years. More recent advances in projection technology have made projections not only common, but often central to the experience of the performance environment. Continued experimentation with the integration of projections in many theatre productions has influenced other theatrical disciplines such as playwriting, directing and the traditional design areas. In this course we examine the history of projection design in theatre performance leading up to current practices. We will question the use of projection design in today's theatre while we experiment with strategies for its inclusion. Students will be given an introduction to the tools" of projection design in a studio setting as they advance through a series of exercises and independent projects." Cumulative Skills: IND; Learning Goals (pre-F11 entrants):EXP, PRJ, PRS

TTH 10:30AM-11:50AM FPH 104

IA-0160-1 **DR**

New Distribution Area: **ADM**

Drawing Foundation

William Brayton

This course provides initial preparation for work in drawing and other areas of the visual arts. Students will develop their ability to perceive and construct visual images and forms across a range of subject matter. Projects address both the two-dimensional picture plane and three-dimensional space from a broad array of observed and imagined sources. A wide variety of media will be used to explore the body, found and imagined objects, collage, and structures in the natural and built environment. Visual presentations and group critiques will provide students with historical and conceptual contexts for the development their own work. Cumulative Skills: IND; Learning Goals (pre-F11 entrants):EXP, PRJ

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

IA-0161-1 **DR**

New Distribution Area: **ADM, PCSJ**

Living For Tomorrow: cultural contestations, gender politics, and the AIDS epidemic

Jill Lewis

What critical and creative tools can we explore to develop sexual safety education that is vivid and engaging? What does it mean to question gender norms in different cultural contexts? How can we design initiatives that involve young people actively in questioning gendered sexual behaviors that reproduce risk and damage and enable them to help stem the HIV/AIDS epidemic? In this course we will look at cultural texts - to open discussion of gender and how masculinity and femininity are culturally scripted. A particular emphasis will be on masculinity and sexual safety, and on ways gender research importantly questions the institution and behaviors of heterosexuality. The Living for Tomorrow course will take these questions into the context of the HIV/AIDS epidemic - relating the cultural scriptings of gender to this urgent contemporary political crisis the world faces. The course draws on instructor's experience of working to build gender-focused HIV prevention initiatives in various different cultures. The course will include participatory learning work and designing creative input for HIV prevention educational action that can stimulate critical literacy about the gender

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system among young people. It will lay groundwork for participating students to consider education implementation possibilities with young people. Cumulative Skills: IND, WRI, MCP; Learning Goals (pre-F11 entrants):EXP, MCP, PRJ, PRS, REA, WRI

MW 10:30AM-11:50AM

LIB KIVA

IA-0167-1 **DR**

New Distribution Area: **ADM**

Advocating for Arts in Education

Natalie Sowell

Arts education advocacy has become commonplace for schools, educators, teaching artists, community arts organizations, parents, and other proponents of the arts. What trends in education policy and practice have prompted this upsurge in arts education advocacy? Numerous studies have been conducted to support and validate the value of the arts in schools. What do these studies assert regarding the social, cognitive, and emotional benefits of the arts? How has the debate concerning arts integration versus the arts for arts sake been shaped and articulated? What role do arts based schools serve in this climate? In this course, we will seek to answer some of these questions as well as conduct research projects in collaboration with several local arts education organizations. Our focus will be primarily on the performing arts, music, dance, and theatre arts in schools. Cumulative Skills: IND, WRI; Learning Goals (pre-F11 entrants):REA, WRI, PRS, PRJ, MCP

TTH 12:30PM-01:50PM

EDH 1

IA-0168-1 **DR**

New Distribution Area: **ADM**

Arts Integration Across Cultures

Jana Silver

In the U.S. mainstream culture, the arts are largely interpreted as an extra and as such not an integral part of the general education curriculum. The arts are often marginalized in our educational system, and almost always in jeopardy when budgets are cut. This is not the case in many other countries. In some cultures, the arts are valued like math, science and other academic subjects and they are an indispensable part of every general education curriculum. In this course we will learn how arts integration is used and valued in the U.S and abroad and we will explore how education systems throughout the world teach with the arts, through the arts and about the arts. All students will have the opportunity to learn through in-depth research and investigations. Cumulative Skills: IND, MCP, WRI; Learning Goals (pre-F11 entrants):MCP, PRJ, PRS, REA, WRI

TTH 10:30AM-11:50AM

FPH 103

IA/LS-0201-1 **DR PR**

New Distribution Area: **CHL**

Intermediate Spanish I

Samira Artur

This course is the first semester of second-year Spanish. Students enrolled in this course should have taken IA/LS 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. Classroom activities and topics are connected to the culture and literature of the Spanish-speaking world through the textbook, *Imagina*, as well as students' own experiences. Emphasis is placed on accuracy in speaking and writing in Spanish. Cumulative Skills: MCP; Learning Goals (pre-F11 entrants):EXP, MCP, PRJ, PRS, REA

TTH 12:30PM-03:00PM

FPH 103

IA/LS-0202-1 **DR PR**

New Distribution Area: **CHL**

Intermediate Spanish II

Daniel Cuenca

This course is the second semester of second-year Spanish. Students enrolled should have taken IA/LS 201 or the equivalent and be able to use the present, future, preterit, imperfect tenses, command forms and present subjunctive with some fluency. This course will solidify grammatical structures of Spanish through activities that practice all four skill areas: speaking, listening, reading, and writing. Attention will be given to more sophisticated use of the subjunctive and compound tenses. Authentic materials that focus on the culture and literature of the Spanish-speaking world will be used as well as the textbook, *Imagina*. As in IA/LS 201, focus will be placed on accuracy in speaking and writing in Spanish. Cumulative Skills: MCP; Learning Goals (pre-F11 entrants):EXP, MCP, PRJ, PRS, REA

TTH 12:30PM-03:00PM

FPH 104

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IA-0208-1

IP

Sound Design I: Basics of Sound Design

John Bruner

In the same way that a painter creates dimension, color, and space, the sound designer uses a different set of tools in order to create atmosphere, emotional undercurrents, even representations of real life auditory experiences. This course is designed for students in film, radio journalism, music, theatre, studio arts, and installation, anyone in fact who thinks that sound design might turn into an important component of their work. We will begin with sound engineering: a focus on the practical skills needed to successfully manage and manipulate sound in live settings and for the purpose of recording. Students will gain an understanding of the principles of acoustics and sound reproduction, and master the basics necessary for constructing and repairing a simple circuit and building a simple speaker. The amplification of instruments, multi-channel recording and sound reinforcement will be addressed in the context of students' areas of interest. The course will culminate in a sound design project based on the student's own interests. This course will familiarize you with the tools and the principles of sound design and is a prerequisite for Sound Design 2. Cumulative Skills: IND

T 02:00PM-03:20PM

LIB B3

IA-0215-1 **DR**

New Distribution Area: **ADM**

Hip Hop Theatre

Djola Branner

This course examines the influence of hip-hop music, dance and visual art on the content and character of contemporary American drama. Primary considerations are identifying this new" aesthetic, it's origins and major players, and exploring the convergence of art, culture, politics and community. We will deconstruct the works of such theatre artists as Carl Hancock Rux, Will Power, Renita Martin, Rennie Harris, Kamilah Forbes, Rha Goddess and Zell Miller III." Cumulative Skills: IND, MCP, WRI; Learning Goals (pre-F11 entrants):MCP, PRJ, PRS, REA, WRI

TTH 02:00PM-03:20PM

FPH 105

IA-0217-1 **DR**

New Distribution Area: **ADM**

Radical Youth Theatre and the Citizen Artist

Natalie Sowell

Youth theatre, predictably, describes theatre for and by young people. Youth theatre at its best is a safe space in which young people explore issues and take risks while learning the art of theatre making. This youth theatre course is comprised of three main segments: Research, skill building, and creative practice. We will begin by researching local, national, and international youth theatre troupes with a focus on activism. Next we will learn and practice strategies for directing/facilitating youth theatre (including applied theatre methods and techniques for devising original work). Finally, students will engage in an extensive community based learning experience working with a group of youth as citizen artists co-creating an original performance piece. Cumulative Skills: IND; Learning Goals (pre-F11 entrants):MCP, EXP

W 02:30PM-05:20PM

MDB SMALL

IA-0219-1 **DR**

New Distribution Area: **CHL**

Break-Ups, Mash-Ups & Blocks

Amy Dryansky

Why do writers choose a particular form for their work? Why sonnet rather than prose poem? Ballad instead of short story? In this class we'll look at form as a container, and explore what that container does to its contents. We'll examine how the arrangement of words on a page influences our reading of the work, including how it shapes both meaning and music. We will introduce ourselves to a variety of forms, both traditional and new, develop a shared vocabulary for our critical thinking and experiment with creating our own poetry and prose forms. This class will include hands-on writing exercises, both in and out of class and critical reading and analysis. No prerequisites are needed, but come prepared to fully engage in class discussion and activities, including writing experiments and small group work.

Cumulative Skills: IND, WRI; Learning Goals (pre-F11 entrants):EXP, PRS, REA, WRI

TH 02:00PM-05:00PM

EDH 1

IA-0225-1

PR

Practices of Dramaturgy

Talya Kingston

What is dramaturgy? In answering this question, students will learn how to evaluate scripts and investigate different methods of production research. They will also have the opportunity to examine production notebooks, cut and

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adapt scripts, and take a critical look at a variety of different models of post-performances dialogue. Practical dramaturgy allows us to locate the story we are telling on stage not just through the script, but through casting decisions, design components and communication with audiences. Prerequisite: one theatre class or theatre experience

TTH 10:30AM-11:50AM EDH 1

IA-0229-1 DR PR

New Distribution Area: ADM

Object and Environment

Gregory Kline

In this course students will explore the sculptural object as a self contained form and as an element within a found or created environment. Traditional materials such as steel, wood, plaster and concrete will be taught concurrently with more ephemeral materials including paper, wire mesh and found materials. Ideas originating within the traditions of modernism, postmodernism, minimalism, post minimalism, installation art and public art will be introduced through slide lectures, readings and independent research. The course will culminate in an independent project. An introductory level course in sculpture is recommended. This course satisfies Division I distribution requirements. Cumulative Skills: IND; Learning Goals (pre-F11 entrants):EXP, PRJ, PRS

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

IA-0234-1 DR

New Distribution Area: ADM

In Search of Character

Thomas Haxo

Through sculpture and drawing projects students will investigate the form and expression of the human head. Assignments will cover the study of the head in clay, the creation of masks, experiments in basic proportional systems, drawing from life and imagination, and more. Class discussions will draw from numerous cultural and historic points of view. The class will conclude with a major independent project of the students own related to this subject. Students will have the option to work with either traditional or digital media. Significant outside work will be expected. Cumulative Skills: IND; Learning Goals (pre-F11 entrants):EXP, PRJ

TTH 09:30AM-11:50AM ARB STUDIO 2

IA-0236-1 DR IP

New Distribution Area: CHL

The Practice of Literary Journalism

Michael Lesy

The Practice of Literary Journalism: Literary journalism encompasses a variety of genres, including portrait/biography, memoir, and investigation of the social landscape. At its best, literary journalism uses such dramatic devices as plot, characterization, and dialogue to extend and elaborate the who/what/where/when/and why of traditional journalism. By combining evocation with analysis, immersion with investigation, literary journalism tries to reproduce the complex surfaces and depths of the real world. Books to be read will include: (1) Kerrane and Yagoda's Art of Fact; (2) Filkins' Endless War; (3) Malan's My Traitor's Heart; (4) Oliver Sack's Awakenings; (5) Wendy Doniger's The Implied Spider. Students will be asked to write as many as six, medium length nonfiction narratives. These narratives will require participant-observation of local scenes and interview/conversation with the people who inhabit them. Students will then be asked to extend these short stories" into longer pieces that have casts of "characters" and plots. All fieldwork will demand initiative, patience, curiosity, and guts. The writing itself will have to be excellent. An ability to meet weekly deadlines as well as well-prepared class participation will be required." Cumulative Skills: IND, WRI; Learning Goals (pre-F11 entrants):EXP, MCP, PRJ, PRS, REA

TTH 09:00AM-10:20AM FPH 103

IA-0241-1

Digital Art: Multimedia, Malleability and Interactivity

John Slepian

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

TTH 09:00AM-11:50AM ASH 126

SPRING 2012 COURSE DESCRIPTIONS

(11-2-11)

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

IA-0251-1

IP

Sexuality and Storytelling: Fiction Writing Workshop for, Advanced Students

Michael Lowenthal

Whether or not we agree with Freud's comparison of creative writing to masturbation, fiction about sexuality and desire is a useful tool for the study of literary craft, because in such fiction, the technical questions writers often ask ("What does the main character want?" "Where's the climax?") are explored in strikingly literal fashion. In this workshop, we will read and write fiction about all aspects of sexuality and desire, using the magnified stakes of sexual drama to see more clearly the elements important to all dramatic narratives. Students will write two pieces of fiction and other short assignments; in an atmosphere of serious, respectful honesty, they will also respond, orally and in writing, to one another's work. Suggested prior coursework could include a college-level creative writing course, as well as some background or active interest in gender studies, anthropology, queer theory, or human sexuality studies." Cumulative Skills: IND

M 06:30PM-09:20PM

EDH 4

IA-0264-1

PR

The Past Recaptured: Photographs, Facts, and Fictions, 1935-1943

Michael Lesy

The Past Recaptured: Photographs, Facts, and Fictions 1935-1943: This course will study the United States, 1935-1943, using an array of primary and secondary visual and written sources. These sources will include: (1) One hundred and forty-five thousand black and white images made of the American people by a team of documentary photographers employed by the US government (These photographs are in the FARM SECURITY/OFFICE OF WAR INFORMATION COLLECTION. This collection is available on-line, through the Library of Congress? American Memory website). (2) The Historical NEW YORK TIMES and the Historical CHICAGO TRIBUNE, available as on-line data bases. (3) David M. Kennedy's Pulitzer Prize winning FREEDOM FROM FEAR, THE AMERICAN PEOPLE IN DEPRESSION AND WAR, 1929-1943. (4) Period novels and oral histories (e.g. Lorena Hickock's ONE THIRD OF THE NATION). Students will learn to choose and use excerpts from this array of images and texts to build narrative sequences of words and pictures that like movies with soundtracks tell true stories about this country and our shared pasts. Students will be expected to create sequences of words and images that from week to week will be the work product of this course. This course is designed for artists who are intellectuals, and intellectuals who are artists. Prerequisite: Secondary school Advanced Placement in American History, and/or American Literature courses OR: College courses in American history and/or American Literature. Cumulative Skills: IND, WRI

MW 09:00AM-10:20AM

FPH 102

IA-0265-1 **DR PR**

New Distribution Area: **CHL**

The Axe and the Sewing Machine: Methods of RE-membering (as, Activism)in the Face of Dismemberment

Aracelis Girmay

In this class, we will consider the ways in which the practice of reading and writing poems engages with memory, research, and loss. We will explore the implications of reading and writing in the context of silence, severance, and catastrophe (both personal and public). Among our guides will be: the goddess Isis, Adrienne Rich, Carolyn Forché, Elizabeth Alexander, Audre Lorde, Roque Dalton, Helene Cixous, Joy Harjo, Anna Akhmatova, Bhanu Kapil, and Robert Hayden. Pre-requisite of at least one college level creative writing workshop. In this class we will follow the college workshop model to generate new work that will develop through a series of investigations, revisions, and peer critiques. Over the course of the semester, writers will: -write five 2-3 page responses to readings -memorize and recite two poems - develop a writing portfolio. Cumulative Skills: IND, MCP, WRI; Learning Goals (pre-F11 entrants):EXP, MCP, REA, WRI

T 06:00PM-09:20PM

EDH 2

IA-0268-1 **DR PR**

New Distribution Area: **ADM**

Making A Scene

Djola Branner

Making a Scene is a studio course which applies introductory principles of acting to contemporary American scenes. Primary concerns are identifying and playing clear objectives, developing character through behavior, and developing a language for the critical analysis of contemporary drama. Assignments include performing three contemporary American scenes, presenting two life studies, completing three written character analyses, and writing one theatre review. Due the highly collaborative and experiential nature of this studio course, attendance and punctuality are essential: two absences, but no late arrivals will be permitted. Prerequisite: Opening the Instrument (or another college

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SPRING 2012 COURSE DESCRIPTIONS

(11-2-11)

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

level introductory acting class). Cumulative Skills: IND, WRI; Learning Goals (pre-F11 entrants):EXP, PRJ, PRS, REA, WRI

MW 01:00PM-03:20PM

EDH 103

IA-0270-1 **DR PR**

New Distribution Area: **CHL**

Poetry and Political Imagination

Aracelis Girmay

In his introduction to Poetry Like Bread, Martn Espada writes, Poetry of the political imagination is a matter of both vision and language. Any progressive social change must be imagined first, and that vision must find its most eloquent possible expression to move from vision to reality. Any oppressive social condition, before it can change, must be named and condemned in words that persuade by stirring the emotions, awakening the senses. Thus the need for the political imagination." In this course, we will study aspects of the relationship between poetry & the political landscapes of the 20th & 21st centuries. We will read essays, poems, letters, & manifestos by a wide assortment of writers including: Bhanu Kapil, Gwendolyn Brooks, Adrienne Rich, Audre Lorde, Pablo Neruda, Harold Bloom, Roque Dalton, Wallace Stevens, Nguyen Duy, Anna Akhmatova, Carolyn Forch, & Mahmoud Darwish. Their words will guide us into a deeper investigation of the historical & potential effects of poetry in relation to perspective & social change. Over the course of the semester, students will be expected to write five 2-3 page response papers, memorize and recite a poem, conduct an oral presentation on an aspect of poetry & the political imagination, & participate in creative writing experiments & workshops that will help us explode, construct, & re-explode our notions of the political poem." Cumulative Skills: IND, MCP, WRI; Learning Goals (pre-F11 entrants):EXP, MCP, REA, WRI

TH 12:30PM-03:20PM

EDH 2

IA-0271-1

Designers Reading Plays

Peter Kallok

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

MW 02:30PM-03:50PM

EDH 1

IA-0280-1

IP

Short Story Workshop for writers in the last semester of, Division II

Nathalie Arnold

This short-story workshop is designed for students in the last semester of their Division II who expect their Division III to feature a significant amount of non-academic writing. Students will write two new short stories of their own design, revise one of the two, and also respond intensively, orally and in writing, to each other's work. Some of the questions we will ask include: What differentiates a short story from an essay, memoir, or novel? For various authors, where do stories come from? What makes a short story collection" or "cycle"? How can work in other fields be brought into play in the art we make? What aesthetic, personal, and social concerns drive other writers, and ourselves? We will read contemporary U.S. and international short story collections, as well as three works by writers about writing. Prerequisites: college-level writing course with intensive peer critique; a clear intention to include creative writing in Division III."

Cumulative Skills: IND

W 04:00PM-06:30PM

EDH 4

IA-0282-1

New Distribution Area: **ADM, PCSJ**

Dynamics of Displacement: stories of changing lives

Jill Lewis

Creative representations can evoke powerfully conditions of disenfranchisement, marginalization or efforts at survival, which often mark human displacement from familiar cultural contexts. Being attentive to processes of dislocation and the challenges of re-anchoring in foreign cultural settings can alert us to complexities of immigration that can lie behind it as often evoked in political discourse and the media. This course will explore novels and films that trace

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SPRING 2012 COURSE DESCRIPTIONS

(11-2-11)

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

experiences of displacement and immigration and bring into focus visualizations of social conditions and realities from which people move, the experiences of transition and navigation of arrival in unfamiliar places. Students will pair to research authors and respond to films, write short papers on the texts explored, complete a final critical paper and a creative project combining different mediums, addressing/inspired by issues that have surfaced. Novels to include: Fatou Diome, *The Belly of the Atlantic*; Lloyd Jones, *Hand me Down World*; Andrea Levy, *A Small Island*; Caryll Phillips, *A Distant Shore*; Rose Tremain, *The Road Home*; Eva Hoffman, *Lost In Translation*; Susan Senstad, *Music for the Third Ear*; Ishmael Beah, *A Long Way Gone*; John Berger, *The Third Man*; Paul Gilroy, *After Empire: melancholia or convivial culture?*; Zygmunt Bauman, *Life in Fragments*; Films to include: *Welcome to Sarajevo*, *In This World*, *Bamako*, *Black Girl*; *Beat the Drum*; *Lilya-4 ever*; *Salmonberries*; *Dirty Pretty Things*. Cumulative Skills: IND, MCP, WRI

MW 04:00PM-05:20PM

FPH 107

IA-0284-1 **PR**

Special Projects in Drawing: Division II

William Brayton

This course will integrate intermediate level drawing assignments with the discussion of artist's writings, image lectures, field trips to nearby drawing sites, and two student defined half semester long independent projects. 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 to aid in the development of a cohesive body of work. Visiting artists will give presentations and offer additional feedback on student work throughout the semester. Pre-requisite: at least one drawing course at the college level. Additional coursework in art history and other visual art media is highly desirable. Cumulative Skills: IND

TTH 09:03AM-11:50AM

ARB STUDIO 1

IA/LS-0312-1 **PR**

Third Year Chinese II

Yunyun Fang

Students entering this class will be expected to have completed Integrated Chinese Level 2 or its equivalent (approximately two and a half years of college level Chinese). The main text for the semester will be *Discussing Everything Chinese* (Vols. 1 & 2). Emphasis will be placed equally on speaking, reading, and writing. Pre-requisite: completion of Integrated Chinese Level 2 or equivalent. Cumulative Skills: MCP

MWF 04:00PM-04:50PM

FPH 104

IA-0346-1 **PR**

Advanced Sculpture

Thomas Haxo

This course provides students with conceptual, theoretical, technical, and historical information and experiences in sculpture at the advanced level. Materials such as clay, wood, steel, lightweight concrete and found objects will be incorporated within a series of compounding assignments culminating in a lengthy independent project. The primary issues surrounding sculptural objects and installations in contemporary art will be addressed. Readings, research projects, slide lectures, visiting artists and group critiques will provide a theoretical and experiential framework for the development of independent work at the upper Division II and Division III levels. Cumulative Skills: IND; Learning Goals (pre-F11 entrants):EXP, PRJ

TTH 01:00PM-03:20PM

ARB SCULPT

IA-0387-1 **IP**

Creative Writing Concentrator's Seminar

Nathalie Arnold

This seminar is reserved for final-semester students whose Division III projects feature creative writing -- fiction, poetry, plays, literary journalism or popular ethnography. The seminar will consist primarily of workshops and peer critique. Cumulative Skills: IND

F 12:30PM-03:20PM

EDH 4

SPRING 2012 COURSE DESCRIPTIONS

(11-2-11)

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

LANGUAGE STUDIES (LS)

LS/IA-0101-1 **DR**

New Distribution Area: **CHL**

Elementary Spanish

Luis Loya, Caroline Gear

This course is designed for students with no background in Spanish. This class is taught almost entirely in Spanish. Students are introduced to basic grammatical structures (including past, present, and future tenses) and by the end of the semester are able to communicate in verbal and written forms about personal information, daily activities, future plans, and past experiences. This class focuses on speaking and using Spanish. Attendance and classroom participation counting for sixty percent of the requirement for credit. Topics of study are based on assignments from the course textbook, *Vistas*, current and global events, and the students' experiences. Cumulative Skills: MCP; Learning Goals (pre-F11 entrants):EXP, PRS

MW 04:00PM-06:30PM

FPH 103

LS/IA-0102-1 **DR** **PR**

New Distribution Area: **CHL**

Elementary Spanish II

Daniel Cuenca

This course is the second semester of first-year Spanish and students enrolled in this course should have taken IA/LS 101 or an equivalent. This class and all subsequent IA/LS courses are taught entirely in Spanish. Students entering this level should be able to use the present, future (ir + a + infinitive), and preterit with some fluency and accuracy. Attention is given to building accuracy with grammatical structures introduced in IA/LS 101 and focusing on the differences between the preterit and imperfect tenses along with pronoun use. More sophisticated grammar is also introduced in this course. All four skill areas (speaking, listening, reading, and writing) are practiced through activities that are based on real-life situations, the course textbook, *Vistas*, and the students' experiences. This class focuses on speaking and using Spanish. Cumulative Skills: MCP; Learning Goals (pre-F11 entrants):EXP, PRJ, PRS

MW 01:00PM-03:30PM

FPH 103

LS/IA-0112-1 **DR** **PR**

New Distribution Area: **CHL**

Elementary Chinese II

Yunyun Fang, Kay Johnson

This course covers the second semester of beginning Chinese (LS/IA 111). The course will continue to use the Integrated Chinese textbook series and will cover speaking, reading, and writing Chinese characters. Required books are: Integrated Chinese Textbook Level 1, Part 2; Integrated Chinese Workbook Level 1, Part 2; Integrated Chinese Character Workbook, Level 1, Part 2. Students who complete this class will be able to continue studying Chinese at the intermediate level at any of the other Five Colleges or on the Hampshire Summer program in Hefei. Prerequisite for this class is one semester of college level Chinese or the equivalent. Cumulative Skills: MCP; Learning Goals (pre-F11 entrants):MCP

MTWTHF 05:00PM-05:50PM

FPH 104

LS/IA-0124-1 **DR** **PR**

New Distribution Area: **CHL**

American Sign Language, Level II

Ruth Moore

This course furthers the development of receptive and expressive signing skills. The course introduces the more complex grammatical structure including signing space, body posture and facial expression. More information about the deaf community/deaf culture will be done through readings, videotapes, DVDs and events. Prerequisite: successful completion of American Sign Language, Level I or equivalent proficiency. Cumulative Skills: MCP; Learning Goals (pre-F11 entrants):PRJ, MCP, PRS

TTH 12:30PM-01:50PM

FPH 108

LS/IA-0201-1 **DR** **PR**

New Distribution Area: **CHL**

Intermediate Spanish I

Samira Artur, Caroline Gear

This course is the first semester of second-year Spanish. Students enrolled in this course should have taken IA/LS 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.

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SPRING 2012 COURSE DESCRIPTIONS

(11-2-11)

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Attention is given to using command forms and the subjunctive. Classroom activities and topics are connected to the culture and literature of the Spanish-speaking world through the textbook, Imagina, as well as students' own experiences. Emphasis is placed on accuracy in speaking and writing in Spanish. Cumulative Skills: MCP; Learning Goals (pre-F11 entrants): EXP, MCP, PRJ, PRS, REA

TTH 12:30PM-03:00PM

FPH 103

LS/IA-0202-1 **DR** **PR**

New Distribution Area: **CHL**

Intermediate Spanish II

Daniel Cuenca

This course is the second semester of second-year Spanish. Students enrolled should have taken IA/LS 201 or the equivalent and be able to use the present, future, preterit, imperfect tenses, command forms and present subjunctive with some fluency. This course will solidify grammatical structures of Spanish through activities that practice all four skill areas: speaking, listening, reading, and writing. Attention will be given to more sophisticated use of the subjunctive and compound tenses. Authentic materials that focus on the culture and literature of the Spanish-speaking world will be used as well as the textbook, Imagina. As in IA/LS 201, focus will be placed on accuracy in speaking and writing in Spanish. Cumulative Skills: MCP; Learning Goals (pre-F11 entrants): EXP, MCP, PRJ, PRS, REA

TTH 12:30PM-03:00PM

FPH 104

LS/IA-0312-1 **PR**

Third Year Chinese II

Yunyun Fang

Students entering this class will be expected to have completed Integrated Chinese Level 2 or its equivalent (approximately two and a half years of college level Chinese). The main text for the semester will be *Discussing Everything Chinese* (Vols. 1 & 2) Emphasis will be placed equally on speaking, reading, and writing. Pre-requisite: completion of Integrated Chinese Level 2 or equivalent. Cumulative Skills: MCP

MWF 04:00PM-04:50PM

FPH 104

SPRING 2012 COURSE DESCRIPTIONS

(11-2-11)

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

NATURAL SCIENCE (NS)

NS-0102-1 **DR**

New Distribution Area: **PBS**

Musical Acoustics

Frederick Wirth

All facets of musical performance, the production of sound, its transmission and alteration by the performance space, and its perception by members of the audience are candidates for study in acoustics. In this course, we will develop the physics of vibrating systems and wave propagation and study the measurement of sound. There will be weekly problem sets and a class presentation by each student on a topic of interest. A weekly lab will allow students to investigate various acoustical systems and measuring devices. Students will perform simple experiments, learn to operate the lab equipment, and read papers from the original literature. Students will develop an independent project in musical acoustics. Cumulative Skills: WRI, QUA, IND; Learning Goals (pre-F11 entrants):PRJ, QUA, REA

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

CSC 3-OPEN, CSC 3-OPEN

NS-0123-1 **DR**

New Distribution Area: **PBS**

Human Biological Variation

Joseph Jones

This course focuses on the science of human variation. We will explore how and why people differ biologically. For example, how do we explain distributions of skin color, sickle cell anemia or sports performance? Which variations have evolutionary (adaptive) significance and which are just differences? In this semester we will focus on the idea of race as both genetic construct and social reality. How did the idea of "natural" races arise? What are its uses and limitations, for example, in biomedical research? What alternatives to race exist for framing and studying human diversity? Finally, we will examine health inequalities, including the potential mechanisms by which racism may lead to poor health."

Cumulative Skills: WRI, QUA, MCP; Learning Goals (pre-F11 entrants):WRI, QUA, MCP

MW 09:00AM-10:20AM

CSC 1-ECOL

NS-0135-1 **DR**

New Distribution Area: **PBS**

The Human Skeleton in Biomedical Perspective

Pamela Stone

Bone (hard connective tissue) is unique in that no one has ever been able to make synthetic material that approaches it in tensile, torsional, or compressive strength. Research in this area is rapidly growing, particularly within the biomedical and forensic sciences, and skeletal biology is ripe for new technologies and innovations. This hands-on laboratory course will focus intensively on the human skeleton, from the gross anatomical level to the histological and biochemical levels. After spending the first several weeks exploring the nature of bone tissue, teams of students will design and carry out research projects that cross disciplinary boundaries from medicine, anthropology, nutrition, and forensics. Cumulative Skills: IND, MCP, QUA, WRI; Learning Goals (pre-F11 entrants):MCP, PRJ, PRS, QUA, REA, WRI

M 10:30AM-11:50AM W 10:30AM-11:50AM

CSC 333, CSC 3-OSTE

NS-0145-1 **DR**

New Distribution Area: **PBS**

Earth and Life through Time

Steven Roof

Humans are recent tenants on an ancient Earth. Understanding Earth's remarkable history is enlightening yet humbling. Earth's history provides a critical lens for evaluating modern environmental science issues of our modern world. In this course, we will travel through time to study the evolution of Earth from its fiery beginning over 4.5 billion years ago to the present day. We will explore the physical and biological evolution of Earth and gain an appreciation for Earth as a series of complex systems that interact dynamically and holistically. We will also learn how geologists reconstruct Earth history as well as predict the future. Local fieldtrips will highlight billions of years of Earth history in the Connecticut River Valley. This course will be valuable for anyone who is concerned about the future of Earth and its tenants.

Cumulative Skills: WRI, QUA; Learning Goals (pre-F11 entrants):REA, WRI, QUA, PRJ

MW 02:30PM-03:50PM

CSC 316

NS-0151/0351-1 **DR**

New Distribution Area: **PBS**

Tree Rings and Climate Change

Lawrence Winship

SPRING 2012 COURSE DESCRIPTIONS

(11-2-11)

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

Standing as silent sentinels, trees in temperate regions record temperature, rainfall, amount of sunlight and response to disturbance in the width of their annual growth rings. We can use the patterns of these rings as surrogate climate records for years before people recorded weather data. In this project-based course, we will first learn the techniques of dendochronology, the science of reading tree rings, including collection and preparation of samples, data collections and analysis, and the biology of tree growth. We will travel to various sites around New England and collect tree cores in stands where the climate signal is likely to be strong and where we can also find evidence of significant ecological events such as fire, logging, hurricanes and farm abandonment. 300-level students will act as team leaders for the main course projects. Cumulative Skills: WRI, QUA, IND; Learning Goals (pre-F11 entrants):QUA, PRJ, PRS

WF 01:00PM-02:20PM F 02:30PM-05:00PM

CSC 1-AGRI, CSC 1-AGRI

NS-0167-1 **DR**

New Distribution Area: **PBS**

Structure of Randomness

Kenneth Hoffman

Many events, like developing cancer or winning the lottery, are apparently random when considered individually, but often possess a great deal of predictability when studied collectively. The elaboration of this insight is one of the most far-reaching developments of the last century, an understanding of which is arguably essential for anyone trying to make sense of the data and choices thrown at us daily. A variety of random processes has also been increasingly used to analyze and create music, art, and poetry. In this course we will develop the idea of stochastic (i.e., random) models for thinking about a wide range of phenomena in the sciences, arts, and everyday life. Topics will include elementary probability theory, risk analysis, mortality tables and their uses, stochastic music, computer-generated art, elementary statistics, and Markov processes. It is designed for all students, regardless of field of interest or prior love of mathematics. Computers will be used throughout the course, but no prior experience is assumed. Cumulative Skills: QUA; Learning Goals (pre-F11 entrants):EXP, PRJ, QUA

MWF 01:00PM-02:20PM

CSC 2-OPEN

NS/CS-0177-1 **DR**

New Distribution Area: **MBI,**

PBS

Aliens: Close Encounters of a Multidisciplinary Kind

Salman Hameed

This course can be summed up as: everything you wanted to know about aliens but were afraid to ask (a scientist). The course will explore the topic of extraterrestrial intelligence from the perspective of several different fields. We will look at the history of UFO sighting claims and analyze the reliability of eye-witness testimonies, explore psychological & sociological reasons behind claims of alien abductions, and analyze the current state of the search for extraterrestrial intelligence (SETI) from the perspective of astronomy and planetary research. We will also examine how film and television have shaped our view of aliens in popular culture. We will conclude the course by looking at religions that have been inspired by UFOs and extraterrestrials. Cumulative Skills: WRI; Learning Goals (pre-F11 entrants):REA, WRI

T 06:30PM-09:30PM

ASH 111

NS-0198/0398-1 **DR**

New Distribution Area: **PBS**

Ever since Darwin

Lynn Miller

Humans vary: some short, some tall; some fat, some thin; some prolific, some nearly or completely sterile; some clever, others dull; some successful and others failures. How much of this variation is due to variation in the genes, how much due to different environments, and how much due to developmental variation not coded for or predetermined? Although this question has been studied ever since Darwin, many molecular biologists, geneticists, and evolutionary psychologists" (as they term themselves) have concluded that it's all in the genes. However, no genes have been found that affect most of the variations listed above. Why have so many become so hereditarian in outlook? In this seminar we will read a tiny fraction of the recent literature on the attempts of some to "geneticize" everything from children's alleged dislike of spinach, to various addictions, to "brain modules" evolved on the African savannah. The principal texts are Lewontin's *The Triple Helix* and McCabe and McCabe's *DNA: Promise and Peril*. All students are expected to participate in the seminar, to write a series of three essays from the original literature on a single topic of interest, 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." Cumulative Skills: WRI, QUA, IND; Learning Goals (pre-F11 entrants):PRJ, PRS, QUA, REA, WRI

MW 10:30AM-11:50AM

CSC 2-OPEN

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SPRING 2012 COURSE DESCRIPTIONS

(11-2-11)

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NS-0203-1 **PR** **IP**

Chemistry II

Dulasiri Amarasiriwardena

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

Prerequisite: Successful completion of Chemistry I and its laboratory. Cumulative Skills: WRI, QUA

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

CSC 121, CSC 2-CHEM

NS-0207-1

Ecology

Charlene D'Avanzo

This course is an introduction to the very different ways ecologists approach the study of natural systems. Topics covered include factors limiting populations of species, how plant and animal species interact, and ecosystem-scale studies such as nutrient cycles. A basic ecology text plus numerous classic papers will focus our lectures and discussions. Many classes will include application of ecology to environmental topics such as disturbances (fires, hurricanes), introduced species and species loss, and water pollution. In the laboratory/field section, students will design and carry out investigations, for example, on selection of trees by beavers and mimicry and predation by birds. The course will emphasize cooperative group work and student presentations. Class will meet for one hour and twenty minutes twice a week, plus an afternoon lab. Cumulative Skills: WRI, QUA, IND

MW 10:30AM-11:50AM M 01:30PM-04:30PM

CSC 316, CSC 1-ECOL

NS-0212-1 **PR**

Organic Chemistry I

Rayane Moreira

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

MWF 09:00AM-10:20AM W 01:00PM-05:00PM

CSC 333, CSC 2-CHEM

NS-0232-1

Water and Life in the American Southwest

Lawrence Winship

For plants, animals and people in the arid regions of the American Southwest, water is life. Many cultures have developed in the region and have adapted to frequent and episodic droughts in different ways. In this class we will first learn about the climate, geology, soils, and ecology of the Southwest and then the history of human habitation from the Ancestral Puebloans up through modern Phoenix, AZ, one of the most rapidly growing parts of the US. We will take a required field trip to the region over Spring break and follow a river system such as the Salt, Gila, or Colorado, at least partway from source to sea, camping as we go. Exact trip location will depend upon weather and political climate. We will use the trip to learn firsthand how the waters are controlled and used today and how that compares with pre-contact times and to develop research projects that will form the central required work for the class. This course is supported by the Southwest Studies Program. Cumulative Skills: WRI, QUA, MCP, IND

MW 02:30PM-03:50PM

CSC 333

SPRING 2012 COURSE DESCRIPTIONS
(11-2-11)

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

NS-0237-1

Anthropology of the Body

Pamela Stone

This course examines the historical, medical, and ethnographic shaping of women's bodies and identity. We start with understanding the differences between sex and gender and the construction of identity for women in antiquity, then move to contemporary times, charting major trends in the construction of identity and body image that have influenced (and continue to influence) the position and health of women historically and cross-culturally. The synergistic interface of biology and culture provides a framework for examining the social construction and subsequent deconstruction of such things as childbearing and rearing, fashion (corsets, foot binding), media representations, and body rituals in an interdisciplinary manner. We will examine the ways in which gender is both physiologically and socially constructed globally, and the important role that social institutions, ideology, and cultural practices play in creating and perpetuating problematic perceptions of the female body. These perceptions, in turn, often promote marginalized identities for women in today's society. Students will finish the term with a clearer understanding of the interrelationship of culture and biology in the structuring of identity, how health inequalities are generated and perpetuated, and how to think critically about the role of both the media and medicine in their perceptions of femininity and female identity. Cumulative Skills: IND, MCP, QUA, WRI; Learning Goals (pre-F11 entrants):PRJ, PRS, QUA, REA, WRI, MCP

W 01:00PM-03:40PM

CSC 3-OSTE

NS-0241-1

Evolutionary Biology

Charles Ross

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

MW 02:30PM-03:50PM W 04:00PM-05:30PM

CSC 2-OPEN, CSC 2-OPEN

NS-0248-1

Epidemiology

Elizabeth Conlisk

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

TTH 10:30AM-11:50AM

CSC 316

NS-0250-1

Immunology

Berri Jacque

This course provides a foundation for understanding immunology, with an emphasis on human disease. Each lesson includes a 2-hour discussion followed by a Journal Club-format critique of a primary paper, review article, or case study. We will explore mechanisms used to identify and remove pathogens. Beginning with innate immune recognition and responses, we will also investigate adaptive immune (B and T cell) diversity, specificity, development, tolerance, and responses, and then apply this knowledge to circumstances of immune failure, including allergy and asthma, autoimmunity (multiple sclerosis, lupus, and rheumatoid arthritis), and vaccination and infectious diseases (influenza, tuberculosis, hepatitis, malaria, and HIV). This part of the course provides real-life immunological theory and offers an opportunity to work with the complex web of cells and molecules that constitute the immune response. Students will read from Janeway's

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SPRING 2012 COURSE DESCRIPTIONS
(11-2-11)

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Immunobiology 5th edition and assigned review articles. Regular participation in class discussion is expected and students will both explain the readings and present findings from small group discussion. Students will complete problem sets, case studies related to select disease topics, a midterm critique of a pre-selected primary paper, and a final paper on an immunological topic of their choosing. The final paper critique should include an in-depth review of the context of the primary paper and a proposal for future experimentation, and students will give a presentation on their final papers to the class. Cumulative Skills: WRI, QUA, IND, MCP

F 01:00PM-03:40PM CSC 333

NS-0261-1 **PR**

Calculus II

Sarah Hews

This course extends the concepts, techniques and applications of an introductory calculus course. We'll detect periodicity in noisy data, and study functions of several variables, integration, differential equations, and the approximation of functions by polynomials. We'll continue the analysis of dynamical systems taking models from ecology, economics, epidemiology, and physics. We will finish with an introduction to the theory and applications of Fourier series and harmonic analysis. Computers and numerical methods will be used throughout. Regular substantial problem sets will be assigned and will constitute the heart of each student's course work. Prerequisite: Calculus in Context or a Calculus I course. Cumulative Skills: QUA

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

NS-0262-1

Biochemistry

John Castorino

Biochemistry is the study of the molecules and chemical reactions of life. Considering the vast diversity of living organisms, one might also expect them to be composed of significantly different biomolecules, and to use unique mechanisms for obtaining energy and communicating different biological information. To the contrary, the principles and language of biochemistry are common to all life: in general, the same chemical compounds and the same metabolic processes found in bacteria exist in organisms as distantly related as whales. To fully appreciate life, people should consider their biochemistry. Classroom topics will include the structure and function of proteins and carbohydrates, metabolism and bioenergetics, but will not include nucleic acids. Prerequisite: none, but Organic Chemistry is desirable.

Cumulative Skills: WRI, QUA

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

NS-0265-1

Introduction to Statistics and Experimental Design

Brian Schultz

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

MW 02:30PM-03:50PM CSC 3-OPEN

NS-0269-1

Geomorphology

Steven Roof

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

TTH 10:30AM-11:50AM TH 01:00PM-03:00PM CSC 1-AGRI, CSC 1-AGRI

SPRING 2012 COURSE DESCRIPTIONS

(11-2-11)

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NS-0294-1

Sustainable Agriculture and Organic Farming

Brian Schultz

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

TTH 02:00PM-03:20PM

CSC 1-ECOL

NS-0299-1

Learning Activity Projects

Lynn Miller, Rayane Moreira

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: WRI, QUA, IND, MCP

NS/CS-0308-1 **PR** **IP**

Evolution, Islam and Modernity

Salman Hameed

This seminar course will look at the way Muslims across the globe are negotiating the relationship between Islam and modern science. We will, in particular, focus on the way evolutionary biology is received in various parts of the Muslim world and what that can tell us about the interaction among culture, politics, religion, and science. Students will be expected to do research as part of the class and present their findings at the end of the semester. Countries to be discussed in the class include, but are not limited to, Egypt, Indonesia, Iran, Malaysia, Pakistan, Turkey, Tunisia, Kazakhstan, and the Muslim diaspora in Europe and in the United States. Prerequisite: One class in Middle Eastern history or Middle East sociology or Islam. Cumulative Skills: WRI

M 02:30PM-05:20PM

ASH 222

NS-0318-1

IP

Complex Function Theory

David Kelly

The complex numbers, described by Leibniz as amphibia between existence and non-existence, are now an important tool for both pure and applied mathematics. They have a fruitful geometric interpretation, provide an algebraic closure to the reals (in the sense that all polynomials with coefficient in \mathbb{C} have roots in \mathbb{C}), and allow, with a more coherent theory than for real variables, the development of the calculus. The important exponential function, in particular, extends elegantly to the complex domain. This course will concentrate on the differentiation and integration of complex functions and their mapping properties. We will see application of our theory to geometry, dynamics (including the Mandelbrot set), and physics. A working knowledge of elementary calculus is assumed. There will be a weekly problem session attached to the course and regular written assignments. (Anticipating a small class, it may be possible to change the meeting times.) Cumulative Skills: QUA

MWF 09:00AM-10:20AM

CSC 202

SPRING 2012 COURSE DESCRIPTIONS

(11-2-11)

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

NS-0327-1 **PR** **IP**

Population Genetics

Charles Ross

What happens to genetic variation initially created by mutations, and what is its fate in a population? What forces influence this variation at the molecular and organismic levels, and how does this lead to evolution, speciation, and biodiversity? The field of population genetics now plays an important role in many central biological questions, such as "How are human populations related?" and "How has selection influenced variation at the genomic level?" Through practice and investigating the primary literature, this class will introduce students to the basic theory and observations in this field, and students will learn the principles of genetics and statistics that provide insight into genetic variation in populations.

Prerequisite: some Calculus and some Genetics." Cumulative Skills: QUA

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

NS-0332-1

Rise and Fall of Biology's Central Dogma

John Castorino

The rise and fall of biology's Central Dogma (a.k.a. regulation of gene expression): The Central Dogma of biology states that DNA is transcribed into mRNA, which is then translated into proteins. That is, DNA holds the information, mRNA is the messenger, and proteins perform the work. There is an implied rigidity in the roles and directionality of this 60-year-old paradigm on how genes are expressed. In the last several years, however, we have uncovered a more complex reality. There are exceptions to the Dogma and myriad dynamic levels regulating gene expression. We will explore all levels of gene expression, from transcription factors and enhancers to translational and posttranslational regulation. We also will investigate the increasingly complex RNA world, including microRNAs, piwi-interacting RNAs and long noncoding RNAs. The course will consist predominantly of reading and presenting current primary literature. In all, we will work toward disassembly of the Dogma. Cumulative Skills: WRI

TTH 02:00PM-03:20PM CSC 316

NS-0344-1 **PR**

Enzymes

Rayane Moreira

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

TTH 12:30PM-01:50PM CSC 316

NS-0351/0151-1 **IP**

Tree Rings and Climate Change

Lawrence Winship

Standing as silent sentinels, trees in temperate regions record temperature, rainfall, amount of sunlight and response to disturbance in the width of their annual growth rings. We can use the patterns of these rings as surrogate climate records for years before people recorded weather data. In this project-based course, we will first learn the techniques of dendochronology, the science of reading tree rings, including collection and preparation of samples, data collections and analysis, and the biology of tree growth. We will travel to various sites around New England and collect tree cores in stands where the climate signal is likely to be strong and where we can also find evidence of significant ecological events such as fire, logging, hurricanes and farm abandonment. 300-level students will act as team leaders for the main course projects. Cumulative Skills: WRI, QUA, IND

WF 01:00PM-02:20PM F 02:30PM-05:00PM

CSC 1-AGRI, CSC 1-AGRI

SPRING 2012 COURSE DESCRIPTIONS

(11-2-11)

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NS-0366-1 **PR** **IP**

Environmental Chemistry

Dulasiri Amarasiriwardena

This course will explore several current environmental topics with strong components in chemistry. We will put special emphasis on environmental concerns in the hydrosphere, soils, and atmosphere. Topics will include chemistry of natural waters, water pollution and wastewater treatment, toxic heavy metals and their complexation properties in soils, and inorganic and organic pollutants in the atmosphere. We will also examine energy use and its environmental consequences. Considerable time will be spent on learning environmental chemical analysis methods and instrumentation in environmental monitoring. These include inductively coupled plasma-mass spectrometry (ICP-MS) in trace metal analysis, infrared techniques in characterization of pollutants, chromatographic methods for separation and identification of contaminants. We will also look at sampling and sample preparation methods, the principles behind the operation of analytical instruments, and elemental speciation techniques used in environmental sample analysis. This class is particularly recommended for advanced Division II and III students with interests in environmental issues. We will conduct a discovery project of local environmental interest. Class will run in seminar format. Participation in class, satisfactory work on problem sets, oral presentations of topics of environmental interest, successful completion of laboratory/field work, and project reports are required for evaluation. Prerequisites: Chemistry I and II. Cumulative Skills: WRI, QUA

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

CSC 121, CSC 2-CHEM

NS-0385-1 **PR**

Sustainability Seminar

Frederick Wirth

This course is designed for the cohort of students involved in the sustainable design/technology area. It will offer an arena for students to present their own work and evaluate that of others, discuss advanced readings of interest, write analytical papers on topics of their choice, and work with guest speakers in the areas of sustainable development and technology. Class members will have large responsibility for determining the content and direction of the course.

Prerequisite: A record of 200-/300-level work in sustainability studies. Cumulative Skills: WRI, IND

WF 10:30AM-11:50AM

CSC 121

NS-0398/0198-1

IP

Ever since Darwin

Lynn Miller

Humans vary: some short, some tall; some fat, some thin; some prolific, some nearly or completely sterile; some clever, others dull; some successful and others failures. How much of this variation is due to variation in the genes, how much due to different environments, and how much due to developmental variation not coded for or predetermined? Although this question has been studied ever since Darwin, many molecular biologists, geneticists, and evolutionary psychologists" (as they term themselves) have concluded that it's all in the genes. However, no genes have been found that affect most of the variations listed above. Why have so many become so hereditarian in outlook? In this seminar we will read a tiny fraction of the recent literature on the attempts of some to "geneticize" everything from children's alleged dislike of spinach, to various addictions, to "brain modules" evolved on the African savannah. The principal texts are Lewontin's *The Triple Helix* and McCabe and McCabe's *DNA: Promise and Peril*. All students are expected to participate in the seminar, to write a series of three essays from the original literature on a single topic of interest, 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." Cumulative Skills: WRI, QUA, IND

MW 10:30AM-11:50AM

CSC 2-OPEN

SPRING 2012 COURSE DESCRIPTIONS

(11-2-11)

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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 strikes as an effective means of counterattack to be used after a block if necessary. Students will learn basic methods of blocking, punching, kicking, and combinations thereof; 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

OPRA-0102-1 **CCR PR**

Intermediate Shotokan Karate

Marion Taylor

This course is for all students who have completed OPRA 101. We will extend the understanding of blocking, striking and kicking techniques as well as learn more complicated kata and sparring drills. 5-College students will be graded pass/fail.

TTH 07:00PM-08:30PM

RCC 21

OPRA-0105-1 **CCR**

Fundamentals in 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

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

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

OPRA-0108-1 **CCR PR**

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

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

OPRA-0110-1 **CCR**

Yoga Flow

Meredyth Klotz

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Building on yoga fundamentals. All levels Welcome! Five College students will be graded pass/fail.
T 10:30AM-12:00PM RCC 21

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 as one is trained to blend and evade rather than conflict. Beginners will practice ukemi (falling), body movement, conditioning, and several basic techniques. 5-College students will be graded pass/fail.

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

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 in order to reflect the status of the archer's mind and spirit. 5-College students will be graded pass/fail.

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

OPRA-0116-1 CCR PR

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-ordinationns into the more extended Hitote. Prerequisite: OPRA 115 5-College students will be graded pass/fail.

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

OPRA-0117-1 CCR IP

Iaido: the Art of the Japanese Sword

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 a swordsman's response to a particular scenario of opponents and their actions. These kata are solo in nature and will not involve paired exercises. Equipment and uniforms will be provided for those registered. 5-College students will be graded pass/fail.

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

OPRA-0118-1 CCR

R.A.D.: Basic Self-Defense for Women

Marion Taylor, Troy Hill

The Rape Agression Defense system is a program of realistic self-defense tactics and techniques. The system is a comprehensive course for women that begins with awareness, prevention, risk 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 provides women with the knowledge to make an educated decision about resistance. Safety and survival in today's world require a definite course of 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. Must attend all 4 classes. Class will meet from 1:00 to 400 on Friday, February 3, 10, 17 and 24. 5-College students will be graded pass/fail.

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

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OPRA-0121-1 **CCR**

T'ai Chi

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

OPRA-0123-1 **CCR**

Beginning Whitewater Kayaking, Section 1

Michael Alderson

This course is for students who want to learn how to whitewater kayak. No Previous experience is required, though participants must be able to swim and be comfortable in the water. Topics covered will include: a variety of strokes, basic self-rescue and safety knowledge, eddy turns, ferrying, 'river reading' and rolling the boat. This course is the same as OPRA 0124. The class will meet Wednesdays in the pool 1:00 to 2:20 pm from January 25 to March 14. After spring break the class will also go outside on Fridays 12:30 to 6:00 pm from March 30 until May 4. 5-College students will be graded pass/fail.

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

RCC POOL, RCC RIVER

OPRA-0124-1 **CCR**

Beginning Whitewater Kayaking, Section 2

Glenna Alderson

This course is for students who want to learn how to whitewater kayak. No Previous experience is required, though participants must be able to swim and be comfortable in the water. Topics covered will include: a variety of strokes, basic self-rescue and safety knowledge, eddy turns, ferrying, 'river reading' and rolling the boat. This course is the same as OPRA 0123. The class will meet Wednesdays in the pool 2:30 to 3:50 pm from January 25 to March 14. After spring break the class will also go outside on Fridays 12:30 to 6:00 pm from March 30 until May 4. 5-College students will be graded pass/fail.

W 02:30PM-03:50PM F 12:30PM-06:00PM

RCC POOL, RCC RIVER

OPRA-0126-1 **CCR PR**

Beyond Beginning Whitewater Kayaking

Glenna Alderson

This class is designed for students who have had previous whitewater kayaking experience. Students will learn advanced whitewater techniques. Prerequisites include a kayak roll on moving water and solid swimming ability. Class will meet Tuesdays in the pool from 2:00-3:20pm from 1/31-3/14, then on the river 12:30-6:00pm from 3/27-5/1. 5-College students will be graded pass/fail.

T 02:00PM-03:20PM T 12:30PM-06:00PM

RCC POOL, RCC RIVER

OPRA-0132-1 **CCR**

Outdoor Adventure Sampler

Karen Warren

This course is an opportunity to experience the many activities that make up outdoor adventure. Students will be introduced to natural areas in the local region. In the winter, activities may include snowshoeing and cross country skiing. As spring arrives, students will canoe, sea kayak, hike, and climb. This course is an opportunity to get out each week and learn new outdoor adventure skills. 5-College students will be graded pass/fail.

TH 12:30PM-05:00PM

RCC FOYER

OPRA-0141-1 **CCR**

Beginning Swimming

Glenna Alderson

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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

OPRA-0145-1 **CCR**

Lifeguard Training

Glenna Alderson

This course will prepare and qualify students to become Red Cross certified lifeguards. Bearers of this card are eligible to obtain work at pools nationwide. To complete this course, students must practice and be tested on water entries and carries, swimming rescues, stroke work, and spinal management. First Aid and Professional rescuer CPR/AED will be included in the class format. Materials fee:Hampshire students \$100.00. Five-College students \$150. 5-College students will be graded pass/fail.

TTH 06:00PM-08:00PM TH 06:00PM-08:00PM RCC POOL, RCC POOL

OPRA-0151-1 **CCR**

Top Rope Climbing

Michael Alderson

This class begins after Spring Break and meets on Thursdays from 3/29 to 5/3. It is for students with little or no climbing experience. Students will learn basic safety techniques, rope work, knots, and climbing techniques. Enjoy the opportunity to exercise your body and mind using the indoor climbing wall and local climbing areas. The climbing wall will open at 3:30pm from 1/26 to 3/15. All students interested in taking Beginning Climbing are encouraged to attend these sessions. This class is the same as OPRA 152. 5-College students will be graded pass/fail.

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

OPRA-0156-1 **CCR PR**

Lead Rock Climbing

Michael Alderson

This class begins after Spring Break. Students should be experienced top rope climbers and competent belayers. We will cover rope management, anchors, belaying the leader and self-rescue. We will actuate this information outdoors. The goal of this course is to prepare climbers to be competent seconds for multipitch climbs and to provide instruction in lead climbing. Class will meet on Tuesdays 12:30-6:00pm from 3/27 until 5/1. 5-College students will be graded pass/fail.

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

OPRA-0157-1 **CCR**

Ice Climbing

Michael Alderson

New England with its cold, wet winters can be a wonderful place to climb frozen water! Students will meet once a week and travel to local cliffs to practice winter climbing skills. Primary focus will be on steep ice and mixed climbing, and the use of tools and techniques for winter travel in the mountains. Class meets on Tuesdays 12:30pm - 6:00pm until Spring Break, 1/31-3/13. 5-College students will be graded pass/fail.

T 12:30PM-07:39PM RCC GYM

OPRA-0161-1 **CCR**

Bicycle Maintenance

Michael Alderson

While the weather is still too bad to ride, why not put a few hours a week into fixing up and fine tuning your bicycle? Each week students will focus on an area of the bike and learn what is required to clean and maintain that part. At the end of each class, students will have done the maintenance and be able to depart with their bike intact. At the end of this seven week class, students will have rebuilt their bike and be ready for spring weather. Class meets Wednesdays from 3:30pm - 6:00pm from 1/25 to 3/14. 5-College students will be graded pass/fail.

W 03:30PM-06:00PM RCC BHALL

SPRING 2012 COURSE DESCRIPTIONS

(11-2-11)

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 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 BHALL

OPRA-0165-1 **CCR PR**

Intermediate 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 easy or difficult as you choose. Constant adjustment is normal. This group cycling class is designed for those who are physically fit 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. The class will begin after spring break and is open to students who have completed OPRA 164. 5-College students will be graded pass/fail.

TTH 03:30PM-04:30PM

RCC BHALL

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-11:50AM

RCC GYM

OPRA-0174-1 **CCR**

Basic Weight 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

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 3pm-4pm for 6 weeks. January 26 - March 8. 5-College students will be graded pass/fail.

TTH 03:00PM-04:00PM

RCC GYM

OPRA-0191-1 **CCR**

American Red Cross Claas in Adult CPR/AED, Section 1

Glenna Alderson

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, February 16. This course is not intended to fulfill any academic requirements.

*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)*

SPRING 2012 COURSE DESCRIPTIONS

(11-2-11)

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

TH 09:00AM-12:00PM

RCC 21

OPRA-0192-1 **CCR**

American Red Cross Class in Adult CPR/AED, Section 2

Amanda Surgen

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, April 4. This course is not intended to fulfill any academic requirements.

W 09:00AM-12:00PM

RCC 21

OPRA-0193-1 **CCR**

American Red Cross Class in First Aid, Section 1

Marion Taylor

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, February 16. This class is not intended to fulfill any academic requirements.

TH 01:30PM-04:00PM

RCC 21

OPRA-0194-1 **CCR**

American Red Cross Class in First Aid, Section 2

Karen Warren

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, April 4. This class is not intended to fulfill any academic requirements.

W 01:30PM-04:00PM

RCC 21

OPRA-0218-1 **CCR**

Outdoor Leadership

Karen Warren

This course addresses outdoor leadership from both a theoretical and practical perspective. Readings and discussions will focus on such topics as leadership theory, safety and risk management, legal responsibilities, group development theory, gender and social justice issues, and the educational use of the wilderness. Practical lab sessions will cover such topics as safety guidelines and emergency procedures, trip planning, navigation, nutrition, minimum impact camping, equipment repair, and the instruction of specific wilderness activities. Two weekend outdoor trips and teaching opportunities provide experiential learning in the class. The course is designed for students who desire to teach in the outdoors. Leadership experience is helpful and previous outdoor experience is required. 5-College students will be graded pass/fail.

W 03:00PM-05:00PM F 01:00PM-05:00PM

LIB KIVA, LIB KIVA

WRITING PROGRAM (WP)

WP-0201-1 **CCR**

Writing Project Workshop

Ellie Siegel

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

*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)*

SPRING 2012 COURSE DESCRIPTIONS

(11-2-11)

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

W 02:30PM-05:20PM

GRN WRC

APPENDIX: Division I Index

Division I for fall 2011 entrants

Division I Distribution Areas (for Fall 2011 entrants)

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 (for Fall 2011 entrants)

WRI = Analytical Writing and Informed Research Practice

QUA = Quantitative Skills

MCP = Multiple Cultural Perspectives

IND = Independent Work

Division I for entrants prior to fall 2011

Students who began Division I prior to fall 2011 must meet complete a course in each of the 5 schools to meet distribution requirements and demonstrate satisfactory progress in all the following learning goals:

Division I Learning Goals (for entrants prior to fall 2011)

WRI = Write critically and analytically

QUA = Understand quantitative methods of analysis

MCP = Understand multicultural perspectives on intellectual or artistic subjects

REA = Learn to read and interpret intellectual or artistic works

PRJ = Conceive and complete project-based work

PRS = Effectively present ideas orally

EXP = Develop creating abilities in expressive modes such as creative writing, visual and performance arts, and music