

## Hampshire College

### Fall 2019 Course Descriptions

#### CS-0156-1 **Concept Art with Digital Tools**

Professor: Jennifer Gutterman

This course is designed to give students a strong introduction to concept art using digital tools. No experience is necessary, and all students are welcome! By the end of the course, successful students will be able to create concept art using a variety of digital tools and will have developed a solid foundation for further digital art courses.

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

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

Location: ASH 126

#### CS-0156-2 **Concept Art With Digital Tools**

Professor: Jennifer Gutterman

This course is designed to give students a strong introduction to concept art using digital tools. No experience is necessary, and all students are welcome! By the end of the course, successful students will be able to create concept art using a variety of digital tools and will have developed a solid foundation for further digital art courses.

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

Time: MW 05:30PM-06:50PM

Location: ASH 126

#### CS-0174-1 **Computer Animation I**

Professor: Bassam Kurdali

This course will introduce students to the production of animated short films with the tools and techniques of three-dimensional (3D) computer graphics. Readings and lectures will cover the theoretical foundations of the field, and the homework assignments will provide hands-on, project-based experience with production. The topics covered will include modeling (the building of 3D objects), shading (assignment of surface reflectance properties), animation (moving the objects over time), and lighting (placing and setting the properties of virtual light sources). Due to the large amount of material being covered, additional workshops outside of class may be scheduled.

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

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

Location: ASH 126

### **CS-0180-1 History Science Muslim World**

Professor: Salman Hameed

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

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

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

Location: ASH 221

### **CS-0181-1 Women in Game Programming**

Professor: Ira Fay

This course is designed to give students a strong introduction to computer programming with an emphasis on programming games. No prior programming experience is necessary. As the title reveals, this course particularly invites self-identified women, though all interested students are of course welcome! We will consider (and hopefully impact) the current gender imbalances in the professional world of game development. The course will include guest interviews with notable women in game programming. By the end of the course, successful students will be able to write programs of moderate difficulty and use C# and Unity to implement computer games. As a course that can provide a solid foundation for further computer science courses, this class will expose students to variables, conditionals, loops, functions, comments, and object-oriented programming concepts.

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

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

Location: ASH 126

### **CS-0194-1 Environmental Education**

Professor: Timothy Zimmerman

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

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

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

Location: RWK 202

**CS-0207-1 Hampshire Woods**

Professor: Sarah Partan

The goals of this course are to build a long-term database of animal diversity in and around the Hampshire campus woods, and to encourage students to learn about and appreciate the natural world. Our environment, both local and global, is dramatically changing, and it is important to document biodiversity now before we lose species we may not have realized were here. Students in this exploratory class will work together to learn to identify and document our local fauna. We will spend a good deal of time exploring our woods to discover what is there, and will also learn how to use remote trail cameras. We will add our observational data to our own citizen science database project in iNaturalist, and will learn how to extract, summarize, analyze, and make use of the data. We will also examine how long-term databases are used by other research groups, and explore other citizen science research projects. In addition, we will develop a collaboration with biology students at a local high school, and mentor them in their exploration of the natural areas around their school.

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

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

Location: ASH 222

**CS-0208-1 How People Learn**

Professor: Laura Wenk

In recent years, as a result of interactions between cognitive psychology and education, we now have many ideas about learning and approaches to teaching and assessment in formal and informal settings. We also have strong evidence that implementing these ideas could really improve learning for all children and youth, including those from under-resourced communities. In this seminar, we worked to understand the findings by reading and discussing a selection of theoretical works from cognitive psychology and examined their practical applications to education through discussion and time observing/assisting in a classroom, tutoring/mentoring. We also learned how to evaluate educational claims. Students were evaluated on a series of short reaction papers, a longer analytical paper, a presentation, and their general participation.

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

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

Location: FPH 108

### CS-0211-1 **Language, Space and the Absurd**

Professor: Daniel Altshuler

This course explored how language and space can lead to an intensely private experience that can overflow our efforts to compass it in rational systems of thought. This is sometimes called &quot;absurdism.&quot; We explored this notion by first considering contrasting views by Camus and Nagel, and then -- in light of the ensuing discussion -- learned about and learned through Daniil Kharms, whose work was censored due to it being absurd. We analyzed his work through Discourse Coherence Theory, which provides a framework for analyzing the commonsense reasoning that humans engage in when attempting to interpret language. We then analyzed the work of Kharms's main inspiration, Gogol -- the story &quot;Nose&quot; in particular (about a man losing his nose that challenges social structures). Subsequently, we considered an adaptation of the idea that our theoretical principles interact with space and image, not only language. To that end, we explored William Kentridge's examination of the absurd as &quot;one of the ways we generate knowledge,&quot; in relation to &quot;The Nose.&quot; Through these experiences, we learned that space can be used to argue that absurdism varies across social situations by correlating both complex linguistic and architectural patterns with social structures. (This course was sponsored by the MacArthur and R. W. Kern Center grants.)

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

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

Location: FPH 101

### CS-0215-1 **Creating Videos for Science**

Professor: Salman Hameed, Jason Tor

Millions of people worldwide have been inspired to pursue science by shows written and hosted by Carl Sagan, David Attenborough, Neil deGrasse Tyson, Bill Nye, and others. What makes their videos appealing? How do they communicate complex scientific ideas in a simple language? In this course, students will learn how to develop ideas for science videos, write a script, and produce a final product for YouTube. The class will focus on a single theme, such as life on Mars, and then coordinate in the production of videos related to the topic. Students are expected to work in small groups for their projects.

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

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

Location: CSC 333

### CS-0233-1 **Fictional Worlds**

Professor: Daniel Altshuler

This course explored how writers, readers, filmmakers and other artists create fictional worlds. We began with a reading of Nabokov's "Nursery Tale" as a way of learning about Free Indirect Discourse and attempting to use it in writing. We also discussed the implications of this work on censorship, the woman devil and sympathizing with immoral male characters including those that objectify women and abuse power. We then read selections from Virginia Woolf and Daniil Kharm's as a way of learning about the Historical Present and, once again, attempting to use it in writing, along with Free Indirect Discourse. This constituted the first project -- an experiment with creating a short story -- possibly a fairytale -- to learn techniques in creative writing and semantic analysis. Subsequently, the class transitioned to adaptation and absurdism, reading Gogol's "The Nose" and watching Aleksei German's "Hard to be a God." In the background of this section of the course, we considered the notion of *imaginative resistance*, well known in the philosophy of aesthetics, literature, and language. We considered whether German's film constitutes a real example and if not, how coping with imaginative resistance can help us analyze and also create literature and film. Finally, the class ended with a series of guest speakers discussing: emotions and horror movies (including the concept of "monster"), life and death in computationally created worlds, and finally, the grammar of clowns. At the end of the semester, students had additional time to complete final projects synthesizing one or more creative components with one or more analytical components.

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

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

Location: FPH 108

### CS-0238-1 **Child Growth and Development**

Professor: Ronit Ben-Shir, Kim Ripley

This course provides an overview of the theory and principles of human growth and development from birth through age twelve with emphasis on the physical, cognitive, social, and emotional components of development of the infant, toddler, preschool and school-age child. This class meets the Office for Child Care Services (OCCS) guidelines for the child growth and development course work requirement for OCCS teacher certification.

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

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

Location: ASH 222

### CS-0261-1 **Philosophy of Education**

Professor: Ernest Alleva

This course explores central questions in the philosophy of education: What is education, and what is it for? What is the meaning and value of education to individuals and society? What should the aims of education be? Are there things that everyone should know or be able to do? Should education promote moral virtue? What are alternative methods of education? How should educational opportunities and resources be distributed? What roles should the individual, family, community, and state have in education? What should the role of education be in democratic societies? We will examine alternative perspectives on these and related issues of educational theory and practice. Readings will include selections from a variety of influential historical thinkers, such as Plato, Rousseau, and Dewey, as well as more recent educational theorists and critics.

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

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

Location: ASH 222

### CS-0287-1 **Educational Research**

Professor: Timothy Zimmerman

Many people have opinions about how to improve education, yet few know about education research. Improving education requires evidence gathered systematically through research. Students in this course learned methods for conducting research on learning and teaching, methods that yield evidence leading to educational change. This course was for Division II/III students; prior education coursework was necessary. Methodologies learned included field notetaking, interviewing, surveying, pre-post assessments, and overall design-based approaches. Students learned these methods while collaborating with the professor on an emerging design-based research project at the Hitchcock Center for the Environment. Students read and discussed primary source research literature, participated in research

design activities, assisted with constructing research instruments, wrote their own research proposal on a topic of interest to them, lead class discussions, and performed class presentations. This course was designed for students interested in educational change, especially those in their last semester of Division II.

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

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

Location: RWK 108

### CS-0324-1 **Animal Behavior Research Commu**

Professor: Sarah Partan

The goal of this course was to develop a community of researchers/writers in the field of animal behavior. Together we read proposals and drafts of the students in the group, along with related academic literature in their areas of study. Discussions covered methodological issues of study design along with conceptual issues underlying the research questions, informed by the scientific literature. Reading material included drafts of Division III theses (or Five College senior theses) of students in the course, and drafts of proposals from Division II students (or Five College juniors focusing in animal behavior). Students presented their work to their peers for group reviews, and practiced critiquing others' work and developing skills in cross-peer mentoring.

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

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

Location: ASH 222

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

Professor: Ira Fay, Bassam Kurdali

Students will design, develop, and publish a digital game in a single semester under the leadership and guidance of Professors Fay and Kurdali. Though the professors will provide team leadership and game direction, the students will be the ones creating the game, including game design, concept art, storyboards, modeling, rigging, animation, shading, lighting, compositing, game programming, tool programming, project management, audio design, marketing, and publishing. We will develop the game using Unity and ideally publish to the Apple App store, the Android Marketplace, and possibly more platforms as well. We will make a free game, and release all assets and code generated in the class to the public domain. Students are expected to be skilled in at least one discipline relevant to game development.

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

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

Location: ASH 112, ASH 112

### CSI-0132-1 **Let's Get Free! Ethics and Pol**

Professor: George Fourlas

In this class, we will explore the fields of ethics and politics from the starting point of a primordial tension: the experience of being both an individual and a member of a collective social-political environment. This starting point places our exploration in stark contrast to classical approaches to normative thought, which focus on the consequences of individual actions, universal rules, and individual habits. Instead, we will discuss value and meaning in terms of interpersonal relations, the various ways our relations become conflicted, and how we can work on our relations in order to transform ourselves as well as our circumstances. In this exploration, it will become clear that acting ethically is far more complicated than commonly assumed, but also an absolutely necessary practice for the proper functioning of a democratic society. The general goal of this class is to have a clear understanding of key theories and texts in ethics and social-political philosophy, but also a clearer sense of what one must do to act ethically in everyday encounters.

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

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

Location: FPH 103

### CSI-0155-1 **Fighting Over the Facts**

Professor: 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: 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.

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

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

Location: FPH 102

### CSI-0192-1 **Inscribing Knowledge**



Professor: Rachel Engmann

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

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

Location: FPH 104

### CSI-0203-1 **The Politics of Place**

Professor: Ashley Smith

Who decides which places are important for us to remember? How do we go about remembering them? And how do other places or other stories get pushed aside or silenced in the process? In this course we will explore how certain places and histories come to be important to us and our sense of local and national belonging. We will critically examine specific sites of national and local memory- and place-making such as Plymouth, Norwottuck, Historic Deerfield, Holyoke. We will examine the processes through which narratives of nationalism are created and distributed from contested histories and places. We explore some of the politics of national remembering and forgetting and the ways those politics impact alternative views of history. Note: this course will include field trips and collaborative hands-on engaged learning *in situ*.

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

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

Location: FPH 105

### CSI-0214-1 **People Without History**

Professor: Rachel Engmann

Too often 'Western' historical narratives consider Africans and African Diasporans as 'People Without History'. Such a notion also refers to people who possess few or no formally written histories. Employing historical archaeology, this class examines the material traces individuals and communities in the past left behind as important, alternative historical resources for interrogating the European colonial library, and re-writing the histories of slavery and the slave trade. Excavating the 'hidden histories' of Africans and African diasporans, free and enslaved, our aim is to insert the voices of those marginalized, silenced and erased. We will participate in field trips to museums and heritage sites in the area. We will also engage in informal discussions with archaeologists and heritage specialists working in Atlantic Africa and the diaspora, as well as those working with African collections in the United States and Europe.

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

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

Location: FPH 104

**CSI-0217-1 The Battle Between Sci&relig**

Professor: Marlene Fried

This course explores past and current debates over the role of religion and science in public policy in the areas of reproductive rights, health and justice. We will explore the broader societal debates over the teaching of creationism and intelligent design in public schools and ongoing challenges to claims about the objectivity of science. We will consider arguments that science and religion are inevitably in conflict, as well as arguments for their compatibility. Specific topics may include: claims that abortion is linked to breast cancer and causes a form of post-traumatic stress disorder; opposition to the legalization of LGBTQ marriage; public funding for abstinence-only sexuality education and Crisis Pregnancy Centers; the debate over coverage of contraception in the Affordable Care Act. Students are required to participate in class discussions, give an oral presentation, write short essays based on the readings and complete a final research paper or project

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

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

Location: FPH 104

**CSI-0227-1 Young Revolutionaries**

Professor: Tammy Owens

This course explores narratives of black girlhood from the nineteenth century to our contemporary moment. Students will analyze black girlhood through a diverse collection of sources including young adult literature, street lit, personal narratives, and recent scholarship in Black Girlhood Studies. We will consider the following questions: How do the intersections of race, class, gender, and geography impact the ways we understand girlhood? How have black girls defined girlhood and the transition from black girl to black woman? How do representations of black girlhood challenge dominant conceptualizations of American childhood and young adulthood? To answer these questions, students will examine the racialization of girlhood, the criminalization of black girls, sexual literacy, youth activism, education, and black girls in social media and hip-hop culture. Some of the texts we will engage include *The Coldest Winter Ever* (Sister Souljah) and *Pushout: The Criminalization of Black Girls in Schools* (Monique Morris).

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

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

Location: FPH 103

**CSI-0232-1 Rivers of Life and Death**

Professor: Sue Darlington

Rivers are sites of contention surrounding how they can best serve the people living along them and the nations through which they flow. For some, they provide cultural meanings and livelihoods; for others, they represent progress in how they are developed and used. We will critically examine several case studies to unpack the cultural, environmental, economic, and identity conflicts that arise worldwide as people's concepts of rivers collide. Issues explored will include colonization and trade, indigenous histories and rights, economic development and dams, water rights, environmental debates, and transnationalism. Rivers we will look at include the Connecticut, the Nile, the Mekong, the Yamuna, and the L.A. River, each holding different stories of meaning, conflict, development, and environmentalism. Students will research a river of their choice throughout the semester. Theories from anthropology, history, human rights and agrarian studies will inform our explorations of these rivers and their controversies.

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

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

Location: RWK 202

#### CSI-0238-1 **Population and Development**

Professor: Anne Hendrixson

This course is a critical introduction to international development history and theory, through the lens of population, or "overpopulation." "Overpopulation" has been seen as a fundamental impediment to nations' economic and social development and a global environmental and security crisis requiring an emergency response on an international scale. We will upend this account of population drawing from feminist and critical race theorists, as well as global South perspectives on development. We will explore notions of environmental sustainability, gender and empowerment, race and threat in international development theory. We will look at the history of population control and trace the international shift toward sexual and reproductive health and rights (SRHR). We will examine current issues in SRHR alongside on-going population control abuses, including forced sterilization and mass dissemination of long-acting contraceptives. We will also investigate how current population dynamics, including divergent age distribution in the global North and South as well as increased migration, influence development in the era of climate change.

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

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

Location: FPH 103

#### CSI-0243-1 **History of Race and Childhood**

Professor: Tammy Owens

Each culture defines childhood according to their own values and beliefs. These definitions of childhood change over time. Since the nineteenth century, racial ideologies have shaped dominant conceptualizations of childhood in the U.S. In this course, students will examine the history of race and childhood. The guiding questions of the course include: How do racial ideologies effect the concepts of childhood, dependency, and age? How have defining historical moments in race relations such as U.S. slavery, the Brown vs. Board of Education case, and the Black Lives Matter movement influenced conceptualizations of the "American child" and "American childhood"? To answer these questions, we will engage scholarship in the History of Childhood and Youth Studies alongside representations and analyses of "American childhood" in literature and sociology. Placing history in conversation with literature and sociology is essential for exposing students to diverse interpretations of the interrelationship of race and childhood. Keywords: Childhood Studies, Africana Studies, History, Sociology

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

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

Location: FPH 105

#### CSI-0245-1 **Writing for Hampshire**

Professor: William Ryan

This seminar will explore writing in both the academic and public domains. How do we write about the subjects we study and love, and engage a larger audience? We will read and critique a number of genres including academic analyses (in the natural and social sciences as well as cultural studies), travel accounts, memoir, creative non-fiction, and fiction. We will pay attention to narrative choices as well as the social and cultural dimensions of the writing. These readings will also help develop some criteria for peer review of written work.

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

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

Location: GRN WRC

#### CSI-0257-1 **Historic Preservation and Loca**

Professor: James Wald

It is fashionable today to speak of "sustainability," but how do we understand the term in its broadest sense? Historic preservation plays a key role in researching our history, building civic identity, and creating sustainable communities. Once associated primarily with saving the elegant buildings of the elite, historic preservation today involves vernacular as well as distinguished architecture, landscapes as

well as the built environment, and the stories of all social groups. Preservation and adaptive reuse of old buildings play a key role in both economic and environmental policy. Students will study general preservation theory and practice and in particular conduct research on Amherst's history and historic resources. Students will visit local historic sites, document collections, and museums

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

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

Location: FPH 102

### CSI-0262-1 **Theorizing Migration**

Professor: 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, 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.

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

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

Location: FPH 106

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

Professor: Roosbelinda Cardenas

This course proposes an interdisciplinary approach that historical, cultural) for a study of the complex and contested reality of Cuba. Displacing images of Cuba circulating in US popular and official culture, we examine the constructions of race, gender, and sexuality that have defined the Cuban nation. We will explore how Cuba can be understood in relation to the U.S., and to its own diasporas in Miami and elsewhere. The course will engage with primary texts, historiography, literature, film, and music to examine Cuba within these multiple frameworks. Students will complete frequent short response essays and a research project. This course is required for students wishing to study in the Hampshire in Cuba semester program (open to all Five College students), and will provide support for framing independent projects and applications for the Cuba Semester. Though conducted in English, many readings will be available in Spanish and English and papers may be submitted in either language. Concurrent enrollment in a Spanish language class is strongly recommended.

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

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

Location: FPH 106

**CSI-0280-1 East/West & Decolonial Theory**

Professor: George Furlas

This is a course in decolonial and political theory that will explore the historical legacy of colonialism and the ongoing conflict between the so-called east/west. Through a range of texts, we will analyze and critique the major theoretical and cultural origins of various contemporary social-political phenomena that are connected to the east/west conflict, including the war on terror, the rise of ISIS, and the militarization of everyday life throughout the world. Through these texts, students will be prepared to discuss a wide range of foundational issues in decolonial and political theory: Colonialism/coloniality, orientalism, discourse theory, liberation philosophy, the subaltern, hybridity, difference, ambiguity, interstitially, race and racialization, and many more.

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

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

Location: RWK 106

**CSI-0288-1 Oral History Theory and Method**

Professor: Susan Tracy

This course was designed to give advanced Division II and Division III students an introduction to oral history theory and methods. The goal was to prepare students to undertake one complete interview with a written transcript by the end of the semester. Additionally, students were expected to complete two short written papers addressing various forms of oral history and two oral reports on an article or chapter from our reading. The final project was a formal oral history report that included a literature review or historical review setting the context for the interview and explaining who the student chose to interview and why. The formal report was expected to have a bibliography and three appendices: a 10-page transcript of the interview, the pre-interview questions, and the interview questions. All students presented their projects to the class. Students were expected to attend class regularly and participate in class discussion.

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

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

Location: FPH 104

**CSI-0290-1 Memory Work**

Professor: Kimberly Chang

How should we write the past from the standpoint of the next generation? What do we do with familial stories we've been told alongside intergenerational silences, half truths, and outright lies? What's the role of public histories and cultural mythologies in the way we remember and retell our personal past? What methods and forms do we need to approach a fragmented past that's often hiding from us, whether due to erasures of war, colonization, migration, or assimilation? What should we do with our own desire and nostalgia for the past, and how do we reclaim history without appropriating it? In this course, we will engage with memory work as a critical and creative methodology for making meaning of our personal and collective pasts. We will explore hybrid methods and forms of memory work, including the writings of Edwidge Danticat, Saidiya Hartman, Ruth Ozeki, Paisley Rekdal, Art Spiegelman, and Dao Strom.

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

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

Location: FPH 105

CSI-0301-1 **Div III Seminar**

Professor: Pamela Stone

Critical Social Inquiry Division III Seminar: This seminar will be organized around students' Division III Independent Study Projects. Students will be responsible for presenting their Division III research and writing in progress several times during the semester and for providing serious, thoughtful oral and written feedback on one another's work. We will address general and shared issues of narrowing questions for investigation, conducting ethnographic and bibliographic research, incorporating sources, and the writing process. The primary purpose of the seminar is to provide a supportive and stimulating intellectual community during the Division III process. Students focusing on areas related to anthropology, critical ethnography, the study of sexuality and/or reproduction, reproductive justice, history of science, critical race and gender studies, and human rights are especially encouraged to enroll, but all students and research interests are welcome.

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

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

Location: FPH 106

CSI-0325-1 **Div III Seminar**

Professor: Roosbelinda Cardenas

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

presenting results both orally and in writing. The primary purpose of the seminar is to provide a supportive and stimulating intellectual community during the Division III process-particularly to students in their first semester of Div III. We will spend particular attention to the systematization and analysis of qualitative data and the writing process. Students focusing on areas related to critical race studies, queer and feminist studies, ethnographic writing, social movements, and Latin America are especially encouraged to enroll, but all students and research interests are welcome.

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

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

Location: FPH 101

### CSI-0358-1 **Divison III Seminar**

Professor: Rachel Conrad

This seminar was designed for students in their first or second semester of work on a Division III project related to critical social inquiry. Students each conducted two work-in-progress presentations on their project, were expected to provide timely and thoughtful oral and written feedback on the work of their peers, and were required to submit a final longer revised submission along with reflections on their process of writing and editing. The goal of the course was to serve as a supportive community for students in Division III, and we also devoted time to sharing writing and revision strategies and ideas helpful to sustaining and completing extended independent projects.

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

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

Location: FPH 101

### HACU-0131-1 **Introduction to Painting**

Professor: Andrea Dezso

Students gained experience in the fundamentals of painting, including color, composition, material and technical considerations in this hands-on, work-intensive studio class. We explored a range of painting surfaces, sizes, materials, and artistic approaches. Assignments included color mixing, landscape, self-portrait, figure painting, conceptual painting, narrative painting and experimental workwork inspired by street art and graffiti. Students painted individually and collaboratively. Assigned readings, artist research, individual critique, group discussions, slide presentations, film screenings and an independent final project proposed and executed by each student rounded out the experience. Every student was expected to keep a sketchbook and use it for homework assignments.

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



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

Location: ARB STUDIO 1, ARB STUDIO 1

**HACU-0158-1 The Body in Mod & Contemp Art**

Professor: Sura Levine

The representation of the human body is central to the history of art. This course will explore this crucial subject as it has been portrayed over the past two centuries. The course begins with readings on anatomy and the shift from Jacques-Louis David's virile masculinity in the 1780s to a more androgynous and even feminized male as rendered by his followers. It then will explore the spectacle of a modern city in which prostitutes/Venus/femme fatales/other kinds of working women, often were favored over the domestic sphere. After examining art from the period of World War I where various assaults on traditional mimesis took place among avant-garde artists, this course will explore contemporary investigations of bodily representation, from the body sculpting projects of Orlan to identity politics and the ways that bodily representation have been developed.

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

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

Location: FPH 107

**HACU-0181-1 Object Obsessed: Design Theory**

Professor: Thomas Long

All designed objects share one thing in common--they are engineered interactions between objects and bodies. While each wholly unique, the central connection between all artistic and creative practices is the human experience. This course critiques object-centrism in design and explores the philosophical, physiological and experiential relationship between objects and bodies. This course covers topics of time/narrative, phenomenology/sensation, language, aesthetics and function through a non-disciplinary lens as a means to discuss, describe and apply a subject-centric approach to design. This course is predominantly theory-focused where students delve deep into a wide array of readings preparing for short response papers, daily discussion and short creative projects to put theories to the test. Students are expected to perform a significant amount of work outside of class time. One art/design/architecture studio course is recommended prior to taking this course.

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

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

Location: EDH 3

**HACU-0190-1 Reading/Writing Creative Prose**

Professor: Alejandro Cuellar

In the first part of the semester, we will read short fiction and narrative essays from published authors in order to better understand the decisions they made and how those decisions serve their narratives. In other words, we will read and try to understand their decisions by trying to read them as writers would. Students will then complete two short critical essays that analyze the published writing. The second half of the semester, students will write 2-3 creative pieces of writing, either non-fiction or fiction, for discussion and workshop. Students will also meet individually with the instructor. Enthusiastic participation in discussion and revision is expected.

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

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

Location: GRN WRC

**HACU-0215-1 Interm Mod Dance Half Credit**

Professor: Deborah Goffe

This course in intermediate-level dance technique built on students' previous study of modern dance technique. The studio served as a laboratory for semester-long exploration of a wide range of modern dance concepts with a focus on deepening sensation, clarifying points of initiation in the body, expansive use of space, connectivity and increasingly complex phrase work. Along the way students gave continued attention to alignment, spatial clarity, breath, increasing range of motion and the development of strength and stamina. The goal was for each student to engage a holistic approach to contemporary/modern dance technique--moving beyond rote mimicry toward dynamic, fully expansive movement exploration--thereby forming the basis of a sustainable and deeply engaged movement practice that may inform a lifetime of embodied creative process.

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

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

Location: MDB MAIN

**HACU-0219-1 Handmade Pictures**

Professor: Kane Stewart

This course will explore the photographic techniques of cyanotype, platinum/palladium and carbon printing processes. Students will be introduced to historic and contemporary photographers using these and other alternative print processes. Workshops, readings, and critique will be integrating into the technical aspects of this class. While there will be an emphasis on technical application in this course, the overall objective is to explore alternative processes that will offer students handmade, creative

options in their photographic practice. Engaged participation is a critical component of this course and it will, along with an end-of-semester portfolio, figure prominently in course evaluations.

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

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

Location: JLC 131, JLC 131

### HACU-0222-1 **Digital Resistance**

Professor: Kara Lynch

This seminar on media analysis and production will consider how constructions of power are embodied in technologies and conversely, how technologies shape our notions of authority and how we actively mobilize against it. In recent years, access to information and images has shifted dramatically. Handheld technologies, social media networks, live web-streaming, video games, and podcasts eclipse mass-media broadcast channels distributing entertainment, news, and information. Drawing upon Media Arts, Critical Ethnic Studies, and Cultural Studies, we will examine models of Digital Resistance in order to understand: the relationship of race to representation; precursors to contemporary innovations; Corporate Media and Government gatekeeping of information; modes of production; the relationship between media, information and action. Through readings, responses, visual projects, and research essays, students will learn to critically read and make digital media and contend with it as a mass language. Throughout this semester, as their Digital Resistance, students devised and addressed the following questions: "What are examples of anti-racist and decolonial media?" and "How do we make actively anti-racist and decolonial media?"

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

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

Location: EDH 4, JLC 4

### HACU-0225-1 **Vagabonding Images**

Professor: Daniel (Kojo) Schrade

This course invites students to investigate the indistinct borders between two-dimensional art, multi-media art installations, and performative art forms. With a focus on abstraction and non-representational studio art practice, students will learn how to develop an individual approach to a subject matter through research, assigned readings, and digital image lectures. While exploring visual culture from a transcultural perspective, we will as well address issues such as composition and color theory.

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

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

Location: ARB STUDIO 2, ARB STUDIO 2

### HACU-0230-1 **Critical Moves**

Professor: Lailye Weidman

Athletes taking a knee, bodies marching in the street, dance movements that go viral. How can Dance Studies help us see and understand the urgency of [social] movement in our current moment? At the same time, how does dance challenge normative conceptualizations of history and politics? Exploring dance and embodied politics of the 20th and 21st century through the lens of Dance Studies, this course works from the perspective of "Critical Moves" proposed by late dance theorist Randy Martin: "Critical moves. Steps we must take. Movement that informs critical consciousness." The interrelationship between theory and practice will be emphasized through reading, writing, movement exercises and creative workshops. Students will regularly read, write, and move; view and discuss performances; pursue a final research project through embodied, visual, and text-based methods; and work on a collective performance intervention that will take place on campus during the semester. No dance experience necessary, just open curiosity.

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

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

Location: MDB SMALL

### HACU-0234-1 **Studio Production: Interviews**

Professor: Patricia Montoya

This intermediate level production course places the interview as the locus of inquiry in order to explore, respond to, and express the ways in which social issues such as racism, economic inequality, homophobia, transphobia, sexism, bullying, hate speech and hate crimes, disability, incarceration, to name a few, affect us. In Interview Practices, Dialogue and Conversation in Studio Video Production, students create, research and analyze the process of producing scripted, story-based, socially engaged, short nonfiction and experimental videos. The course examines elements of performance for the camera, studio and in-the-field shooting, various interview and editing techniques, as well as the form, history, and function of the nonfiction genre in the U.S. The course is ideal for students who have completed other production courses and wish to further expand their skills and create a production portfolio. The first part of the course will be studying components of studio-based production with hands-on, in-class short production exercises including the use of the green screen and three camera setups, and shooting with editing in mind and being part of a production and editing crew. In the process, students will understand the various production roles of a studio shoot. In the remaining weeks, students will produce a short interview-based documentary, a conversation or a dialogue scene. This will be a demanding production course that will require intense work outside class, pre-production and organizational skills.

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

Time: TH 01:00PM-03:50PM T 06:00PM-08:00PM

Location: JLC 120, JLC 120

**HACU-0237-1 Power: Philosophy Politics Art**

Professor: Christoph Cox

What is power? Who or what has it? How is it exercised? Are we ever power-less? If not, what power do we have and how can we exercise it? To understand what power we have, we need to understand the systems and structures that control and shape our actions, thoughts, and capabilities. In this course, we examined how power and power relations have shifted over time and considered various systems of modern power: sovereign power, disciplinary power, biopower and necropolitics, societies of control, surveillance capitalism, etc. We tried to locate these forms of power in our everyday lives and examined how activists, artists, and others have found ways to resist, subvert, or harness these forms of power. Readings by Foucault, Deleuze, Mbembe, Malik, Preciado, Zuboff, Haraway, Paglen, and others.

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

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

Location: EDH 5

**HACU-0238-1 Audio Culture**

Professor: Christoph Cox, Daniel Warner

This course explored a range of experimental musical practices and various approaches to thinking theoretically and critically about them. We considered musical forms such as minimalism, indeterminacy, musique concrete, free improvisation, turntablism, and electronica, and examined these via texts by theorists, composers, and musicians. Investigating different modes of listening to and talking about contemporary music, we asked such questions as: What are the relationships between music, noise, sound, and silence? What are the effects of recording and sampling on contemporary musical life? Can music have a political or critical function? How is sound inflected by gender and race? Students were expected to read the assigned texts carefully, to participate vigorously in class discussions, to do a one-hour weekly listening assignment outside of class, to submit three essays, and to introduce a text in a class session of their choice.

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

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

Location: EDH 2

**HACU-0240-1 Analog Photography**

Professor: Claudio Nolasco

Analog photography is an introduction to traditional, darkroom-based, B&W photography. In this class, we will cover basic camera and darkroom skills, including the use of medium format cameras, exposing and developing film, and making traditional 8x10 silver gelatin prints. In addition to acquiring a working knowledge of analogue techniques, the class will concentrate on how to critically read and interpret photographs by engaging in weekly critiques of students' work.

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

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

Location: JLC 131, JLC 131

### HACU-0243-1 **Music Journalism for Radio**

Professor: Rebecca (Becky ) Miller

In this course, we learned how to produce music pieces for public radio. We first learned the basics of traditional radio journalism, including reporting, recording, scriptwriting, production, and the effective use of music and ambient sound. Students then produced three music-related pieces, including a two-minute vox pop, three minute CD/song review, and a four to five minute documentary feature in a style consistent with public radio. Students gained a working knowledge of sound editing techniques using Adobe Audition software. In addition to workshopping students' projects in class, we discussed weekly reading and listening assignments that introduced students to creative public radio pieces focusing on music. Students also wrote three critical listening essays on a variety of radio programming. No prior experience with sound production or journalism was required for this course.

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

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

Location: FPH 107

### HACU-0246-1 **Visions Environmental Justice**

Professor: Hope Tucker

"The way to right wrongs," said journalist Ida B. Wells, "is to turn the light of truth upon them." Through close examination of works by artists, filmmakers, photographers, and cultural workers who have turned towards borders and boardrooms; fields and factories; habitats and playgrounds; wetlands and wilderness, this course advanced students' skills in reading and making images as they expanded their understanding of environmental justice. Students studied a series of works and their relationship to the historical and cultural context (economic, political, intellectual and artistic) from which they came as they created responses to a variety of texts by Appalshop, Center for Urban Pedagogy, Robert Del Tredici, Kevin Jerome Everson, LaToya Ruby Frazier, Judith Helfand, Barbara

Kopple, Dorothea Lange, Pare Lorenz, Cannupa Hanska Luger, Ana Mendieta, Richard Misrach, Tsuchimoto Noriaki, Brett Story, Peter Watkins, Travis Wilkerson. Class meetings included screenings, discussions, and production exercises. Students developed their skills in creating collective spaces of critical inquiry and individual research pathways.

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

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

Location: JLC 120, JLC 120

### HACU-0249-1 **Film Workshop**

Professor: Abraham Ravett

Film Workshop provided students with an opportunity to engage in the 16mm filmmaking process. From the opening session, students were introduced to the possibilities of hand made films that included animation, self-processing, and collage. Based on the standard projector's 24 frame per second projection rate, emphasis was placed on recognizing and internalizing the various rhythmic possibilities available when working directly with 16mm footage. The grammar of traditional continuity was also explored as well as modes of non-fiction practice. Weekly screenings plus their corresponding assigned readings introduced students to a wide range of approaches to the moving image. Each student was required to submit weekly written responses to the assigned readings and films viewed in class. Students were also required to complete a "found footage" exercise, a 16mm mid-term project, plus a final project that could incorporate a mix of mediums and/or formats.

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

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

Location: JLC 131, JLC 131

### HACU-0250-1 **Approaching Aftermath**

Professor: Thuy Le, Kara Lynch

In this workshop, students will explore the idea and implications of aftermath. Utilizing aftermath as a framework, students will consider what remains-how the past persists in the present, how the future is shadowed, and the ways in which no framework is stable. This intensive theory/practice workshop in Installation and Creative Writing is designed for Division II students interested in developing practices that engage questions of site, space, time, experience and the senses within specific historical contexts. Students will develop their skills in reading, writing, looking and translating between abstract concepts and concrete forms of artistic expression. As we consider the afterlife of slavery and settler colonialism in the U.S. we use Reconstruction as a focus of attention, consider speeches, poetry, archives, and legislative amendments, and look to the work of Cauleen Smith as a practice from which to launch our own research projects. Weekly exercises will hone critical skills and support students in their self-

directed research project/presentation and a weekly lab session provided a forum for small group critique. This course encourages students to broaden their perspective of artistic process and practice as we challenge traditional modes of production and presentation collectively. This will be a challenging course for serious students in creative writing, media, visual, and performing arts. As examples of how an artist might approach the built environment through their creative process, we visited the Emily Dickinson homestead in Amherst, MA and Cauleen Smith's solo exhibition "We Already Have What We Need" and public procession, "H-E-L-L-O &hellip;There's No Place Like Home&hellip;Somewhere Over the Rainbow&hellip;We Aton&quot; at MassMoCA in North Adams, MA. Each student developed writing through in-class prompts and outside assignments as they contemplated keywords, proposed artist manifestos, and responded to course material and the work of their peers. In conversation with writing, reading, and research around individual and collective aftermaths, participants in this course developed site-sensitive installations of ARCS [altar, relic, collectanea, shrine] in multiple iterations. All participants had equitable access to space and the opportunity to translate their research and installations into dorm rooms, lounges, and hallways on two floors in the Merrill Dorm at Hampshire College. They presented their projects to the public on December 13 in an open house.

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

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

Location: EDH 2, JLC 2

HACU-0251-1 **Alien/Freak/Monster**

Professor: Professor Loza

This course examines questions of race, gender/sexuality, and disability in science fiction and horror films. It investigates how and why people in different social positions have been constructed as foreign, freakish, or monstrous. In addition to exploring the relationship between sex/gender norms and hierarchies based on race/species or class/caste, we will also consider the following questions: Does the figure of the alien/freak/monster reconfigure the relationship between bodies, technology, and the division of labor? How do such figures simultaneously buttress and transgress the boundary between human and non-human, normal and abnormal, Self and Other? How does society use the grotesque body of the alien/freak/monster to police the liminal limits of sexuality, gender, and ethnicity? How does The Other come to embody Pure Evil? Finally, what are the consequences of living as an alien/freak/monster for specific groups and individuals? This course is reading-, writing-, and theory-intensive.

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

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

Location: EDH 2

HACU-0252-1 **Dance Repertory Ensemble**



Professor: Deborah Goffe

In this creative process course, student dancers&nbsp;worked intensively with choreographer, Deborah Goffe, in the creation of a dance work for performance in Hampshire&#39;s Winter Dance Concert (February 2020), with a second possible performance in the Five College Dance Faculty Concert later that month. Through this process, students participated as artistic collaborators in the development of a new choreographic work, which served to&nbsp;deepen, diversify and challenge rehearsal and performance capacities. In this context, students experimented with the integration of a wide range of experiences, including movement practice, creative process, and theoretical frameworks.

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

Time: MW 02:30PM-04:30PM

Location: MDB SMALL

HACU-0254-1 **Collaborative DanceMaking Proc**

Professor: Deborah Goffe

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

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

Location: MDB SMALL

HACU-0259-1 **Melodrama and Film Noir**

Professor: Lise Sanders

This course examined classical Hollywood cinema of the 1930s-1950s, focusing on the parallel genres of melodrama and film noir. These genres shared a production context (the Hollywood studio system at its height), an emphasis on gender (for melodrama in the form of the &quot;weepie&quot; or woman&#39;s film, and for film noir in its depiction of hard-boiled masculinity and the femme fatale), and an engagement with the pressing social and political issues of the era. In this course, we asked why these genres flourished during this period, how they resonated with contemporary audiences, and whether they transformed over time. Films screened included <em>All About Eve</em>, <em>All That Heaven Allows, Kiss Me Deadly</em>, <em>Laura</em>, <em>The Maltese Falcon</em>, and <em>Mildred Pierce</em>, accompanied by readings in film history, theory, and criticism. Several short essays and a longer research project were required.

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

Time: TTH 01:00PM-02:20PM M 07:00PM-09:00PM

Location: FPH 102, FPH 102

## HACU-0262-1 **Video Workshop: Surveillance**

Professor: Hope Tucker

Pigeons, balloons, kites, aircraft, satellites, telephones, webcams, carcams, and bodycams have been used to record images of regions, communities, and people. In this video production course, we looked back at these images -- contemporary and historic examples produced by individuals, corporations, and international government surveillance programs-- that observe, track, and survey as we discussed secrecy, technology, and shifting attitudes towards privacy. Using devices that document from the ground and the body, students completed a series of time and screen-based exercises designed to develop basic technical proficiency as well as the skills critical to a successful working process. Workshops introduced students to modes of image acquisition, as well as editing and sound recording. We followed a workflow that included research and development of an idea (designing, planning, and scheduling), production (building, testing, recording) and post-production (editing and revision). Screenings, workshops, critiques, and discussion focused on media analysis and image/sound relationships. Readings included historical, theoretical, and literary texts. Students gained experience in looking, listening, and thinking critically about the making of the moving image and were expected to participate in discussions about the readings, screenings, and work of their classmates.

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

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

Location: JLC 120, JLC 120

## HACU-0273-1 **Camus**

Professor: Robert Meagher

"Kafka arouses pity and terror, Joyce admiration, Proust and Gide respect, but no modern writer that I can think of, except Camus, has aroused love. His death in 1960 was felt as a personal loss by the whole literate world." (Susan Sontag) This course will address the full range of his published writings - fiction, philosophy, and drama. The focus will be on the thought and art of Camus, with particular attention to the Hellenic foundations of Camus's vision, inattention to which has contributed to the most blatant and common misreadings of his work. The written assignments for this class consisted of three essays, one on each of the cycles of Camus's completed works: the Sisyphus Cycle, the Prometheus Cycle, and the Nemesis Cycle. The particular focus of each essay was left to the student's discretion. No research beyond the primary texts was expected. These essays provided the principal basis for a student's written evaluation or grade.

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

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

Location: EDH 2

## HACU-0275-1 **Digital Architecture Studio**

Professor: Thomas Long

This studio architecture course will be a digital design investigation into architecture and the built environment. In this course, students will develop and apply contemporary digital architectural skills, including sketches, plans, elevations, models, computer diagramming, and various modes of digital representation [TBD] to inter-disciplinary design problems. Creative and indexical study and analysis will be used to generate and foster a broad range of concepts and language necessary to identify and define spaces. The objective of the course is to solve a cross-section of simple and complex architectural issues involving site, construction, inhabitation, function, form and space through rigorous, open-ended, and creative computer-based design work. Email tlong@hampshire.edu for information; enrollment will be determined after the first class meeting.

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

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

Location: CSC 316

## HACU-0276-1 **Multimedia Theater & Film Prod**

Professor: Abraham Ravett, Djola Branner

This interdisciplinary course centered around a film adaptation of the original drama "Mighty Real: A Tribute to Sylvester" written by Professor Branner. The story chronicles the life and times of singer/songwriter Sylvester, a gender-fluid black/gay man who rose to commercial success during the height of the 1970s disco era. Students collaborated with faculty, staff and alums on every phase of the project from pre-production - including dramaturgy, directing, acting, production management and scenic lighting, sound and video design - to post-production. The goal of the course was to create a short multimedia narrative film through the integration of theatrical and cinematic conventions. Students were required to complete the following:  
- A critical narrative essay in response to one of the film screenings.  
- Five in-class creative responses to musical selections presented in class.  
- A 3-5 page character biography.  
- A self-evaluation.

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

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

Location: JLC 131, EDH 131

## HACU-0277-1 **Large Scale Drawing**

Professor: Daniel (Kojo) Schrade

This course focused on expanded definitions and practices of marking space. The course contextualized and investigated a wide variety of drawing methods including more traditional practices (marks on

paper), as well as spatially focused practices; for example, marking the landscape, and process oriented approaches including the body, action and the passage of time. This course was built around three guided, yet self-directed projects. Studio work was divided into three equal parts - Research (reading, writing, looking), Making (drawing, collecting, experimenting), and Critique.

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

Time: M 01:00PM-04:30PM

Location: ARB STUDIO 1

### HACU-0282-1 **Writing for Film and Video**

Professor: Patricia Montoya

With special attention to project development, research, scene design, and rehearsal, the course introduces students to the ways in which writing creates meaning in moving images through script formatting, internal and external structure, world of story, description, narration and dialogue, and mise-en-scene. From the idea to pitch, from script to production, this course emphasizes the structural character of the script-writing process and preproduction. The class will analyze different scripting techniques in traditional and experimental nonfiction film and video. Students will develop the concept or story, write treatments and project descriptions, and create structures, treatments, production schedules, and idea presentations. Students will become familiar with writing styles, genres and formats used for short films and videos and will have a chance to workshop their writing/sketch into scenes and/or segments toward the development of their advanced Division II portfolios and Division III Advanced Activities projects.

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

Time: T 09:00AM-11:50AM M 06:00PM-08:00PM

Location: JLC 120, JLC 120

### HACU-0290-1 **Electroacoustic Music I**

Professor: Daniel Warner

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

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

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

Location: LIB B9

### HACU-0292-1 **Photo 3: Advanced Photography**

Professor: Kane Stewart, Claudio Nolasco

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

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

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

Location: JLC 120

### HACU-0296-1 **Visual Culture & the Holocaust**

Professor: Sura Levine

This course will explore the aesthetic policies of the Third concentration camps, and the more recent trends to memorialize the Holocaust in visual terms. Topics will include: the Weimar Republic and the inter-war critiques of German society by German artists, the rise to power of Adolf Hitler and National Socialism, Hitler as a failed artist and the effects his lack of success had on the official aesthetic policies of the Third Reich, Leni Riefenstahl's films, artists who continued to produce their work while hiding, artistic production at the concentration camps, the "Degenerate Art" exhibition and the mass destruction of avant-gardist art in Germany, and the "rape" of Europe and the Nazi "collection" practices. We will examine notions of collective memory as they are constructed in holocaust monuments in Europe and the U.S. and recent cinematic representations of this crucial period.

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

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

Location: ASH 111

### HACU-0311-1 **Dance Studies Research Seminar**

Professor: Deborah Goffe, Lailye Weidman

"Dance Studies Research Seminar" offered structured support for Division III students for whom dance prominently intersects with their area(s) of concentration. Working together with other

participating Division III students, and facilitated by two members of the dance faculty, students set and track goals, read about and discussed expanding definitions of research in dance, shared emerging work-in-progress (both art-making and written research projects) on a monthly basis, engaged student-facilitated co-working sessions, and managed project logistics. In addition to our group gatherings, the seminar provided access to engagements with interdisciplinary guest artist/scholars and community-wide events that further supported individual and collective research and practice.

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

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

Location: MDB SMALL

### HACU-0312-1 Div III Concentrator's Visual Art

Professor: Andrea Dezso

A critique and discussion-based seminar for Division III Visual Art concentrators, this class focused on the process and progress of art making. Students were encouraged to think about their work in the larger context of their disciplines, society, place and history. Students articulated their ars poetica orally through presentations and in writing. The practical side of building a sustainable art career was discussed from finding inspiration and flow to the business of running an art studio, finding information, and building a professional network. Readings and activities were assigned and discussed from the book *Making Your Life As An Artist* by Andrew Simonet and the following guest artists were invited to give presentations on their practice to the class and attend one-on-one studio visits with students: Anjali Srinivasan, conceptual glass artist; Sara Braman and Phil Grauer, founders of Canada Gallery in NYC; Emma Kohlmann, painter; Xylor Jane, painter.

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

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

Location: ARB STUDIO 1

### IA-0116-1 Creative Electronics

Professor: Wouter Schievink

This course familiarized students with some of the basic creative applications of electronics. A central element in this process was examining and modifying common electronic devices. This approach focused on the physical and functional aspects of electronics and encouraged understanding through hands-on experience rather than a study of theory. This also encouraged the students to look to pre-existing devices for artistic materials rather than building everything from scratch. This was a project-based course and most in-class time was spent experimenting and building. Prior experience with electronics was not necessary but the students should be comfortable using simple hand tools. Each student was supplied with a course kit. This included all the necessary tools as well as a variety of

common and useful electrical components. Much of this class was contingent on students completing three projects from a list of 20 electronics related projects I provided them with at the beginning of the semester.

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

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

Location: LCD SHOP

#### **IA-0120-1 Intro Alternative Studio Pract**

Professor: Serena Aurora Himmelfarb

The generative drift is an exploration of alternative studio practices. In this introductory course, we will be surveying and responding to a range of new mediums, (im)material sources, and transcultural artists. Inspired by our semester-long collectively directed ramble, students will gain experience with new studio processes and create multiple small projects culminating in one final project. We will use projected image, sound, performance, found materials, and traditional mediums. Discussion of weekly readings and lectures will be paired with experiential labs.

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

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

Location: ARB STUDIO 1

#### **IA-0148-1 Introduction to Metal Shop**

Professor: Mary Katherine Cleary

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

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

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

Location: LCD 113, LCD 113

#### **IA-0160-1 Drawing Foundation**

Professor: William Brayton

Through drawing, students developed their ability to perceive and construct visual images and forms across a wide range of media and subject matter. Projects addressed the two-dimensional picture plane from an array of observed and imagined sources. A large variety of media were used to explore the body, found and imagined objects, collage, abstraction, and structures in the natural and built environment. Slide presentations and group critiques provided students with historical and conceptual contexts for the development of their own work. A field trip to an area art museum introduced students to some of the resources for artists available within the Five Colleges. This course satisfies the ADM distribution requirement and engages students with independent project-based work. Drawing supplies and materials will cost approximately \$90.00. Please note: This course will meet from 1-3:20 within the 1:00-4:00 course time block.

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

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

Location: ARB STUDIO 2

### IA-0204-1 **Who, the People?**

Professor: Nathan McClain

In the midst of our current fraught political moment and landscape, students will track, interrogate, compare, and contrast the manner in which Black and other poets of color engage race and dispensations of American politics. How do various poetic approaches enact the political concerns of the day? Can the making of art create additional problems or concerns? Students should expect to draft essays that close read and think through numerous poems within their respective historical contexts. What can these poems teach us about the function of American Letters as a kind of chronicle? Students may read and consider the work of Robert Hayden, Amiri Baraka, Gwendolyn Brooks, E. Ethelbert Miller, and Terrance Hayes, among others.

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

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

Location: RWK 202

### IA-0208-1 **Acting And Presence**

Professor: William (Will) MacAdams

What is presence on stage? And how does an actor manifest it? In this course, you'll explore acting through a hands-on, ensemble-based approach that is grounded in listening. The course begins with an exploration of the many stories that you carry, hear, and express through movement. We'll then move to language, developing skills of text analysis and character development - and read plays from a range of diverse playwrights whose work challenges the way we see and embody stories. Throughout this process, you'll explore how listening deeply helps foster ensemble - guided by the core belief



that dynamic life on stage is found not within oneself but in relationship: to the text, to other performers, to the audience, and to the larger world.

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

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

Location: EDH 104

### IA-0220-1 **Blurring Art & Politics**

Professor: Serena Aurora Himmelfarb

Mark / Make / Work is a communal exercise in exploring social engagement through art practices. This class examines the mechanisms of cultural interventions by contemporary and historical art movements. We will examine transgressions of literal and metaphorical barriers - political, societal, geological, ecological, internal. The central question of the class is, in other words, how does art shape our lives on an individual and societal level? How does art inform our individual and cultural identities? Class will take the form of discussions, screenings and field trips, with two stagings of interventions - collaborative or individual - on a topic of the student's choice.

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

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

Location: ARB STUDIO 1

### IA-0225-1 **Storytelling, Technical Theatr**

Professor: William (Will) MacAdams

In the course, students will explore the art of ensemble through the exploration of technical theatre - from the sculpting of stage space through lighting design to holding the rhythm of a play through the role of the stage manager. Learning will take place in the classroom, where you will read and discuss plays and historical texts, as well as in the theatre spaces, where you will create ensemble-based, creative projects that are inspired by your stories. The class will be bolstered by Div II and Div III students who are exploring theatrical design and production and who will visit the class to share their skills and stories, in support of your learning. It is designed as an introduction to the student-led, interdisciplinary nature of Hampshire theatre.

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

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

Location: EDH 5

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

Professor: Gregory Kline

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

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

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

Location: ARB STUDIO 3, ARB STUDIO 3

### IA-0234-1 **Projections and Scenery**

Professor: Peter Kallok

In this introductory studio course, students explored two theatre design areas that often speak with each other: scenic design and projection design. Moving through a series of individual and group exercises, students began to develop their own processes. They interpreted story and emotion within theatre works through design. They examined how projections may influence scenery and how scenery may influence projections. Working in a studio environment, students experimented with different scenic and projection design practices. Using tools such as scale model building, QLab, and Isadora, students combined technology with design expression. Students presented one project involving projecting images on a scale model and a second project that involved projections in a context of their own choosing. This semester we were visited by professional projection designer, Daniel Brodie, who shared his design work as well as demonstrated a few projection design techniques.

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

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

Location: EDH 104

### IA-0238-1 **Look Ma No Hands**

Professor: Donna Cohn

We will learn about some of the practical and ordinary problems faced by individuals who do not have full use of their hands or arms, then design, fabricate and collaboratively design assistive devices. We will read Brilliant Imperfection by activist Eli Clare, a series of essays which explore the deeply held belief that body-minds considered broken need to be fixed. We will look at how and where ideas of cure are presented in our culture, and how these ideas affect us. Projects may be for children or adults with

temporary injuries/conditions or ongoing physical disabilities. We will also examine the concept of "Universal Design" - designing in a way that gracefully accommodates the range of human experience. Students in this class will develop problem solving, visual communication skills and a wide range of fabrication skills. There will be opportunities to work with the full range of materials and tools available in the Center for Design shop, such as metals, plastics, and basic electronics. The curriculum will include weekly design assignments, guest speakers, readings, film viewings, discussions about the design process itself, as well as a major project.

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

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

Location: LCD 113

### IA-0247-1 **Poetic Explorations**

Professor: Thuy Le

In this course we will explore the potency of poetic forms, focusing on the interplay between what can be sounded out, and what can only be sensed. By reading and discussing a wide range of works-from ancient fragments to contemporary experimental poems-and through guided writing exercises-we will consider the ways a poem may serve to delineate the familiar while at the same time setting off toward stranger realms. Students will be asked to think deeply about what yet remains "unsounded"; in their own lives and writing, and encouraged to find a form through which they might summon and explore that which is most potent for them.

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

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

Location: EDH 2

### IA-0249-1 **Unreliable Narrators**

Professor: Alejandro Cuellar

In this course we will examine how narrators and narration drive and impose structure onto short stories. By doing so, we will begin to consider the role of the narrator in our own creative work. We will study the role narrators play into the function of the stories they tell, whether they feature in those stories or not. Thinking about the veracity of our narrators, we will approach storytelling by thinking about what these narrators add to our stories, and of course what they know and what they think they know, with respect to the story they are telling, and how all of that affects the reader's understanding of the piece. You will submit two stories for workshop. Published works from O'Connor, Cisneros, Baldwin, Cortazar, may be included. Attendance at the first class is required.

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

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

Location: GRN WRC

### IA-0250-1 **Approaching Aftermath**

Professor: Thuy Le, Kara Lynch

In this workshop, students will explore the idea and implications of aftermath. Utilizing aftermath as a framework, students will consider what remains-how the past persists in the present, how the future is shadowed, and the ways in which no framework is stable. This intensive theory/practice workshop in Installation and Creative Writing is designed for Division II students interested in developing practices that engage questions of site, space, time, experience and the senses within specific historical contexts. Students will develop their skills in reading, writing, looking and translating between abstract concepts and concrete forms of artistic expression. As we consider the afterlife of slavery and settler colonialism in the U.S. we use Reconstruction as a focus of attention, consider speeches, poetry, archives, and legislative amendments, and look to the work of Cauleen Smith as a practice from which to launch our own research projects. Weekly exercises will hone critical skills and support students in their self-directed research project/presentation and a weekly lab session provided a forum for small group critique. This course will encourage students to broaden their perspective of artistic process and practice as we challenge traditional modes of production and presentation collectively. This will be a challenging course for serious students in creative writing, media, visual, and performing arts. As examples of how an artist might approach the built environment through their creative process, we visited the Emily Dickinson homestead in Amherst, MA and Cauleen Smith's solo exhibition "We Already Have What We Need" and public procession, "H-E-L-L-O &hellip;There's No Place Like Home&hellip;Somewhere Over the Rainbow&hellip;We Atone" at MassMoCA in North Adams, MA. Each student developed writing through in-class prompts and outside assignments as they contemplated keywords, proposed artist manifestos, and responded to course material and the work of their peers. In conversation with writing, reading, and research around individual and collective aftermaths, participants in this course developed site-sensitive installations of ARCS [altar, relic, collectanea, shrine] in multiple iterations. All participants had the opportunity to translate their research and installations into dorm rooms, lounges, and hallways on two floors in the Merrill Dorm at Hampshire College. They presented their projects to the public on December 13 in an open house.

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

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

Location: EDH 2, JLC 2

### IA-0257-1 **Sculpture in Clay**

Professor: William Brayton

In this course, students will be introduced to the expressive opportunities of ceramic sculpture as it

relates to both sculptural vessels and non-vessel oriented sculptural forms. Assignments will incorporate pinch, coil, extrusion and slab building methods. We will fire to cone 04 using white earthenware clay. Metallic oxides, mason stains, commercial glazes, and unglazed surfaces will be explored in relation to the forms that are produced, as well as the aesthetic and conceptual intentions of each student. Sgraffito, inlaid clay, brushwork and other surface techniques may be employed in relation to each form. An emphasis on nonfunctional objects will link this work to the history of ceramics as a sculptural medium. Ceramic sculptors past and present will be introduced through slide lectures and a student research project and presentation. Please note: This course will meet from 9:30-11:50 within the 9-12 course block.

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

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

Location: ARB SCULPT, ARB SCULPT

### IA-0265-1 **Market Strategy for Innovation**

Professor: Bret Golann

Entrepreneurial Market Strategies explores different strategic models for introducing innovations through for-profit and not-for-profit ventures based on developing effective, real world marketing models. Important real-world techniques used by entrepreneurs for evaluating and introducing new product and service ideas are covered. Topics include: Market research techniques to investigate the value of new innovations from the perspectives of customers, competitive forces and the overall market environment. Pricing strategies for sustained growth and success. Business models for launching and growing new ventures. Market strategies for entering new markets with innovative products or services. The major course project is to carefully analyze the market potential of a new venture. This market analysis is based on significant external market research with potential customers and outside experts. The goal is to develop a sustainable marketing model for an innovative product or service idea. Students will then develop effective strategies for launching the venture. Prerequisite: At least one prior course in entrepreneurship or significant entrepreneurial experience. This course is for Div. II/III students.

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

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

Location: ASH 221

### IA-0270-1 **On the Long Poem**

Professor: Nathan McClain

In this workshop, students will read, question, draft, and workshop a variety of long poems. How does the writer sustain the poem's focus and direction? How does the writer emphasize the poem's intent given the expansiveness of the poem, and how does the writer negotiate the notion

of possible excess in a longer poem? More importantly, how does the long poem sustain the reader's interest and attention? And what is the payoff? Students may read and consider poems by Larry Levis, Ross Gay, Tommy Pico, John Murillo, and B.H. Fairchild, among others. This workshop requires instructor permission. Students must attend the first workshop session to secure class enrollment. Please feel free to email for additional requirements. If you wish to register for this class, please email faculty Nathan McClain at [nmlA@hampshire.edu](mailto:nmlA@hampshire.edu) and provide a three-page poetry sample.

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

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

Location: EDH 4

### IA-0276-1 **Multimedia Theater & Film Prod**

Professor: Abraham Ravett, Djola Branner

This interdisciplinary course centered around a film adaptation of the original drama, "Mighty Real: A Tribute to Sylvester," written by Professor Branner. The story chronicles the life and times of singer/songwriter Sylvester, a gender-fluid black/gay man who rose to commercial success during the height of the 1970s disco era. Students collaborated with faculty, staff and alums on every phase of the project from pre-production - including dramaturgy, directing, acting, production management and scenic lighting, sound, and video design - to post-production. The goal of the course was to create a short multimedia narrative film through the integration of theatrical and cinematic conventions. Students were required to complete the following:  
- A critical narrative essay in response to one of the film screenings.  
- Five in-class creative responses to musical selections presented in class.  
- A 3-5 page character biography.  
- A self-evaluation.

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

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

Location: JLC 131, EDH 131

### IA-0290-1 **Memory Work**

Professor: Kimberly Chang

How should we write the past from the standpoint of the next generation? What do we do with familial stories we've been told alongside intergenerational silences, half truths, and outright lies? What's the role of public histories and cultural mythologies in the way we remember and retell our personal past? What methods and forms do we need to approach a fragmented past that's often hiding from us, whether due to erasures of war, colonization, migration, or assimilation? What should we do with our own desire and nostalgia for the past, and how do we reclaim history without appropriating it? In this course, we will engage with memory work as a critical and creative methodology for making meaning of our personal and collective pasts. We will explore hybrid methods and forms of

memory work, including the writings of Edwidge Danticat, Saidiya Hartman, Ruth Ozeki, Paisley Rekdal, Art Spiegelman, and Dao Strom.

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

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

Location: FPH 105

### IA-0308-1 **Advanced Sculpture**

Professor: Gregory Kline

Advanced Sculpture: This course will prepare students for independent work in sculpture at the Division III level. Students will develop a cohesive and personal body of work through a series of assignments and independent projects. A broad range of ideas, methods, materials and historical paradigms will be introduced. Frequent critiques will provide students with the opportunity to receive feedback on their own development and respond to the work of their peers.

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

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

Location: ARB STUDIO 3, ARB STUDIO 3

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

Professor: Peter Kallok

This seminar was designed for first or second semester Division III students whose project involves some aspect of theatre. Seminar participants were expected to read some key performance, design, and production texts and discuss them in relation to their own work, as well as helping to select readings relevant to their area of focus. Over the course of the semester students facilitated 2 workshops of their Division III projects in progress. Students were expected to give feedback as requested by each facilitator. At the conclusion of the course students submitted portfolios containing a resume, a cover letter, an artist statement, 2 responses to self-chosen readings, a reflection on engaging with another art form, a retrospective of their Division III project progress, and an annotated bibliography of works and experiences that informed the development of their Division III. &nbsp;

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

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

Location: FPH 108

### IACC-0186-1 **Bicycle Design & Fabrication**

Professor: Glenn Armitage

This co-curricular course will engage students in the process of designing and fabricating a custom fit road or mountain style bicycle frame. Students will learn the fabrication methods for building welded steel frames; be exposed to the anatomical and performance factors that frame-builders must consider; and use a frame design CAD program to create working drawings. In order to successfully complete a frame, students should expect to spend a significant amount of time in the shop outside of class. This course can be used to fulfill CEL-1 Division I requirement. Use of the course in the context of an Independent Study is also possible.

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

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

Location: LCD SHOP

### NS-0113-1 **Physics of Color**

Professor: Kaca Bradonjic

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

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

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

Location: CSC 3-OPEN, CSC 3-OPEN

### NS-0123-1 **Human Biological Variation**

Professor: Alan Goodman

This course focused on the science of human genetic and biological variation. How does variation come about in evolution? What is the evolutionary explanation, distribution, and significance of human variation in, for example, sickle cell anemia, skin color, and sports performance? Students read primary literature and consider how differences are studied and to what purpose. This semester we focused on the *idea of race* as a genetic construct versus a lived, social reality. How did the idea of "natural" races arise, and how and why, despite fundamental scientific flaws, does this idea



persist? Finally, we will examine health inequalities by race and class and the potential mechanisms by which racism and socioeconomic inequalities get “under the skin” and lead to health inequalities.

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

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

Location: CSC 302

### NS-0138-1 **The Science of Addiction**

Professor: Charles Ross, Christopher Jarvis

Students worked in teams of 3-4 to investigate an area of interest in the science of addiction. The groups made extensive use of the primary scientific and medical literature in an effort to understand the use, effectiveness and limitations of the particular treatments or approaches selected. Each team member was responsible for some aspect of the research and reported back to the whole group. The groups presented their findings to the whole class. The students’ goal was to assess the effectiveness of the various approaches by examining the available data carefully, explaining the methodologies employed to look at the treatment, and critically reading the authors’ conclusions. Examples of the projects include: Is addiction a heritable condition? Does the scientific literature support the argument that the use of E-cigarettes is an effective route to reduce smoking? Is sex addiction a real addiction? What alternatives to methadone are available in the treatment of pregnant women opioid addicts? Is caffeine an addictive drug? How effective is psilocybin for treating substance use disorder? Does alcohol affect men and women differently from a brain chemistry perspective? Each student had the opportunity to work in three groups over the semester and to complete three projects and presentations. Students also learned to find and read scientific research articles on topics of their choosing. They learned to write analytical critiques of these articles and had numerous opportunities to revise these based on the instructors’ comments. These critiques formed the basis of the final papers in which students explored a particular narrow topic on some aspect of addiction. The final compilation of the three critiques was used in putting together their final papers. All students were also introduced to elementary aspects of data analysis and statistics. We also had presentations by local treatment counselors and addicts as well as a video presentation from a local physician specializing in addictions treatment. A final portfolio of all work was used to evaluate each student’s progress.

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

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

Location: CSC 333

### NS-0164-1 **Cancer: the Emperor of All Mal**

Professor: John Castorino

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

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

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

Location: CSC 2-OPEN

**NS-0167-1 Puzzles and Paradoxes**

Professor: David Kelly

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

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

Location: CSC 316

**NS-0202-1 Chemistry I**

Professor: Dulasiri Amarasiriwardena

This course was an introduction to the basic principles of chemistry. The course began with a consideration of the composition of matter and the study of units of measurement, stoichiometry, the atmosphere, and the physical properties of gases, including gas laws. Considerable time was spent learning atomic structure and the use of the periodic table as a means of predicting the chemical properties of elements. The remainder of the semester was devoted to study of chemical bonds, molecular geometry, acid-base chemistry, an introduction to oxidation-reduction reactions, and the chemistry of transition metals. The course met for three one-hour-and-twenty-minute lecture/discussion sessions and for one two-hour-and-fifty-minute lab each week. Students completed 10 weekly problem sets and two review problem sets. They also completed five concept laboratory exercises with associated reports and post-lab problem assignments and three project labs. As a significant part of the laboratory work, students also completed a discovery project on the environmental chemistry of acid mine drainage at the Davis Mine watershed in Rowe, MA. Students spent several laboratory periods both in the field and lab learning field measurement techniques; they gained hands-on experience in the use of inductively coupled plasma-mass spectrometry and atomic

emission methods as analytical techniques for trace elemental analysis; they have learned to use spreadsheet software for data analysis and graphics. Finally, students wrote a manuscript-style report on the project. The class used *General Chemistry* (10<sup>th</sup> edition) by Whitten et al. and *Experiments with Chemical Reactions* by Hentz and Long for the laboratory. The students in the class represented a broad range of interest and ability.

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

Time: MWF 09:00AM-10:20AM M 01:00PM-03:50PM

Location: CSC 101, CSC 101

### NS-0204-1 **Physics I: Quantum and Classic**

Professor: Kaca Bradonjic

Physics I covers the fundamental principles of physics by teaching quantum mechanics, while emphasizing the correspondence to classical physics. The topics will include the essence of measurement, properties of elementary constituents of Nature (particles and probability waves), mechanics (motion and its causes), and fundamental interactions. Special focus will be placed on general principles, such as the conservation laws (energy, linear and angular momentum, spin) and the superposition principle. Students will approach these topics in an active-learning style, wherein hands-on lab activities are integrated with problem-solving sessions and mini-lectures. The course aims itself at all who seek a basic understanding of the fundamental laws of physics, including students on pre-professional track, students who focus on physical or mathematical sciences, and students who have philosophical interests in quantum mechanics. Readings and written work will be assigned for each class.

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

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

Location: CSC 3-PHYC

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

Professor: Blair McLaughlin

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

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

Time: TTH 01:00PM-02:20PM TH 02:30PM-03:50PM

Location: RWK 108, CSC 108

### **NS-0210-1 Sustain Changing Climate**

Professor: Christina Cianfrani

This course used a natural science lens to explore the UN Sustainable Development Goals with a specific focus on the food-energy-water nexus. We developed an understanding of the role science and technology can play in carrying out the social and economic development agenda. We explored the implementation of the goals on a global scale as well as efforts underway locally and regionally. Students in this class read primary literature, completed case study reports, worked collaboratively and independently on projects and actively participated in small group and class discussions and activities. We utilized the Hampshire College campus living laboratory visiting and using as points of discussion the net zero energy/water living building, the solar array and the college farm center.

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

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

Location: CSC 102

### **NS-0211-1 Brain Mechanisms**

Professor: Cynthia Gill

In this course we'll examine the function of the nervous system with particular focus on mechanisms at work in the brain. The course will link current advances in cell, molecular and developmental physiology research in the context of nervous system functional mechanisms. Topics will include neurotransmitter function and regulation, brain area function, integrative intracellular signaling pathways, neuroendocrine control. Advanced topics may include learning and memory, social behavior, sensory function, comparative animal systems, brain diseases, and other topics. Along with regular discussion participation and problem solving, students will be guided through reading and analysis of primary research literature and will prepare papers and lead discussions on their own chosen topics. This course is particularly appropriate for students interested in behavioral mechanisms, neurophysiology, psychology, and neuroendocrinology.

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

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

Location: CSC 3-OPEN

### **NS-0215-1 Creating Videos for Science**

Professor: Jason Tor, Salman Hameed

Millions of people worldwide have been inspired to pursue science by shows written and hosted by Carl Sagan, David Attenborough, Neil deGrasse Tyson, Bill Nye, and others. What makes their videos appealing? How do they communicate complex scientific ideas in a simple language? In this course, students will learn how to develop ideas for science videos, write a script, and produce a final product for YouTube. The class will focus on a single theme, such as life on Mars, and then coordinate in the production of videos related to the topic. Students are expected to work in small groups for their projects.

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

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

Location: CSC 333

### NS-0235-1 **Methods in Molecular Biology**

Professor: John Castorino

This introductory course will explore the process of doing scientific research in a molecular biology lab. Students will learn numerous techniques in the lab, including DNA isolation, PCR, gel electrophoresis, restriction enzyme digests, cloning, and basic microscopy. Students will engage in a semester-long laboratory research project within a cancer biology gene cloning context. Students will perform protocols, collect and analyze data, and report their conclusions in written and oral formats. This course is intended for students with little or no experience in a molecular biology lab, and it will prepare students for other laboratory courses including Cell Biology and Biochemistry.

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

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

Location: CSC 2-OPEN, CSC 2-OPEN

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

Professor: Charles Ross

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 over 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. To

look forward beyond Hampshire's 50th year, we will also run an experiment to "evolve" the concept of "What is Hampshire";.

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

Time: TTH 10:30AM-11:50AM TH 02:30PM-03:50PM

Location: CSC 2-OPEN, CSC 2-OPEN

### **NS-0252-1 Animal Physiology**

Professor: Cynthia Gill

This course will cover physiology of organ systems in a variety of animal phyla, including vertebrates and invertebrates. Topics will include nutrition, temperature regulation and neural, cardiovascular, respiratory, renal, digestive and endocrine function. One focus will be on cellular and molecular mechanisms common across systems and phyla. We will spend some time outdoors and at the Hampshire College Farm. Students will engage in class problems, discussion, and reading of text and primary science literature.

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

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

Location: CSC 3-OPEN, CSC 3-OPEN

### **NS-0271-1 Medical Anthropology**

Professor: Felicity Aulino

This course is an introduction to the rich and growing field of medical anthropology: its theories, methods, and applications. Through a series of intriguing ethnographies, along with key supplemental material, we will attempt to get a handle on "medical anthropology" through consideration of such topics as immigration, the culture of medicine, the experience of illness, caregiving, addiction, violence, and humanitarian intervention. We will focus on how ethnographic research and social theory can enrich our understanding of illness and care. We will also consider how anthropological analyses can lead to the improvement of individual and population health, and to a greater understanding of wellbeing more generally. Throughout, we will emphasize two elements: 1) the vantage point of the local worlds in which people experience, narrate, and respond to illness and other forms of suffering; and 2) the ways in which large-scale forces contribute to such local experience.

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

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

Location: CSC 333

### **NS-0290-1 Microbiology of Wastewater Tre**

Professor: Jason Tor

Microorganisms are an important component of domestic wastewater treatment systems. In this course, we will discuss the role of microbial metabolic activity and diversity on the treatment of wastewater in both conventional and constructed wetland systems. We will then apply this knowledge in laboratory exercises assessing the activity of microorganisms in constructed wetlands. Students will read primary literature, work in groups to complete lab exercises, and tour wastewater treatment facilities. During the second half of the semester, we will work collaboratively with students from NS2xx Ecological Modeling and NS2xx Wetlands for Water Treatment to complete a design challenge incorporating the physical, biological and chemical processes of constructed wetlands for water treatment.

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

Time: M 01:00PM-02:20PM W 01:00PM-02:20PM

Location: CSC 2-OPEN, CSC 2-OPEN

**NS-0296-1 Zymurgy**

Professor: Christopher Jarvis

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

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

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

Location: CSC B2

**NS-0310-1 Sustain Changing Climate**

Professor: Christina Cianfrani

This course used a natural science lens to explore the UN Sustainable Development Goals with a specific focus on the food-energy-water nexus. We developed an understanding of the role science and technology can play in carrying out the social and economic development agenda. We explored the implementation of the goals on a global scale as well as efforts underway locally and regionally. Students in this class read primary literature, completed case study reports, worked collaboratively and

independently on projects and actively participated in small group and class discussions and activities. We utilized the Hampshire College campus living laboratory visiting and using as points of discussion the net zero energy/water living building, the solar array and the college farm center.

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

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

Location: CSC 102

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

Professor: Rayane Moreira

This semester we will explore organic structure, reactivity, and spectroscopy through the study of aromatic molecules, carbonyl compounds, nitrogen-containing compounds, pericyclic reactions, and radical chemistry. The emphasis will be on organic mechanism and synthesis, along with relevance of the chemistry to biology, medicine, society, and environment. The laboratory will be centered around a full-semester research project aimed at designing more environmentally benign organic syntheses. By the end of the semester you will have a solid intuitive sense of how organic molecules react and how to manipulate them in the lab. Just as importantly, we will strive to understand the importance of the field of organic chemistry in the past, present, and future. Prerequisite: Organic Chemistry

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

Time: MWF 09:00AM-10:20AM F 01:00PM-06:00PM

Location: CSC 333, CSC 333

### NS-0323-1 **Human Biological Variation**

Professor: Alan Goodman

This course focuses on the science of human genetic and biological variation. How does variation come about in evolution? What is the evolutionary explanation, distribution, and significance of human variation in, for example, sickle cell anemia, skin color, and sports performance? We will read primary literature and consider how individuals placed in group, how are differences studied, and to what purpose. This semester we will focus on the idea of race as a genetic construct versus a lived, social reality. How did the idea of "natural" races arise, and how and why, despite fundamental scientific flaws, does this idea persist? Finally, we will examine health inequalities by race and class and the potential mechanisms by which racism and socioeconomic inequalities get "under the skin" and lead to health inequalities.

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

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

Location: CSC 302



### NS-0364-1 **Cancer: the Emperor of All Mal**

Professor: John Castorino

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

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

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

Location: CSC 2-OPEN

### NS-0367-1 **Puzzles and Paradoxes**

Professor: David Kelly

Puzzles can be used to discover mathematics, and to illuminate, motivate, and teach it. Paradoxes perplex and sometimes force foundational philosophical changes. In those contexts we'll consider Zeno's paradoxes of motion, the Tower of Hanoi (its 'legend' is fraud); SET, Sudoku, the Bridges of Konigsburg, the Banach-Tarski paradox, Arrow's Theorem, Godel's Theorem, and puzzles created by Zeno, Archimedes, Fibonacci, Lewis Carroll, Sam Loyd, E. Rubik, Martin Gardner, Raymond Smullyan, Stewart Coffin, and John H. Conway. We'll encounter mathematical ideas from probability, combinatorics, geometry, topology, logic, number theory, game theory, and card tricks. Facility with algebra, basic geometry, and logical arguments is required, and students will be expected to expand their mathematical comfort zone, to hone problem solving skills, to make several presentations to the group, and to play with puzzles at the professor's house near campus a few times.

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

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

Location: CSC 316

### NS-0372-1 **Local Ecology and Agriculture**

Professor: Brian Schultz

This course is primarily for a relatively small group of more advanced students to pursue field studies in local agriculture and ecology. Our nearby area is actually quite diverse and interesting in its variety of ecological habitats and farming systems, and well worth knowing and studying. We will be outside a lot as weather permits and visit several nearby habitats and sites (e.g., mountaintops, flood plains, and

bogs), farms, and research sites and institutes. We will also make use of our own Hampshire College farm, forests and fields, including the forest canopy walkway. The focus will be studies of vegetation, birds, insects and other invertebrates, and salamanders, among others. Some examples of previous and also ongoing possible projects include: how insects and birds occupy different heights in our forest, the distribution of insect predators as well as pollinators in and on the edge of our farm fields (as well as harvesting and analyzing some summer project crops), the distribution and behavior of red-backed salamanders in this area, the use of trail cameras to study local wildlife (mammals and birds), looking at microbes and vegetation in local bogs, experiments with parasitoid wasps (that are used for crop pest control), studies of garden beds, composting, and aquaculture, and more (new projects will emerge as we go). Instructor permission required.

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

Time: TTH 10:30AM-11:50AM T 01:00PM-03:50PM

Location: CSC 110, CSC 110