

Hampshire College

Spring 2019 Course Descriptions

CS-0111-1 **The Emergence of Literacy**

Professor: Melissa Burch

The majority of adults are able to read fluently. However, when children learn to read, the process is dependent on a number of skills and requires a great deal of adult guidance. In this course we will discuss the cultural importance of literacy across societies and throughout childhood. We will focus on the development of the complex skill of reading, including phonemic awareness, phonics, fluency, and higher-order processes that contribute to decoding and text comprehension. Because instruction can play a determining factor in children's acquisition of literacy skills, we will study early reading materials and examine strategies that are employed in the classroom to facilitate the acquisition of these skills.

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

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

Location: ASH 221

CS-0136-1 **Cognitive Psychology**

Professor: Joanna Morris

The purpose of this course is to introduce you to the human cognition or the scientific study of the mind. We will take an information processing view of psychological functions. Thus we will spend much of our time discussing information, in the form of mental representations, and how this information is transformed in the mind. We will examine how perceptual information enters the mind, how attention is used to select from the array of available incoming sensory information, how knowledge is encoded, stored in and retrieved from memory, how information is conveyed to others via language, and how information is used in reasoning and decision making. Students will be expected to read and critically analyze articles from professional scientific literature.

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

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

Location: ASH 221

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: TTH 09:00AM-10:20AM

Location: ASH 126

CS-0184-1 **Beginning Coding for Evolution**

Professor: Anil Saini

This course provides an introduction to computer programming, with a thematic focus on the implementation of evolutionary processes in computers. The first part of the course will cover basic, general purpose programming concepts using the Python programming language. In the second part of the course, students will work on programming projects at the intersection of computer science and evolutionary biology, involving topics such as genetic algorithms and artificial life. No prior experience with computer programming or evolutionary biology is required.

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

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

Location: ASH 126

CS-0201-1 **Translation of discourse**

Professor: Daniel Altshuler

This course began with an introduction to Discourse Coherence Theory, which appeals to David Hume's psychological principles to explain why a given text is interpreted as being (in)coherent. This theory allowed us to establish an evaluation metric for translation: one translation is better than another translation if it better preserves the psychological principles used to interpret the original text. We explored this hypothesis via case studies of several texts ("Sylvie" by Nerval and "The Land of the Green Plums" by M. Müller) which are written in languages other than English and are ambiguous. We analyzed the ambiguity in the original text and in its English translations, compared the analyses, and thereby tested our hypothesis about translation. Throughout the semester, students were involved in small "lab sessions" and full classroom discussion. They completed two mini-projects (on each case study) and a final project (creating and analyzing an adaptation of a discourse discussed in class).

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

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

Location: FPH 107

CS-0203-1 **Short Videos for Science**

Professor: 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 a science video, write a script, and host a science-themed show for online audiences. The students are expected to work in small groups for their projects.

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

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

Location: ASH 126

CS-0205-1 **Social Psychology**

Professor: Mattitiyahu Zimler

The goal of Social Psychology is to understand and explain how our thoughts, feelings, and behavior are influenced by the actual, imagined, or implied presence of others. At the heart of Social Psychology is the recognition that our responses are greatly influenced by social situations and are not simply the product of our individual personalities. This course will provide you with an overview of research and theory in social psychology. Topics to be studied include social perception, social cognition and information processing, attitudes and persuasion, stereotyping and discrimination, social influence and group behavior, romantic relationships, aggressive behavior, and helping behavior. Throughout the course, there will be strong emphases on (1) research methodology and (2) the application of social psychological research to your everyday lives. In order for you to fully appreciate research and be able to differentiate good research from bad research, it is important that you are able to critically evaluate it. This ability will be useful to you in your everyday life in numerous ways, particularly as you are constantly bombarded with the results of research in the media.

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

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

Location: ASH 111

CS-0209-1 **Political Culture**

Professor: James Miller

Every society offers public rituals, formal instruction, and places of sacred memory whose purpose is to foster a common political identity like citizenship and nationalism. Some of these devices appear natural and timeless; others are obviously invented. This course, whose focus is the contemporary US, introduced this analysis. Students researched and presented a semester-long project that focused either on a single political-cultural event or on a related series of events. For the latter, they wrote a short paper. They wrote an essay that defined political culture as they understood it from selected examples. Students also volunteered to help lead the discussion on a range of readings. Informed attendance and active participation were expected from everyone.

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

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

Location: ASH 222

CS-0210-1 **Stats for Cognitive Science**

Professor: Ethan Meyers

This class covered the central concepts in Statistics that are useful for analyzing data from Cognitive Science and other fields. Topics covered included summary statistics, graphical methods, and resampling and parametric inference methods for calculating confidence intervals and conducting hypothesis tests. Students also learned how to use the R programming language to explore statistical concepts and to analyze real data. Assignments consisted of weekly problem sets (11 in total) and a final class project.

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

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

Location: ASH 126

CS-0217-1 **Systems Theory and Environment**

Professor: Timothy Zimmerman

Systems exist in every facet of life. Biological systems, political systems, economic systems - they all exhibit properties that, scholars in education argue, we need to understand in order to solve our most pressing environmental and eco-justice problems. In this course, students grappled with real-world "wicked problems" while they learned about systems theory and systems thinking. How do systems of oppression intersect with disruptions of climate systems? Why do economic systems fail to capture ecosystem services? Can an understanding of dynamic systems increase human capacity to respond to natural and human catastrophes? What are the challenges to teaching people about systems? Can systems thinking yield decision-making that takes into account both environmental and justice factors? Through a whole-class project, readings and other content formats, and short papers on

topics of systems theory, students will leave this course with new tools for tracking system-driven problems.

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

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

Location: FPH 101

CS-0227-1 **Designing Treasure Hunts**

Professor: Ira Fay

What are the elements of a great puzzle or a great adventure? In this game design class, we will discuss the history of treasure hunts, create and playtest our own treasure hunts, and analyze the business elements of modern treasure hunts. The course will culminate in a campus-wide treasure hunt collaboratively designed by the students in this class. The hunt will be held on Earth Day (April 22) and will reinforce the themes of Earth Day, including sustainability and environmental protection. There is a required lab time on Friday to facilitate group collaboration and scheduling, since much of the course involves teamwork.

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

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

Location: FPH 101, FPH 101

CS-0228-1 **The Structure of Words**

Professor: Joanna Morris

Words are the basic linguistic units of a language and the ability to recognize a word is a fundamental component of reading. For many years, most of the research in reading was conducted in English, and it was assumed that what was true for reading English words would also be true for words in other languages. However, many languages differ in striking ways from English and studying these languages can be useful in illustrating the different ways that people approach reading. In this class, we will look at the structure of words in the Semitic languages-Hebrew and Arabic-and consider how differences in word structure can influence the ways in which we read. Students will learn how to read and critically evaluate the scholarly literature on the psychology of reading. No knowledge of Hebrew or Arabic is required.

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

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

Location: ASH 221

CS-0239-1 **Animal Behavior Theory**

Professor: Laela Sayigh

This course will survey the main theoretical ideas in animal behavior. We will explore physiological, developmental, functional and evolutionary bases of behavior as well as issues in the study of communication and cognition. The main reading and discussion material for the course will be John Alcock's textbook, "Animal Behavior: an Evolutionary Approach." Readings will also be drawn from journal articles in the professional scientific literature, and emphasis will be given to studies focusing on marine mammals where appropriate. Students will be expected to be active participants in class discussions. In addition, students will give presentations and write summary/critique papers on two journal articles, and prepare a final project on a research topic of the student's choosing, which will be presented to the whole class.

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

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

Location: ASH 111

CS-0242-1 **Darwin in the Muslim World**

Professor: Salman Hameed

This course will look at the way Darwin's theory of biological evolution was received in the Muslim world in the late 19th and early 20th centuries and how these debates have played out to contemporary times. We will encounter early defenders of Darwin's ideas like Sayyid Ahmad Khan in British India and the Grand Mufti of Egypt, Muhammad Abduh, as well as critics such as the proponent of pan-Islamism, Jamal al-din Afghani. We will also look at the way culture and politics today shape the debate over the acceptance and rejection of biological evolution in Turkey, Pakistan, and for Muslim minorities in Europe and the United States.

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

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

Location: ASH 222

CS-0244-1 **Privacy in the Internet Age**

Professor: Jaime Davila

This course examined the ways in which current technology facilitates and even encourages the collection of information on individuals, the ways in which that information can be used, the pros and cons of such tendencies, and a variety of techniques to either expand or restrict the sharing and collection of data. The course dealt with both the mathematical foundations of these techniques and their social implications. No previous computer experience was required for the course. Students were evaluated based on ten short response papers based on readings and class activities. These papers

included: a short review of the events of 2013 related to Edward Snowden and his release of NSA information; a quick comparison of those events from 2013 with more current news on technology and privacy; a series of definitions related to computer networking technology; readings on the tracking of location and movement performed by mobile devices; an exercise in which students thought, talked, and wrote about what they would consider appropriate data collection, based on different needs and ends; a discussion of the RSA encryption algorithm; a discussion about bitcoins and other cyber currencies; readings regarding different players, nationally and internationally, who are advocating for increased data privacy and security; readings and videos about quantum computing and its potential effects of cryptography and privacy; and a series of readings regarding the current state of artificial intelligence, and its effects on culture and society.

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

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

Location: ASH 111

CS-0251-1 Museums as Learning Contexts

Professor: Timothy Zimmerman

In this course, we explored the explicit and implicit assumption that learning occurs in museum spaces. Many museums (art, science, etc.) and designed museum-like spaces such as aquariums, sculpture gardens, and historical centers, often collectively called “informal learning institutions,” frequently include educational components in their mission statements or goals. Yet, how are these components enacted or realized? Several questions drove our inquiry: How do we define learning in these settings? How do we measure learning in these settings? What design or program elements foster learning in these settings? How do culture, social norms and notions of privilege influence learning in these spaces? We discussed foundational readings and critical research on museum learning. Students also conducted museum learning activities, helped on a whole-class project, and wrote a paper on a relevant topic of interest.

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

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

Location: EDH 5

CS-0260-1 Cognition in Whales & Dolphins

Professor: Laela Sayigh

Cetaceans (whales and dolphins) are often considered to be among the smartest creatures on Earth. Popular accounts abound of tool use, self-recognition, name-like signals, complex songs, and intricate societies. But what do we really know? We will read scientific literature as well as two recent books about the topic, “Deep Thinkers” and “Dolphin Politics,” and discuss

topics such as brain size and structure, cognition, communication, social behavior, culture, tool use, and conservation issues relevant to cetaceans. We will compare so-called intelligence markers of cetaceans with those of other species, and discuss if and how intelligence might be defined in nonhumans. Students will be expected to write responses to the readings for each class, and to actively participate in class discussions. In addition, each student will give a presentation on one of the readings, write a summary/critique paper on a journal article, and prepare a final research proposal on a topic of their choosing, which will be presented to the whole class.

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

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

Location: ASH 111

CS-0263-1 **Artificial Intelligence**

Professor: Jaime Davila

This course exposes students to several major artificial intelligence (AI) techniques. For each of these techniques, we start by looking at basic definitions and theoretical considerations, followed by looking at open-source software packages that implement the AI approach, and then how to use these software packages for decision-making steps within larger applications. Techniques we look at include: searching, decision trees, artificial neural networks, evolutionary computation, Hidden Markov Models, and Naive Bayes Classifiers. By the end of the semester, successful students understand the theoretical foundations of each approach and are equipped to correctly choose which approach to use for different needs. Prerequisite: a semester of college-level programming.

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

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

Location: ASH 222

CS-0265-1 **Media and Mobility**

Professor: James Miller

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

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

Location: ASH 222

CS-0266-1 **Computer Animation 2**

Professor: Bassam Kurdali

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

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

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

Location: ASH 126

CS-0269-1 **Endangered/Sustained Narrative**

Professor: Daniel Altshuler, Polina Barskova

This course explored how narratives live and die; how society can endanger them and bring them to fruition; how various environments, social and natural, influence production of language and narrative. Among these environments, we looked at writing in and about prison, concentration camps and environmental disaster, with special attention dedicated to the topics of censorship and language death, which we treated as political and social environments of their own kind. We asked questions like: (1) Why are narratives censored and why are so many languages dying? Who has a say in the matter and what can be done? (2) How does a censored narrative/dead language become uncensored/revitalized? Why is it often labeled "classic" and "exotic" by virtue of being found/revitalized? (3) Can and should we find extinct narratives/languages? (4) How and why does a human create narratives while knowing it will likely be censored and extinct?

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

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

Location: FPH 108

CS-0270-1 **World Building**

Professor: Jennifer Gutterman

In this course, students will learn to create dynamic worlds with diverse populations, mythology, and characters for games and animation. Students will use a variety of techniques and work flows to develop and design worlds for their concept. World building gives a rich and dynamic canvas on which to develop characters, obstacles, motivations, macro and micro issues, and conflicts and resolutions. Such practice allows for more robust and consistent worlds in which to set singular or serial events in linear and non-linear ways. Using visual and written content, students will develop characters and environments that

are influenced by both created and existing cultural and historical content. Students interested in tabletop games, RPGs, and/or digital games are all welcome.

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

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

Location: ASH 126

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

Professor: Ernest Alleva

We will examine diverse concerns regarding work: What is “work”? What significance does it have in our lives? How does work vary across social groups, classes, professions, communities, and traditions? How are individual and group identity related to work? What makes work be regarded as easy or hard, desirable or undesirable, meaningful or meaningless? What virtues and vices are associated with work? What moral rights and obligations are related to work? Is there a right to work, or a right to meaningful work? Is there an obligation to work? How should work-related opportunities, benefits, and burdens be distributed in society? What role(s) does gender play in work? How should work be organized and controlled? How are notions of play, leisure, unemployment, or retirement contrasted with (or related to) work? We will approach these and related concerns through classical and contemporary materials in philosophy, the humanities, and the social sciences. (Prior coursework in philosophy or relevant areas of social science is recommended, but not required.)

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

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

Location: ASH 221

CS-0283-1 **The Plastic Brain**

Professor: Jane Couperus

This course explores the mechanisms of plasticity within the brain from conception through childhood and the factors that influence them. The goal of the course is to provide students with an understanding of how the brain can be shaped through biological development and experience and how these processes are reflected in behavior. For example, topics will include reorganization of the brain following injury, effects of environmental toxins on the brain, as well as how these changes in the brain affect behavior. In addition, the course emphasizes learning to critically analyze and write about the diverse lines of research that are influencing ideas in the field. Course requirements include reading primary research articles, library research, presenting research in class, and a final longer research paper. Background in psychology, cognitive science, neuropsychology, or neuroscience is recommended but not required.

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

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

Location: ASH 222

CS-0288-1 **Programming Game Theory**

Professor: Lee Spector

In this course, we read primary literature on mathematical models of conflict and cooperation (game theory), and we wrote computer programs to replicate reported results and explore related hypotheses. We also discussed applications of game theory in many areas, including economics, politics, war and peace, responses to climate change, and evolutionary biology. Prerequisite: Strong computer programming skills.

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

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

Location: ASH 126

CS-0289-1 **Peer Mentoring**

Professor: Melissa Burch, Alana Kumbier

This course will prepare students to become peer mentors for the Knowledge Commons. We will engage research on student learning and the value of mentoring relationships, explore how to facilitate learning in these relationships, develop an understanding of what it means to be in a mentoring role, and observe and learn from mentors in action. In smaller groups, students will apprentice as mentors for a specific Knowledge Commons program, choosing among: the Holistic Learning Program (help students respond to a desire for academic self-improvement through support with academic tools and strategies, goal-setting, and problem-solving), the Library Media Labs (media production and maker space support), or Research and Technology (support with research and technology use for academic projects).

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

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

Location: LIB B9

CS-0317-1 **Twitch.tv Game Development**

Professor: Ira Fay

Twitch.tv is a notable video streaming site that has had huge impact on game development and marketing. In this course, students will explore the intersection of game design, development, and marketing with Twitch. Furthermore, we will learn about best practices for Twitch-integrated game development, discuss Twitch-specific cultural issues, and actually make games that integrate with Twitch. Students will work in interdisciplinary teams and each team member will serve in one of several

possible roles (programmer, artist, game designer, audio designer, producer, etc.) Students should be aware that developing a Twitch-integrated game can have significant technical hurdles, but the rewards are often well worth the effort. To account for the effort required, the course also has a required lab time from 1pm - 4pm on Fridays that will be used for team collaboration.

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

Time: MW 02:30PM-03:50PM F 01:00PM-04:00PM

Location: ASH 126, ASH 126

CS-0342-1 **Machine Learning**

Professor: Ethan Meyers

Machine learning is a subfield of artificial intelligence that aims to give computers the ability to make predictions and find relationships in data. The methods used in machine learning blend statistical concepts with ideas from computer science, and are widely used by data scientists to analyze complex datasets, and by artificial intelligence researchers to make intelligent systems. This class covered the central concepts in machine learning including regression, supervised learning (classification), unsupervised learning (clustering and dimensionality reduction), cross-validation methods, and model selection. The Python programming language was used to gain experience applying these methods to on real data sets. The class work consisted of 6 programming worksheet problem sets and a midterm and final project.

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

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

Location: CSC 316

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

Professor: William Ryan

This course will explore the work of scholars, essayists, and creative writers in order to use their prose as models for our own. We'll analyze scholarly explication and argument, and we'll appreciate the artistry in our finest personal essays and short fiction. Students will complete a series of critical essays in the humanities and natural sciences and follow with a personal essay and a piece of short fiction. Students will have an opportunity to submit their work for peer review and discussion; students will also meet individually with the instructors. Frequent, enthusiastic revision is an expectation. Limited to Division One Students. In this course students are generally expected to spend at least six to eight hours a week of preparation and work outside of class time. This course will be reading, writing, and discussion-intensive.

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

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

Location: GRN WRC

CSI-0114-1 **Intro Linguistic Anthropology**

Professor: Ashley Smith

How do perceptions about language affect how people create, recognize, and negotiate social difference? In other words, how are perceptions about language linked to ideas about class, race, ethnicity, and gender? In this course, we will consider how language is used to discriminate while developing a basic understanding of the anthropological study of language, including some of the key ideas, methods, and findings in this field. This course aims to demonstrate how concepts used by linguistic anthropologists are broadly applicable. By the end of the course, students will have a working understanding of the role language plays in everyday life and will have basic skills for addressing questions about language and social relations with which they will be confronted in their academic and non-academic lives. Students will be evaluated on and participation, discussion leadership, short assignments, a media project, a speech event analysis, and a final project.

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

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

Location: FPH 104

CSI-0128-1 **Afr/Amer Soc & Performance His**

Professor: Amy Jordan

This course explores how African American dance and music traditions have played a critical role in the African-American struggle to sustain their humanity and to express joy and pain corporeally and through a particular relationship to rhythm. We examined the forms, contents and contexts of black traditions that played a crucial role in shaping American dance; looking to how expressive cultural forms from the African diaspora have been transferred from the social space to the concert stage. Viewing American cultural history through the lens of movement and performance, we began the course with an exploration of social and spiritual dances during slavery and the late nineteenth century when vibrant social dances insisted that black bodies, generally relegated to long hours of strenuous labor, devote themselves to pleasure as well. Students were required to write two short critical essays, one fictional letter to a newspaper editor, and a final research paper focused on one choreographer.

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

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

Location: FPH 101

CSI-0133-1 **The Global Renaissance**

Professor: Jutta Sperling

We will analyze early modern art in its global context and local specificities. Field trips to local private collections and college art museums as well as the Metropolitan Museum in N.Y. (and/or the MFA in Boston) will be an important component of the course. We will use textbooks, museum catalogues, and research articles to learn about and discuss connectivities, mutual influences and global exchange as well as specific indigenous and local visual traditions, media, and techniques. Topics will include: pre- and post-Columbian feather art; Michelangelo's drawings; bronze plaques from Benin; Congo power figures; the syncretism of Mexican religious art; Byzantine and Ethiopian icons; Mughal book art; Renaissance representation of Africans and Native Americans; curatorial practices; the aesthetics of ornamentation; Islamic maiolica and architecture; Chinese scrolls. The final research paper should be about an object or a cluster of artworks that is examined through direct observation.

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

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

Location: FPH 106

CSI-0139-1 **Gender & Economic Development**

Professor: Lynda Pickbourn-Smith

This course examines the often contradictory impacts of economic development on gender relations in developing countries. The course begins with an introduction to alternative approaches to economics and to economic development, focusing on the differences between neoclassical and feminist economics. We will then go on to examine and critique the theoretical frameworks that have shaped the gender perspective in economic development. This will be followed by an exploration of the impacts of economic development policy on men and women and on gender relations in Africa, Asia and Latin America. Special topics will include the household as a unit of analysis; women's unpaid labor, the gendered impacts of economic restructuring and economic crisis; post-conflict reconstruction; microcredit; agriculture and agricultural policy; the feminization of the labor force in the formal and informal sectors of the global economy. Students are required to post weekly reading reflections to an online forum, comment on the posts of their colleagues, and collaborate with other students on a semester-long group research project.

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

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

Location: FPH 107

CSI-0153-1 **Higher Ed Reform: Asia**

Professor: Fadia Nordtveit

This class critically engage with the history and contemporary politics of comparative higher educational structures and reform movements across Asia. We will explore and analyze the present issues currently being discussed as reform initiatives in Asian countries. The course will look at the multitude of ways in which Asian higher educational structures are controlled by neoliberal economic policies and more specifically being influenced by educational privatization models that are increasingly the trend in the US. The class will investigate the ways in which there is room for transforming current profit-driven educational models with more of a Freirian vision of education model that is based in social justice and transformation.

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

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

Location: FPH 105

CSI-0168-1 Decolonizing Blk Brown Bodies

Professor: Tammy Owens

Black and brown bodies have been weighed down for centuries with racial stereotypes and ideologies. These stereotypes and ideologies have constructed centuries-long narratives that construct black and brown bodies as “things” to be feared, used, killed, and forcibly contained. In essence, negative narratives around black and brown bodies have rendered black and brown people outside of humanity. In this interdisciplinary course, students will examine the history of racialization that black and brown bodies have experienced in American culture from the nineteenth century to present. We will also explore the ways black and brown people have worked to counter racial stereotypes and decolonize black and brown bodies through social movements, art, writing, films, music, photography, social media, and theatre. Throughout the semester, students will produce an original theatrical production of monologues based on the process of decolonizing black and brown bodies for their final project.

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

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

Location: FPH 105

CSI-0175-1 The Domestic Slave Trade

Professor: DeRoy Gordon

This class will study the “Domestic Slave Trade” in the modern era in the American Republic, with particular focus on the development and growth of the “Domestic Slave Trade (Interstate Slave Trade)” in the United States. Beginning with a cursory exploration of the British North American colonies, the evolution of the Atlantic Slave Trade, and of the plantation system in the United States, students will examine the socio-economic and political factors surrounding the “Interstate

Slave Trade." Importantly students will investigate the ways in which the "Domestic Slave Trade" impacted African American families, ending with the Movement to abolish slavery in the United States and the American Civil War.

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

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

Location: FPH 106

CSI-0178-1 **Harlem Herstories**

Professor: Zahra Caldwell

This course will explore the history of Harlem through a woman's lens. It will trace the historical, social, and political narrative of this historic New York neighborhood. Within this narrative, students will particularly consider the intersecting roles of women and culture in Harlem's substantial legacy. Life narratives we will interrogate include Zora Neale Hurston, Billie Holiday, Sonia Sanchez, Yuri Kochiyama, and Rosie Perez. We will conduct an interdisciplinary deep dive into the construction of all that makes Harlem a landmark space in all of its historical constructions.

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

Time: W 04:30PM-07:30PM

Location: FPH 104

CSI-0184-1 **Ethnographies of Latin America**

Professor: Roosbelinda Cardenas

This course explores central topics in contemporary Latin American society and politics by reading recent ethnographic works. The course does a very brief historical introduction to the region and then moves on to analyze current issues by focusing on how historical landscapes of difference and inequality are challenged and reproduced. Our entry point will be the neoliberal turn, which began in the 1970s Chile and continued throughout most of Latin America in the 80s and 90s. In order to get a firm grasp on the term, we will devote significant time to a broad theoretical discussion of "neoliberalism." We will then turn to situated ethnographies that provide a more in-depth portrait of how neoliberalism has transformed various facets of rural and urban life in Latin America including agrarian politics, the state, violence, democratization, immigration, as well as the impact of all of these on racial, gender, and class (in)equality. Towards the end of the course, we will consider some of the ways in which social actors in the region have begun to resist or circumvent neoliberal hegemony and, in the process, constructed what some are calling post-neoliberalism or even anti-neoliberalism. Unlike its predecessor, post-neoliberalism is not a cohesive political project but rather a fragmented and uneven set of responses and propositions. Hence, this final part of the course will necessarily be more

exploratory. Part of our challenge will be figuring out what kind of change is taking place in Latin America today.

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

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

Location: FPH 105

CSI-0186-1 **Color of Law**

Professor: Flavio Risech-Ozeguera

How do we explain the long history of treating people differently based on race in a nation formally committed to equality of “all persons”? Slavery, Indian “removal”, Asian exclusion, Jim Crow laws, the illegalizing of Latino/a workers and today’s disproportionate police killings of people of color suggest that the American legal system has hardly been color-blind. How has the judiciary participated in racializing the nation’s “non-white” populations, and what ideological and material effects have its decisions produced? The course helps students develop answers to such questions through historical and legal analysis of judicial decisions purporting to determine the legal personhood of Native, African, Asian and Latino Americans. In addition to court decisions, readings in critical race theory, political theory and history deepen our inquiry. Students were asked to attend regularly, contribute to the group conversation where possible, post at least 9 online reading responses and write three short-form critical essays mostly based on the readings and with proper bibliographic citations. Each student also submitted an assessment of their own performance and engagement in the course. This was a very hard semester for everyone given the existential crisis that confronted the college community from beginning to end of term. It is a tribute to all the participants in the course that they developed and maintained a strong commitment to the collective, interactive learning experience that characterizes a Hampshire College classroom.

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

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

Location: FPH 103

CSI-0192-1 **Psychoanalytic Psychology**

Professor: M. Lourdes Mattei

This course gave an overview of two major psychological theories, attachment and psychoanalytic theories. These theories emphasize the development and derailment of relationships, self and other-wise. We used these theoretical perspectives to explore the interpersonal, intersubjective, and intrapsychic dimensions of our relational worlds. Historical and cross-cultural aspects of these psychological approaches were integrated throughout our discussions. Primary and secondary sources, memoirs, clinical cases and research, and plays/film were used to illustrate psychological concepts based

on relational patterns. We elaborated on possible interdisciplinary applications of these theoretical frameworks.

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

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

Location: FPH 102

CSI-0201-1 **Meth, Opioids, & Trump**

Professor: April Merleaux

Since 1990 overdose deaths in the United States have increased five-fold, resulting in what is best described as an overdose crisis. Many of the states with the highest prescription opioid overdose deaths-and the greatest harms from crystal meth-also vote for Donald Trump in the 2016 election. In this course we will consider the historical contexts for the parallel rise of Trumpism and the overdose crisis. Trump appealed to economically and socially dislocated voters' xenophobia, using stereotypes about Mexican drug dealers to call for a return to law and order policing and immigration exclusion. The course moves beyond Trump's rhetoric to explore the cultural, historical, and economic aspects of addiction, substance use, and overdose deaths. Topics include: economic decline, demographic transformation, and whiteness; policing; drug courts; pharmaceutical company power; histories of pain management, addiction, harm reduction, and movements to end the war on drugs.

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

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

Location: FPH 104

CSI-0205-1 **South-South Economic Relations**

Professor: Omar Dahi

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

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

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

Location: FPH 103

CSI-0206-1 **Bollywood Cultures**

Professor: Fadia Nordtveit

The Politics of Gender, Class and Sexuality is investigated through the deconstruction of mainstream Hindi Language Films, popularly known as Bollywood Films. The intersection-alities of these social tropes are analyzed by tracing them through key time-periods of South Asia. These socio-cultural tropes will further be explored to chart the extent to which constructions and representations of gender, class and sexuality has transformed to reflect and co-construct culture and society.

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

Time: W 04:00PM-06:30PM

Location: FPH 101

CSI-0208-1 **Queer Feelings**

Professor: Stephen Dillon

In the last decade, queer scholars have turned away from the study of identity and textuality to consider the role of affect and emotion in the production, circulation, and regulation of sexuality, race, and gender. This course examines a new body of work in queer studies, feminist studies, and sexuality studies that explores emotion and affect as central to operation of social, political, and economic power. Topics will include, mental illness, hormones, happiness, sex, trauma, labor, identity, and social movements, among others. Students will work to consider how emotions and affect are connected to larger systems of power like capitalism; white supremacy; heteropatriarchy; terrorism and war; the prison; the media; and medicine.

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

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

Location: FPH 105

CSI-0220-1 **Indigenous Lands/Sovereignities**

Professor: Ashley Smith, Jennifer Hamilton

This course introduced students to the critical study of settler colonialism in the United States and Canada by focusing on historic and continuing expansion of colonial and federal power into Indigenous territories. We begin in the eighteenth century in the Northeastern part of the continent looking at early treaties in the larger context of Indian-settler relations. We then trace westward expansion in the 19th and early 20th centuries to provide a context for understanding contemporary conflicts over land,

resources, and sovereignty and self-determination. This course has no prerequisites but is geared towards students with preparation in Native American Indigenous Studies (NAIS), law and/or legal studies, and/or U.S. empire studies. Topics include law, colonialism, and nation-building; land and memory; law, science, and the emergence of Indigenous legal identities; and environmental justice. In addition to novels and primary source materials, students read critical works in legal studies, Native American and Indigenous Studies, and anthropology. In addition to regular course preparation and intensive in-class discussions, students wrote four short critical reaction papers based on course readings (2-3 pages each), contributed several online discussion posts, and designed and implemented a final project of their choosing.

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

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

Location: FPH 106

CSI-0221-1 **Restricting Bodies**

Professor: Anne Hendrixson

Populationism refers to “ideologies that attribute social and ecological ills to human numbers” (Butler and Angus 2011, xxi). In this class, we will examine three dimensions of populationism: demo-, geo- and bio. Demopopulationism refers to knowledges, practices and policies that blame human numbers for global problems in order to rationalize efforts to reduce population growth and “optimize” population composition along the lines of race and class. We will look at past and contemporary population control efforts targeted at poor, cisgendered women of color in the global South and the US. Geopopulationism describes racialized, socio-spatial segregation including the strengthening of borders, detainment, and climate change adaptation strategies that involve dispossession, displacement, and discriminatory redistribution of land and natural resources. We will examine a range of geopopulationist projects, which could include mass incarceration in the US; strategic use of the concept of “climate” refugees to justify building borders; and land and water seizure by private corporations and government developers that forces population displacement. Biopopulationism refers to the commodification of bodies and lifestyles that value some lives over others. As examples, we will explore issues like pharmaceutical testing on bodies in parts of the global South to benefit consumers seated primarily in the global North, as well as issues of unequal reproduction, like international surrogacy.

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

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

Location: FPH 108

CSI-0223-1 **Artivism**

Professor: Wilson Valentin-Escobar

In moments of political and economic crisis, activist-artists, or artists, often respond to the call for social change. They generate art as social action and also help realize a new social world into being. Drawing from disciplinary and interdisciplinary perspectives, this seminar investigates the "who, what, where, when, why and how" of creative artistic resistance. We will discuss the inter-relationships between: art, activism, and the social imagination; the tensions between the "real" and the "imaginary"; public art and community engagement; the role of art in social movements; the function and responsibility of artistic institutions (museums, community art centers, etc.); the relationship between art, gentrification, and creative economies in under-resourced communities; how art can build new or alternative public sphere(s); analyze political art vs. activist art; and understand community-based art vs. art-based community making. The course emphasizes socially engaged art as a collective participatory practice that facilitates emancipation and transformation.

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

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

Location: RWK 202

CSI-0225-1 **Abortion Debate**

Professor: Marlene Fried

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

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

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

Location: FPH ELH

CSI-0234-1 **Hist. of Economic Thought**

Professor: Lynda Pickbourn-Smith

The central goal of this course is to track the ways in which Western economic thought has developed

historically both as a response to inadequacies of previous theory and as a reflection of new economic problems that emerge as economies and societies evolve over time. The focus will be on (a) classical political economy and its critiques; (b) the marginalist revolution; (c) institutionalist economics; (d) the Keynesian revolution and (e) contemporary theory. Major groups and thinkers covered include Adam Smith, Thomas Robert Malthus, Karl Marx, the early Marginalists, the Neoclassicals, Thorstein Veblen, John Maynard Keynes and contemporary heterodox thinkers. A frequently recurring theme in the course is the issue of whether the capitalist economic system produces social harmony or social conflict. Other persistent themes include debates over the inherent stability or instability of capitalism, the reasons for income inequality and poverty, and the economic analysis of individual behavior. This course is designed to help you further develop your reading, writing, and critical thinking skills by exploring the ideas of these theorists. The focus on comparative theory that we adopt in this class will compel us to grapple with the complexity of economic theorizing, as well as sharpen our abilities to think critically. Students will be required to write three short papers, participate in the peer-review workshops, and revise their papers in response to the feedback they receive during these workshops. They will also post weekly reading reflections to the course Moodle site and will give an oral presentation on the historical context that influenced one of the economic theorists we study in this course.

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

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

Location: FPH 105

CSI-0236-1 Middle East Economies

Professor: Omar Dahi

The Uprisings that swept the Middle East and North Africa (MENA) region have had a profound impact on the political economy of authoritarian regimes within the region as well as academic frameworks used to explain them. However, the optimism of the Arab uprisings was quickly replaced with more sober and pragmatic thinking about the future brought upon by the realities of regime resilience, the challenges of democratic transformation, and the myriad domestic and international forces engaged in counter-revolutionary activity. This course examines the economics of the MENA region and asks the following questions: Do the uprisings represent failures of the developmental state, neo-liberalism, or authoritarian regimes? How does human development within MENA compare to other regions in the developing world? To what extent does either religion or oil explain economic outcomes? What impact will the upheaval associated with the uprisings themselves have on the economies of the different countries? What are the long-term legacies of the Arab Uprisings? The course will explore these questions through theoretical readings, case studies from Syria, Egypt, and the Gulf.

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

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

Location: FPH 101

CSI-0247-1 **Border Matters**

Professor: Flavio Risech-Ozeguera

While NAFTA called for the free movement of capital, goods and managerial personnel across the border, its basic assumptions are under assault by the new US administration. The Mexican body has been criminalized, stripped of rights and targeted for detention and expulsion by various forms of policing by state and non-state actors. Deeply held notions of racial, ethnic and national boundaries mark the social terrain, yet are challenged by the long history of transborder circuits and communities and their recent explosive growth along the border and throughout the American heartland. Emphasizing historical analysis and contemporary theories of nationalism, governmentality, globalization, and transnationalism, the course will challenge students to rethink the meaning of the border, the place of Mexicans in the U.S., and the role of the U. S. in Mexico. Students were asked to attend regularly, contribute to the group conversation where possible, post at least 10 online reading responses and develop a research project through several stages of review and a public presentation of work in progress. Each student also submitted an assessment of their own performance and engagement in the course. This was a very hard semester for everyone given the existential crisis that confronted the college community from beginning to end of term. Still we persisted, trying to think through the motivations, implications and precedents for much of the anti-immigrant vitriol raging in contemporary national and international politics while our own community was in chaos. The very small size of the class (8) allowed it to function essentially as a seminar; not all of its members were up to the challenge of keeping up with the advanced readings, participating in discussions, carrying out independent research and presenting their findings to the group.

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

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

Location: FPH 102

CSI-0250-1 **Peer Mentoring in Speaking**

Professor: Laura Greenfield

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

6-8 hours per week on work outside of class, including reading, writing, speech preparation, and practicum activities.

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

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

Location: FPH 104

CSI-0259-1 **Gender and Labor History**

Professor: Amy Jordan

Several states including New York, Massachusetts, and California have passed Domestic Workers Bill of Rights, legislation. This legislation establishes clear standards, for defining the length of the work day, the right to sick, days and maternity leave as well as appropriate rest and, meal breaks. These recent victories bode well for future, organizing efforts, but also draw inspiration from, historical movements of domestic, laundry and hospital workers. This course explored the history of domestic workers, the efforts of scholars to document their struggle, and the ongoing campaigns to make domestic work visible and included within existing legal frameworks for providing basic protections for workers. The last section of the course focused on current campaigns to expand domestic and service worker rights, paying particular attention to the impact of home health care worker-led campaigns to protect the rights of public sector workers. Students were required to craft short critical essays, give an oral presentation of their final research, and craft an advanced primary source based essay.

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

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

Location: FPH 107

CSI-0262-1 **Antisemitism**

Professor: James Wald

According to a famous and revealing anecdote, antisemitism means hating the Jews more than necessary. Among the most perplexing things about antisemitism is its persistence. It has flourished for over two millennia in a wide variety of settings, and, despite the rise of modern multiculturalism, seems to be on the rise again. It is no wonder that it has been called the longest hatred. Among the questions we will ask: How does it relate to other forms of prejudice? What are its origins? What forms does it take, and how do they change over time? What are its religious, psychological, or social roots? What were its effects? How did the Jews respond? The course moves from the cultural prejudices of the Classical world, through the anti-Judaic teachings of the Christian churches, to the rise of modern social, political, and racial antisemitism and their new contemporary manifestations, including the Middle East conflict.

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

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

Location: FPH 102

CSI-0265-1 50 yrs of P, R. Radicalism

Professor: Wilson Valentin-Escobar

In 1968 a Chicago-based gang announced they were now a civil and human rights organization. Called The Young Lords, they became a vital radical force for social change within the US, with chapters and offices operating out of Chicago, New York City, Boston, Bridgeport, Philadelphia, and elsewhere. They were inspired by the activism spearheaded by the Black Panther Party for Self Defense, the international anti-colonial movements of the 1950s and 60s, the Black Power and Civil Rights movements, and the teachings of Malcom X, Dr. Martin Luther King, Jr., Albizu Campos, Che Guevara, Fidel Castro, Mao Tse Tung, and Frantz Fanon, among others. The organization undertook aggressive social actions that impacted public policy and the political culture of organizing. The course will examine the organization's intersectional activism, ideology, and political programs. The course will feature guest speakers, movie screenings, numerous fieldtrips, and primary archival research.

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

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

Location: RWK 202

CSI-0266-1 Anthropology of Reproduction

Professor: Pamela Stone

This course focuses on the biological and cultural components of reproduction from an evolutionary and cross-cultural perspective. Beginning with the evolution of the pelvis, this course examines the nutritional problems, growth and developmental problems, health problems, and the trauma that can affect successful childbirth. The birth process will be studied for reproductive females in the ancient world, historical trends in obstetrics, and worldwide rates of maternal mortality today will also be used to understand the risks that some birthers face. Birthing customs and beliefs will be examined for indigenous females in a number of different cultural contexts. We will examine the technocratic model of childbirth to understand the changing focus of birth as female centered to a medical condition, which needs to be controlled. In addition, we will consider changing understandings of the birthing body. Students will be required to present and discuss material and to work on a single large research project throughout the semester that relates to the course topic.

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

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

Location: FPH 108

CSI-0271-1 Hist & Mem in 20th Cent Europe

Professor: James Wald

For historians, "history" means both historical events and the writing of history. In recent years, they have increasingly turned to the relationship between "history and memory": the way the past shapes the present and the present shapes our views of the past. The twentieth century witnessed the fall of empires and the birth of nation-states, wars of colossal destruction, and the struggle between dictatorship and democracy. How did people recall, interpret, and appropriate this turbulent past: create national identities? confront the contrast between technological progress and moral regression? mourn the millions of war dead? deal with loss of home? seek justice in the wake of Nazism and communism? Ideal for current or prospective history concentrators but open to all.

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

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

Location: FPH 106

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

Professor: Peter Gilford

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

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

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

Location: FPH 106

CSI-0287-1 **Meeting Lacan**

Professor: Annie Rogers

In this course, students learned Lacanian psychoanalysis through several different experiences with reading theory and formulating their responses: through plays, an exegesis of poetry, and the construction of a fictive analytic case. Students read primary literature on psychoanalysis, including selected texts by Freud and Lacan, as well as a gloss on these texts in the secondary literature. Because

this reading was dense and difficult, students also learned a method of reading closely that involves the use of a Lacanian dictionary to investigate key terms.

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

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

Location: FPH 104

CSI-0290-1 Colonial & Decolonial Archives

Professor: Jutta Sperling

This course is a methods-course for all students interested in historical inquiry that introduces students to primary research and various theoretical frameworks. We will start out by reading Gayatri Spivak's essay "Can the Subaltern Speak?" that problematizes the difficulties of writing the history of disenfranchised peoples, then trace the after-life of her famous essay in South-Asian post-colonial and Latin American de-colonial historiography, and finally engage with Laura Ann Stoler's work on Dutch colonial archives and the politics of imperial intimacy. Students will pursue their own primary research in the various colonial and de-colonial archives at AC, MHC, and SC as well as the museum of art at MHC. These archives contain, among others, letters written by female missionaries in the Ottoman Empire (MHC alumnae), journals written by British governors' wives in India (AC alumni), and late 20th century collections of queer and anti-racist activists (SC alumnae). The aim is to produce a substantial original research paper.

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

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

Location: RWK 106

CSI-0297-1 Crafting Truth

Professor: Kimberly Chang

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

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

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

Location: FPH 107

CSI-0304-1 Div III Seminar

Professor: Roosbelinda Cardenas

This seminar was organized around students' Division III Independent Study Projects. Students were 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 also addressed 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 was to provide a supportive and stimulating intellectual community during the Division III process.

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

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

Location: FPH 105

CSI-0308-1 Africana and Feminist Studies

Professor: Tammy Owens, Doctor Bynum

How do researchers and activists ensure that they are doing ethical, intersectional community-engaged research and organizing? In this course, we explored the many intersections of race, class, gender, ability, geography, and sexuality in research and activism. Even though research, writing, and activism can seem overwhelming and impossible to ethically represent and engage, it is not; what is required is grounding in a clear and ethical methodology. In this course, we used Africana and feminist approaches to answer hard questions about ethical and intersectional research. This course was particularly useful for students working on Division III who may have questions about the research process or want additional support in their research process. Students worked on their own research projects throughout the course.

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

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

Location: FPH 104

CSI-0314-1 Div. III Seminar

Professor: April Merleaux

This seminar was organized around students' Division III projects. The primary purpose of the seminar was to provide a supportive and stimulating intellectual community during the Division III process. Many activities were directed towards students in their final semester of Division III, but

students in their first semester are also welcome to participate. Students presented their Division III research and writing in progress several times during the semester and offered serious, thoughtful oral and written feedback on peer's work. We addressed general and shared issues of refining research questions, assessing gaps in findings, developing a writing practice, balancing types of sources, correctly citing sources, incorporating feedback, and meeting deadlines. Students interested in history, international relations, environmental studies, legal studies, food studies, American Studies, and critical race and ethnicity were particularly encouraged to register, though all research interests related to critical social inquiry were welcome.

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

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

Location: FPH 105

CSI-0327-1 **Div III Seminar**

Professor: Stephen Dillon

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

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

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

Location: FPH 107

HACU-0101-1 **Chorus**

Professor: Dan Inglis

The Hampshire College Chorus is a performing ensemble that teaches vocal and musical skills. It presents a wide variety of accompanied and a cappella choral literature in several performances throughout the year. Class covers vocal technique, musicianship and music literacy, sight-singing through movable do solfege, ensemble skills, and pronunciation in various languages. All students will be expected to spend 6 outside hours per week learning and preparing their music, creating simple voice recordings, writing a few 1-2 page papers, and participating in two or more performances. Students enrolling at the 200 level (by instructor permission) will also prepare more challenging music with a

higher level of independence while 100-level class material is covered. The ability to sing on pitch is a requirement, for which auditions will be held on the first day of class. Otherwise, this course is open to all, and the ability to read music is not a prerequisite.

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

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

Location: MDB 110

HACU-0111-1 **Lat Am & Latinx Film/Politics**

Professor: Alexis Salas

Understanding cinema as one of the most active forces in the visual, political, and social structure of place, we will screen and discuss films that have acted as social agents in the Americas. We will read major thinkers on class, social movements, and colonialism such as Hegel, Marx, Fanon, Malcolm X, Castro, Marti, and Anzaldúa. Thinking in dialogue with manifestos and cultural histories, we will screen films that challenge narrative structures, cinematic techniques, notions of political activism, means of distribution, and even the very notion of cinema. In concert, these radical visualities foment understandings of the moving image's capacity to enact discourses and changes in society, culture, and history. Thematic topics include cultural cannibalism, neo-colonization, cultural difference in theoretical paradigms, Third Cinema, plagiarism and cultural appropriation, the mockumentary, mestizaje (cultural mixing) and cultural syncretism, the history of anthropology and racial typing, the 1968 student movement and massacre, sur-realism (realism from the Global South), as well as self-representation and indigenous cinema. Projects include one creative work based on the films screened as well as film analysis and several presentations. Knowledge of Spanish, Portuguese, and cinema is welcome but not necessary.

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

Time: TH 01:00PM-03:50PM W 06:30PM-09:00PM

Location: FPH 102, ASH 102

HACU-0112-1 **Found, Foraged, Free**

Professor: Molly Smith

In this course, we will create art from materials that are found, foraged, and free. We will make our own charcoal, inks, and papers. Along with these homemade materials, we will work with refuse, salvage, and nature. The intention and significance of working this way will be discussed and considered in each artist's personal practice. Students will be asked to do a good amount of material collecting and processing outside of class. Time will be spent outdoors in many of the classes, regardless of the elements.

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

Time: W 09:00AM-12:30PM

Location: ARB STUDIO 1

HACU-0116-1 **Buddhism in America**

Professor: Andrew Olendzki

The American understanding of Buddhist ideas and acceptance of Buddhist practices, which has been growing slowly for some time, has quickened significantly in the last few decades. In this course, we examine this process, from its early phases in the 19th century, through the impact of population displacement and increasing spiritual diversity in the 20th century, to the virtual explosion in the current century of creative engagement between Buddhist ideas and a wide range of fields. The first part of the course is historical, reviewing the diverse ways Buddhism entered American culture. The rest of the course is thematic, covering such topics as the Buddhist influence on: secularism; physical and mental health; feminist struggles; peacemaking and conflict resolution, social and environmental change; incarcerated populations; and the emerging fields of cognitive science, contemplative studies, and the philosophy of mind.

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

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

Location: EDH 4

HACU-0120-1 **Scavenging Color & Light**

Professor: Daniel (Kojo) Schrade

This course introduced students to the fundamentals of painting, such as composition, value, and color. Students learned about materials and the technical issues of painting. Drawings were produced in tandem with paintings in order to illuminate visual ideas. We worked with water-based and oil-based paint on various surfaces. Besides creating individual paintings, students collectively prepared and worked on large-scale canvases. This course developed from individual representational setups towards collective, abstract work. For one-third of the studio sessions of this course, students worked on two 52" x 144" collective diptychs on canvas. Students accomplished specific assignments concerning color, line, and form in various working constellations, and eventually had to mutually develop visual abstractions inspired by artistic concepts of *repetition* and *the icon*. Regular class critiques assisted the examination of formal composition principles. With a focus on the work of non-western contemporary artists, the course introduced students to historic work examples from a post-colonial perspective. Besides preparing and presenting a paper on an assigned artist, students had to submit a written reflection on a visit to the Smith College Art Museum. Assignments required students to work independently outside of class.

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

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

Location: ARB STUDIO 1

HACU-0123-1 **Japanese Cinema**

Professor: Abraham Ravett

This course involved a detailed study of the Japanese cinema. It highlighted works in the dramatic narrative, documentary and experimental traditions. The films screened used the past to explore the meaning of the present, examined the relationships within families, investigated formal issues in cinematic construction and attempted to articulate broader social issues within Japanese society. Participants were asked to complete weekly written responses to films and corresponding readings, a midterm paper, plus a final project based on class discussions, film screenings, and assigned readings.

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

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

Location: JLC 131, JLC 131

HACU-0127-1 **Representation in Film/Video**

Professor: Patricia Montoya

This course will examine historical and contemporary stereotyping and representations of class/race/gender/ethnicity/sexuality in contemporary media, and discuss music videos, documentaries, experimental film and video that challenge such notions. Through readings, screenings, and discussions, the class will inquire into the reasons for and consequences of stereotyping and the ways in which tensions of content, form and voice contest exploitative representation. A section of the class will be dedicated to films from the global south and third cinema and to topics related to dying and death. The class also includes student-curated screenings. We will engage in textual analyses of the material discussed in class to critique and compare how the techniques employed to marginalize are challenged and employed to provide voice and self-representation to the otherwise silenced. The class will respond to these messages and representations through written assignments and a video production project analyzing and exploring the effects they have on socio-political, cultural, and personal relations.

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

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

Location: JLC 120, JLC 120

HACU-0139-1 **Fluid Forms: Watercolor**

Professor: Molly Smith

This course will introduce the many possibilities of watercolor. Through tests and experiments, students

will become familiar with this accessible and mutable medium. They will be expected to develop self-direction in content while searching to find their own individual ways of working in watercolor that best suits their subjects. This is a studio course with regular discussions around class work and relevant artwork.

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

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

Location: ARB STUDIO 3

HACU-0148-1 **Darkroom & Lensless Photograph**

Professor: Betsy Schneider

This class is a foundational photography course and will cover the fundamentals of the darkroom and the basics of photography through a range of light capturing processes such as photograms, pinhole cameras, printing out paper, photomontage and camera obscuras. Assignments, readings, collaborative projects, and field trips will give students the opportunity to practice and develop their own language around photographic abstraction and produce a coherent body of work. Lensless Photography was a 100-level exploratory course where students were asked to experiment with creating a camera obscura, a pinhole camera, photograms, cyanotypes, chemigrams, a hand-cut collage, a digital collage, and explore the artistic and ethical questions surrounding appropriated imagery in contemporary digital culture. The semester culminated in a final project that built on one of these processes and was designed and directed by each individual student. The course required regular attendance in both the seminar session as well as weekly labs, each student gave a short presentation on a chosen artist and kept a journal responding to weekly prompts.

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

Time: TH 01:00PM-03:50PM WTH 06:00PM-07:20PM

Location: JLC 131, JLC 131

HACU-0151-1 **Making Dances I**

Professor: Lailye Weidman

This course invites students to dive into choreographic thinking, movement generation, experimentation, and dance-making research. The word "choreography" originally meant fixing movement onto the page through notation. Today, choreography refers to a wide variety of activities including improvisation, articulating ideas through movement, instigating public interventions, creating problems to be solved in motion, and exploring stillness. Through weekly dance-making assignments, both solo and collaborative, students will produce choreographic studies that address specific concepts, lenses, and methods for crafting dance. We will reflect together on one another's work and practice giving generative and generous feedback. Final projects will evolve

over the latter portion of the semester and be performed in an informal showing. Other requirements include viewing live performances and dance on video, readings, and reflective writing prompts. No previous experience in dance is required. The concurrent study of dance technique is encouraged.

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

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

Location: MDB MAIN

HACU-0157-1 **Art Since 1950**

Professor: Lorne Falk

This course was a survey of contemporary art since 1950 that examined the dissolution of high art as a concept, and how media, from ceramics and textiles to photography, video and media art, came to contest that notion even as they aspired to it. In light of the convergence of discipline-specific and other cultural histories with modernism, this course considered counter modernisms and the deconstruction and revision of Western art history. Students were also introduced to the global contemporary art world and began to explore how art operates aesthetically, politically, emotionally, and intellectually. Through the work of selected artists, critics, curators, historians, and theorists, students investigated a range of processes, concepts, and issues that are important in global culture today.

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

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

Location: FPH 105

HACU-0159-1 **Writing About Home**

Professor: Alejandro Cuellar

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

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

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

Location: EDH 2

HACU-0160-1 **The Short Novel**

Professor: Alejandro Cuellar

The short novel is a unique form. It has all of the elements of pace found in a short story without the constraints of time and scope, and remains sufficiently expansive to allow for the presence of a broader-length narrative. In this course, we'll explore the parameters of various short novels--their structure, focus, intent, and scope--by trying to read them as writers would. We will discuss the choices of writers such as Bolano, Cather, Morrison, Marias, Gordimer, Greene, and Achebe with respect to the above criteria-and attempt to determine the efficacy of the short novel as form. Students will write short responses to each reading, as well as 3 larger (6-8 pages) papers. The overall aim of the course is to be a better writer by being a better reader.

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

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

Location: EDH 2

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

Professor: Alan Hodder

The Bible is the foundational book of Western civilization and a classic of world literature. Biblical stories form the bedrock of the scriptural traditions of Christians and Jews, and in a different form, of Muslims as well. Biblical literature has also been foundational to Western art and literature from the medieval period to the present day. For poets, artists, and novelists of the English-speaking world, the most influential translation of the Bible has been the Authorized Version of 1611, otherwise known as the King James Version, together with its more recent descendants. The main objective of this course was to offer students from a range of backgrounds and with a wide array of academic interests an extended opportunity to familiarize themselves with the most influential books of the Bible as they have been rendered in the tradition of the King James Version. While approaching the Bible primarily from a literary standpoint, we also considered relevant historical, theological, and ethical considerations raised by this literature, as time permitted. Satisfactory completion of the course depended upon fulfillment of the following five requirements: (1) regular attendance at the semiweekly class meetings, (2) participation in the class discussions, (3) participation in one joint presentation, (4) two short mid-term papers, and (5) a final ten-page research paper.

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

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

Location: FPH 104

HACU-0178-1 **Critical Dance Studies**

Professor: Dasha Chapman

Critical Dance Studies offers us a way to sharpen our awareness of the impacts of dancing both on and off stage, while also developing our ability to analyze bodies in a socio-cultural context. How do we ask questions with our bodies? What does dance do in the world and how can it help us understand social identities? What does it mean to write dance, and why would we want to do it? This course introduced students to the interdisciplinary field of Critical Dance Studies and its historical, ethnographic, and theoretical approaches. Centered on an exploration of the relationship between theory and practice, this course engaged dance and movement through readings, viewings, discussions, our own embodied practices, interaction with artists and attendance at live performances. Students wrote 3 short essays grappling with course readings and concepts, attended 4 live performances and wrote 9 responses to them, engaged in in-class movement and writing activities, and developed a research project shared through an in-class presentation and a 6-8 page writing assignment at the end of the semester.

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

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

Location: MDB SMALL

HACU-0180-1 Intro to Media Studies

Professor: Viveca Greene

This course introduced students to some of the foundational theories and practices of media studies, an interdisciplinary field of inquiry that analyzes the complex interactions between old and new media, culture, politics, and ideology. We used various forms of U.S. media texts as lenses through which to focus our study, as well as to develop an understanding of the relationship between media institutions, texts, and audiences. In this discussion-based and writing-intensive course, students read and wrote analyses of both cultural theory and specific texts, and ultimately produced a final paper on a topic of their own choosing.

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

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

Location: ASH 221

HACU-0194-1 Dada & Surrealism: Art & Anti-

Professor: Karen Koehler

In this art history course, we explored Dada as a twentieth-century international movement in the visual arts, performance, and film. We placed the emergence of Dada in its modernist European contexts and discussed major artists of the 1910s-1930s, including Hans Arp, Marcel Duchamp, Hannah Hoch, George

Grosz, and others. From Dada's anarchic politics and word/image games to Surrealism's use of Freudian psychoanalysis and experiments with automatism, chance, performance art, and dream language, we studied the key political and cultural contexts of selected images and texts. The course concluded with the influence of Dada aesthetics and politics on postwar visual culture, evaluating their potential as powerful modes of critique and response to a world gone awry.

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

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

Location: FPH ELH

HACU-0199-1 Feminists Behind the Camera

Professor: Hope Tucker

Feminists Behind the Camera introduced students to the analysis and production of film and video through close examination of works by artists/critics/cultural workers/filmmakers including Chantal Akerman, Christina Choe, Julie Dash, Maya Deren, Cheryl Dunye, Valie Export, Andrea Fraser, Zora Neal Hurston, Trinh T. Minh-Ha, Kimberley Pierce, Lourdes Portillo, Yvonne Rainer, Martha Rosler, Anna Deavere Smith, Chick Strand, Elisabeth Subrin, Agnes Varda, and others. Students practiced reading visual images by focusing on the development of media works and their relationship to the cultural context (economic, historical, political, intellectual and artistic) from which they came. Students screened and read a variety of essential texts and created written and image-driven work in response. Students met outside of class in small groups to continue conversations begun in class where they practiced or 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 09:00AM-11:50AM

Location: JLC 120

HACU-0203-1 LatinAmerican Art in Museums

Professor: Alexis Salas

In this museum studies course we investigate works of original art and material culture from the Americas, ancient to contemporary, in the Five College area in person. We experience works by artists such as Diego Rivera, Carmen Lomas Garza, and Rufino Tamayo as well as popular/material culture objects such as textile fragments, religious figurines, and ceramics. Defying a culture constantly propagating the rushed assimilation of images, we engage in slow and meaningful looking. We analyze works on public display and in museum study rooms, we consider the context surrounding objects -- exhibition models, ephemerality and disappearance, patronage, repatriation, authenticity and originality, museum pedagogy, archeological ethics -- as well as their historical contexts and curatorial

uses. Approximately half of the course meetings take place at Five College museums for in-person looking, the other half of the course meetings occur at Hampshire College for discussion and presentations. Students travel by PVT (not private car) in order to arrive at the museums. This is a speaking and writing intensive course; students create a portfolio of object labels, presentations, and group reports; by the end of the course participants author a scholarly text on one object from a Five College Museum.

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

Time: TH 06:00PM-07:20PM F 01:00PM-03:50PM

Location: FPH 101, FPH 101

HACU-0206-1 ModContemp Dance 2 HALF CREDIT

Professor: Lucille Jun

Modern-Contemporary Dance Technique 2 is an advanced-beginning level class, which will deepen the foundational experience with modern and contemporary dance techniques. The studio will be our laboratory as we explore a wide range of modern dance concepts with a focus on sensation, initiation, expansive use of space, efficiency, safety, connectivity, and embodiment of phrase work. Along the way, we will also bring attention to alignment, spatial clarity, use of breath, increasing range of motion and the development of strength and stamina as a way to nurture sustainable and deeply engaged dance practice.

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

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

Location: MDB MAIN

HACU-0207-1 CMYK: Graphic Design Studio

Professor: Thomas Long

Graphic design is a creative and critical practice at the intersection of communication and abstraction. The process of learning graphic design is two-fold, and students in this course will engage both areas: first, students will develop knowledge and fluency with design skills - in this case, software (Adobe Photoshop/Illustrator); second students will address the challenges of design head-on through discussion, practice, iteration, critique and experimentation. The projects will challenge students to explore raster and vector graphic forms, color theory and typography in creative, experimental ways to reach their objectives. Techniques, approaches, styles and processes for representing numbers, maps, philosophies and ideas will be introduced throughout the course. As a studio and software course, it will be fast-paced and immersive and will require a substantial amount of work outside of class time. The course will be made up of several small, fast-paced projects and culminate in one longer, more engaged

print design project. This course is geared toward students with a design-focused course of study. Preference will be given to Architectural Studies majors and graphic design-focused students.

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

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

Location: EDH 3

HACU-0209-1 **Video I: LIVE!**

Professor: Kara Lynch

Video I is an introductory video production course. Over the course of the semester, students will gain experience in pre-production, production, and post-production techniques as well as learn to think and look critically about the making of the moving image. We will engage with video as a specific visual medium for expression with a specific focus on live-ness in time-based media in direct action, installation, and performance. The thematic focus of this course will critically engage issues of presence, process, technology, the body, and site. Also of importance is the nature of video as an immediate, electronic technology. Labs, workshops, sketches, and exercises are designed to develop basic technical proficiency in the video medium to facilitate experimentation and support imaginative risk-taking in media production. Collaborations across discipline, research projects, and extensive collaborative work in the Live Television Studio and a collective research project into an early video, entitled "Crowdsourcing the Canon," will provide a platform for students to explore and activate their artistic process in this medium. Readings, screenings, in-class critiques and discussion will focus on the relationship between form and content and the role of technology in image production.

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

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

Location: JLC 131, JLC 131

HACU-0209-2 **Video I: Live!**

Professor: Kara Lynch

Video I is an introductory video production course. Over the course of the semester, students will gain experience in pre-production, production, and post-production techniques as well as learn to think and look critically about the making of the moving image. We will engage with video as a specific visual medium for expression with a specific focus on live-ness in time-based media in direct action, installation, and performance. The thematic focus of this course will critically engage issues of presence, process, technology, the body, and site. Also of importance is the nature of video as an immediate, electronic technology. Labs, workshops, sketches, and exercises are designed to develop basic technical proficiency in the video medium to facilitate experimentation and support imaginative risk-taking in media production. Collaborations across discipline, research projects, and extensive collaborative work

in the Live Television Studio and a collective research project into an early video, entitled "Crowdsourcing the Canon," will provide a platform for students to explore and activate their artistic process in this medium. Readings, screenings, in-class critiques and discussion will focus on the relationship between form and content and the role of technology in image production.

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

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

Location: JLC 131, JLC 131

HACU-0210-1 Film I: Animation Workshop

Professor: Hope Tucker

Film I: Animation Workshop is a hands-on introduction to the fundamentals of frame-by-frame filmmaking and handcrafted cinema. Camera-less techniques, stop motion, cut-out and alternative approaches to image design and acquisition were introduced as well as 16mm camera work, hand-processing, and non-linear editing. The development of personal vision was stressed. Meeting periods were used for discussion related to the production of animation; screenings to give students a sense of how other makers have approached the topic at hand; in-class demonstrations, exercises and workshops to familiarize students with concepts, processes and equipment; and critiques of student work. The first half of the semester was devoted to weekly collaborative and individual exercises for students to develop an understanding of the basic principles of animation as they experimented with various approaches to working with images in sequence. Students completed a number of exercises to practice skills and learn essential concepts. In the second half of the semester, all students completed a short project of their own design using one of the formal strategies and techniques that most interested them in the first half of the term. Students submitted written responses to weekly screenings of international films that represent a variety of aesthetic, historic, and political approaches to the moving image.

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

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

Location: JLC 120, JLC 120

HACU-0210-2 Film I: Animation Workshop

Professor: Hope Tucker

Film I: Animation Workshop is a hands-on introduction to the fundamentals of frame-by-frame filmmaking and handcrafted cinema. Camera-less techniques, stop motion, cut-out and alternative approaches to image design and acquisition were introduced as well as 16mm camera work, hand-processing, and non-linear editing. The development of personal vision was stressed. Meeting periods were used for discussion related to the production of animation; screenings to give students a sense of

how other makers have approached the topic at hand; in-class demonstrations, exercises and workshops to familiarize students with concepts, processes and equipment; and critiques of student work. The first half of the semester was devoted to weekly collaborative and individual exercises for students to develop an understanding of the basic principles of animation as they experimented with various approaches to working with images in sequence. Students completed a number of exercises to practice skills and learn essential concepts. In the second half of the semester, all students completed a short project of their own design using one of the formal strategies and techniques that most interested them in the first half of the term. Students submitted written responses to weekly screenings of international films that represent a variety of aesthetic, historic, and political approaches to the moving image.

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

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

Location: JLC 120, JLC 120

HACU-0211-1 **Photo II: Color Photography**

Professor: Claudio Nolasco

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

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

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

Location: JLC 131, JLC 131

HACU-0211-2 **Photo II: Color Photography**

Professor: Claudio Nolasco

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

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

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

Location: JLC 131, JLC 131

HACU-0213-1 **Reading Novels**

Professor: Doctor Bynum

Stories guide our lives. They teach us how to make meaning and how to make sense of meaning. In this course, we will read. We will read twenty-first century novels by African American authors and consider how they make meaning and how this meaning comes to represent our individual, collective and national stories. We'll consider the following questions: What is a story? What makes a story? How does meaning inform our reading of stories or our telling? Authors may include: Toni Morrison, Kiese Laymon, Jesmyn Ward, D. Watkins, Chimamanda Adichie.

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

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

Location: ASH 221

HACU-0216-1 **ModContemp Dance 4-HALF COURSE**

Professor: Lailye Weidman

Modern-Contemporary Dance Technique 4 is designed for advanced-intermediate level dancers, as we continue to build on students' previous study of modern dance technique. The studio will be our laboratory for a semester-long exploration of contemporary dance concepts with a focus on deepening sensation, clarifying points of initiation in the body, expansive use of space, and increasingly complex phrase-work. In motion, we will find dynamic relationships between periphery and center, time and weight, gravity and support, giving continued attention to alignment, spatial clarity, breath, range of motion, and the development of strength and stamina. Partnering and hands-on exercises will also expand options for moving through space. Through writing prompts and conversation, you will be asked to reflect on the histories and knowledge you bring into class, articulate learning ambitions, and track new developments. The goal of this course is to support a sustainable and deeply engaged movement practice, one that may inform the development of a lifetime of embodied creative process. Two half dance courses may be used to satisfy a Division I elective.

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

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

Location: MDB MAIN

HACU-0217-1 **Analog Electronic Music Synth**

Professor: Daniel Warner

In this course, we will study the concepts of basic analog electronic music synthesis. Students will gain hands-on working knowledge of traditional hardware synthesizers in a studio setting. Topics to be covered are oscillators and basic waveforms, filters and musical timbre, voltage control, envelopes, gates and triggers, modulation, sequencing, control signal flow, and audio signal flow. We will learn how to synthesize acoustic sounds and create new electronic sounds by using additive/subtractive synthesis and various modulation techniques. In addition, students will study the physical properties and behavior of sound in relation to electronic music.

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

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

Location: LIB B2

HACU-0221-1 **What is Feminist Aesthetics?**

Professor: Monique Roelofs

What links aesthetics to gender and sexuality, along with other intersecting differences? This course in philosophy, feminist studies, and art theory examined notions such as disinterested attention, queering, and aesthetic experience, and invited students to ask what broadens aesthetic perspectives on things like information flows, food, humor, activism, everyday objects, agency, the erotic, and what the state might look like. We discussed feminist art practices alongside theoretical texts (from Hume, Kant and Adorno to contemporary interlocutors).

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

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

Location: EDH 4

HACU-0225-1 **Drawing STUDIO 200**

Professor: Andrea Dezso

Using a range of conventional and unconventional materials and artistic approaches, students with a solid foundation in drawing created experimental work with the aim of pushing boundaries and discovering new territory. Students received prompts to work in class and as homework between classes, developed projects, were expected to keep sketchbooks, and to work approximately 8 hours per week outside of class. All students completed a final project they proposed and a research project examining artistic influences on an artist of their choice; which they were expected to present verbally using a visual map or chart they created.

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

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

Location: ARB STUDIO 2

HACU-0229-1 **Jazz Improviser's Orchestra**

Professor: Martin Ehrlich

All the great jazz composers/improvisers have found an individualized voice within the collective ethos of the blues form, language, and sensibility. The range of innovative and expressive work within this form is one of the glories of the music. This semester we will perform repertoire from the whole lineage, traditional and re-constructed, looking backwards and forward. Students will be challenged to heighten their skills as improvisers and as ensemble musicians. Our goal is a final ensemble concert. A commitment to weekly practice and study on your instrument is an important part of this course. There are listening and writing components as well, connecting to the repertoire and history we will be exploring.

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

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

Location: MDB 110

HACU-0244-1 **The Photobook**

Professor: Claudio Nolasco

We are living through a golden age of photobooks. The last few years have seen an explosion of renewed interest in the artistic and narrative possibilities of the book. We will explore this resurgence within the context of the history of photography, paying special attention to the changes in technology that have allowed for the growth of small press/DIY publishing, and studying examples of notable works that have recently emerged. Students will create their own books as well and will learn strategies which will help translate their photography into a variety of formats, ranging from zines to full monographs. Students will learn to edit and sequence their images; they will study basic design principles and create book layouts using Adobe InDesign; they will hand-produce books and will explore available options for on-demand printing using services such as MagCloud and Blurb.

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

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

Location: JLC 131, JLC 131

HACU-0246-1 **J-Pop and Beyond**

Professor: Junko Oba

This course examines contemporary Japanese popular culture as a way of understanding cultural dimensions of globalization and its complex operation, which transcends traditional national boundaries. Narrowly defined, J-Pop refers to a genre of music that has dominated Japan's music scene since the early 1990s. In this course, we extend our investigation to include various other media,

forms, and expressions of popular culture related to our interest, such as manga, anime, films, computer games, and distinctive fashions. These cultural industries together play an important role in the transnational production and dissemination of images and ideas about race, gender, and sexuality. We also examine the phenomenon from a consumer's side, by delving into the subcultures and subcultural praxis of people called "otaku" (nerd, geek, mania) who have supported and propelled the transnational trend through their compulsive consumption of both tangible and intangible commodities of J-pop and avid networking.

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

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

Location: MDB 110

HACU-0250-1 **SPACE: Intermed Arch Studio**

Professor: Rachael Cohen

This intermediate architecture studio will be a design investigation of a particular theme in, or approach to, architecture and the built environment. In this course, students will develop and apply architectural skills (sketches, plans, elevations, models, diagramming, and various modes of representation by hand and with the computer) to inter-disciplinary and socially pertinent design problems. A design language will be developed through a series of exercises that will culminate in a building project. The objective of the course is to solve both simple and complex architectural issues involving site, construction, inhabitation, function, form, and space through rigorous, open-ended, and creative design work. The topic for this course is WATER + SPACE: Creating sustainable buildings designed to carry, collect, engage with and re-use water.

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

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

Location: EDH 3

HACU-0257-1 **Photographs of Humans**

Professor: Betsy Schneider

This course will explore the ways in which the human as an individual is represented in photo-based imagery. Students will be asked to consider the broader functions of photographs of humans including the ethical, social, and political uses and implications of creating, exhibiting, and distributing images of people. Several questions will be considered throughout the semester: How do the technical and aesthetic aspects affect the meaning and function of the portrait? How does intent and the experience between the photographer and the subject create meaning? When do pictures of humans create empathy and when do they objectify? Students will be expected to reflect this exploration through several shorter directed assignments and one longer self-defined project. Students will also be expected

to research and present the work of a photo-based artist working in the realm of the portrait, and to participate fully in class discussions about the readings, lectures, and the work of their classmates. Prior photography courses are required. Students are expected to have experience using film or digital cameras and should be comfortable working on their own in the darkroom or the digital lab.

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

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

Location: JLC 120

HACU-0258-1 **African Popular Music**

Professor: Olabode Omojola

This course focuses on twentieth century African popular music; it examines musical genres from different parts of the continent, investigating their relationships to the historical, political and social dynamics of their respective national and regional origins. Regional examples like highlife, soukous, kwaito and afro-beat will be studied to assess the significance of popular music as a creative response to social and political developments in colonial and postcolonial Africa. The course also discusses the growth of hip-hop music in selected countries by exploring how indigenous cultural tropes have provided the basis for its local adaptation. Themes explored in this course include music and identity; music, politics and resistance; globalization; appropriation, and the political significance of musical nostalgia. Student's final projects for this class could be in form of a live performance or a paper presentation focusing on any genre or aspect of African popular music.

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

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

Location: MDB 110

HACU-0261-1 **Chorus**

Professor: Dan Inglis

The Hampshire College Chorus is a performing ensemble that teaches vocal and musical skills. It presents a wide variety of accompanied and a cappella choral literature in several performances throughout the year. The class covers vocal technique, musicianship and music literacy, sight-singing through movable do solfege, ensemble skills, and pronunciation in various languages. All students will be expected to spend 6 outside hours per week learning and preparing their music, creating simple voice recordings, writing a few 1-2 page papers, and participating in two or more performances. Students enrolling at the 200 level (by instructor permission) are expected to complete more rigorous recording assignments, learn large-group and small-group music independently, and demonstrate and provide musical leadership within the Chorus. The ability to sing on pitch is a requirement for singers at both

levels, for which auditions will be held on the first day of class. Otherwise, this course is open to all, and the ability to read music is not a prerequisite.

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

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

Location: MDB 110

HACU-0263-1 **Smartphone Movies**

Professor: Abraham Ravett

With the ascendancy of today's smartphone technologies, the quality and reliability of the photographed image and recorded sound are equal to if not superior to many digital single-lens reflex (DSLR) cameras. This course will provide an opportunity for students to make a variety of films in the dramatic narrative, documentary, or experimental traditions primarily utilizing their smartphones or in combination with related analogue and digital technologies. In turn, we will also explore the interface between the still and moving image so readily available with these portable, in-your-pocket recorders as well as creating what some refer to as a "new notion of the cinematic." With screening and reading recommendations obtained from international colleagues who subscribe to the Visible Evidence List Serve, we presented a variety of films made over the past decade that utilize some form of a smartphone. We were able to Skype with Luca Lancise, Peter Snowden and Boris Gerrets, three European filmmakers who discussed their respective working methodologies and the poetics of cinema utilized in their projects. Students were required to respond in writing to each week's screening/reading, attend class on a regular basis, participate in class discussions, and complete either a short midterm and final project or produce one, semester-long project.

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

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

Location: JLC 131, JLC 131

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

Professor: Junko Oba

This course is for students with a solid knowledge of Western music fundamentals including proficiency with notation, intervals, and chords identification as well as basic melodic and rhythmic sight-reading skills. The class explores a musical language that has been extremely influential in the shaping of Western musical cultures, particularly focusing on its formative periods. Studying four-part diatonic harmony and voice-leading techniques, we examine organizational principles of music and underlying sonic sensibilities with this particular music. Students will then apply their newly acquired skills to composition and analysis. In addition to regular class meetings, participation in the weekly ear training is mandatory.

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

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

Location: MDB 102

HACU-0268-1 **Interview Pract Video Prod**

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 non-fiction 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 non-fiction 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. 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 as well as pre-production and organizational skills.

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

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

Location: JLC 120, JLC 120

HACU-0269-1 **Endangered Sustained Narrative**

Professor: Polina Barskova, Daniel Altshuler

This course will explore how narratives live and die; how society can endanger them and bring them to fruition; how various environments, social and natural, influence production of language and narrative. Among these environments, we will look at writing in and about prison, concentration camps, and environmental disaster, with special attention dedicated to the topics of censorship and language death, which we will treat as political and social environments of their own kind. We will ask questions like: (1) Why are narratives censored and why are so many languages dying? Who has a say in the matter and what can be done? (2) How does a censored narrative/dead language become uncensored/revitalized? Why is it often labeled "classic"/"exotic" by virtue of being found/revitalized? (3) Can and should we find extinct narratives/languages? (4) How and why does a human create narratives while knowing it will likely be censored and extinct?

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

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

Location: FPH 108

HACU-0274-1 **Ekphrasis**

Professor: Polina Barskova, Sura Levine

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

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

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

Location: FPH 108

HACU-0276-1 **The Artist's Sketchbook**

Professor: Andrea Dezso

Sketchbooks are places of safety and freedom, where artists can do whatever they please: explore unproven paths, go against the grain, experiment with unfamiliar techniques, document the world in deeply personal ways or just doodle without any pressure that out of this engagement a masterpiece will be born... and yet from working in sketchbooks regularly artists develop a discipline of engaging with their artistic practice and from the lack of pressure often new directions, new bodies of work may be born. Using a range of materials and approaches, students will explore the creative possibilities of working with paper sketchbooks. Hands-on work will include sketchbook entries responding to prompts and self-assignments designed by students. We'll also examine artists' sketchbooks and notebooks including those of artists from non-Western traditions.

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

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

Location: ARB STUDIO 3

HACU-0291-1 Bauhaus: Designing New Worlds

Professor: Karen Koehler

This course will explore the history, art, architecture, design, theater, and crafts of the German school, the Bauhaus, including relationships to the cultural philosophy of the Frankfurt School. We begin with World War I, the German Revolution, and the controversies surrounding the Bauhaus during the Weimar Republic; study the closure and exile of the Bauhaus by the Nazis; and consider Bauhaus legacies, including World War II, the Cold War, and 21st-century perspectives emerging from the Bauhaus centennial in 2019. We will look at the work of architects, artists and writers (Walter Gropius, Hannes Meyer, Mies van der Rohe, Lilli Reich, Paul Klee, Marianne Brandt, Oskar Schlemmer, Wassily Kandinsky, Gunta Stouml;zl, Moholy-Nagy, Anni Albers, Rainer Maria Remarque, Walter Benjamin, Bertolt Brecht, Theodor Adorno, and Siegfried Kracauer). All students will be responsible for advanced research, reading, speaking and writing; in-depth final research projects can be scholarly papers, curatorial experiments, art projects, or architectural designs.

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

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

Location: EDH 4

HACU-0293-1 Mass Culture Seminar

Professor: Lise Sanders

This course was designed as a seminar in mass culture and media/cultural studies, and was appropriate for advanced Division II and Division III students. Topics included historical efforts to theorize mass culture, the relationship between the mass and the popular, and questions of value, ideology, cultural production, representation, and consumption. Readings were drawn from the work of Adorno and Horkheimer, Benjamin, Kracauer, Macdonald, Althusser, de Certeau, and Hall, as well as recent critical writings in media and cultural studies. The course was structured as a workshop for students to develop and revise portions of Division III projects or independent work to be included in the Division II portfolio, and incorporated peer review sessions and oral presentations. Students were expected to present a critical response paper on one of the assigned articles to post weekly reading reflections and research logs, and to prepare a substantial research project in stages including an outline, annotated bibliography, draft, and final version.

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

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

Location: FPH 103

HACU-0294-1 **Reimagining Arts Ecologies**

Professor: Deborah Goffe

How does one sustain a life in the arts? While this question looms large for lovers of the arts, a host of other questions lurk just beneath the surface: How is success defined and redefined? Where are the points of entry and who are the gatekeepers? How do performance, making, educational, community-engaged, curatorial, and scholarly practices relate to one another and to the organizational structures that support them? What is the role of place? Drawing inspiration from the interconnectedness inherent in ecological frameworks, this course functioned as a think tank of sorts, inviting dialogue around the evolution of existing arts infrastructures and our place in their futures. Through critical discourse, research, and entrepreneurial strategies, and with special emphasis on performing arts, we imagined holistic and innovative approaches to sustained arts engagement that are responsive to social, cultural and economic realities. This course was designed for upper Division II and III aspiring practitioners, administrators, entrepreneurs, curators, scholars, cultural critics, and advocates of the arts.

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

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

Location: MDB SMALL

HACU-0297-1 **Yoga: History Philosophy Tradi**

Professor: Alan Hodder

In recent years, yoga has achieved unprecedented popularity in American culture as witnessed by the countless yoga classes, institutes, and clinics springing up around the country. Yet to a large degree, the “yoga” encountered in such venues reflects but one aspect of the classical system of yoga—namely, physical postures and breathing exercises—and neglects other crucial features of a complex 3,000 year-old tradition that has manifested itself variously over the centuries in the Hindu, Buddhist, Jain, and even Sikh religious communities. Classically, the purpose of yoga was primarily spiritual—to achieve liberation, enlightenment, or union with god—and only secondarily material and physical. The purpose of this class was to introduce students to the rich philosophical, religious, and literary heritage of the yoga tradition, from Vedic times to the contemporary period. Among the sources considered were the Upanishads, Bhagavad Gita, Patanjali’s Yoga Sūtras, selected Purāṇas and Tantras, the Haṭha Yoga Pradipika, the Yoga-vaśiṣṭha, and several modern commentaries and scholarly analyses. For successful completion of this class, each student was expected to meet each of the following five obligations: (1) regular attendance and participation in class; (2) timely completion of the weekly assignments; (3) participation in two group presentations over the course of the semester; (4) submission of one 4-5 page mid-term essay on a topic to be discussed in class; and (5) submission of a 10-page research project also on a topic to be arranged in class.

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

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

Location: FPH 104

HACU-0298-1 **Music Composition**

Professor: Martin Ehrlich

How do we hear when we compose? How can we hear more? Improvisation and musical notation are tools we use in generating and extending our ideas and feelings. We will compose music each week, using a progression of compositional prompts that we workshop in class. This work will lead to a multi-sectional final composition. Our focus will be on both through-composed, fully notated works, and works that involve improvisation in their structure. Each student will present an in-class study of an individual work or creative artist, with a set of compositional questions as a guide. We will write primarily on the instrumentation of the class, as well as for invited artists.

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

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

Location: MDB 110

HACU-0299-1 **Black Aesthetics & Philosophy**

Professor: Monique Roelofs

Recognizing the centrality of aesthetic frameworks and concepts to black thought and cultural production, this course examines conceptual frames and artistic/literary strategies that shape the burgeoning field of Black Aesthetics. What role do evolving notions of aesthetics, politics, and blackness play in shifts that are occurring in the field? How do philosophical understandings of aliveness, play, satire, gender, race, queering, and the everyday take form in current practices and theories? What new questions arise? Artworks in multiple media and traditions will be considered. The course is cosponsored by the Ethics and the Common Good Program and may involve visits by guest speakers. Theorists we will read will include Du Bois, Wynter, Davis Taylor, Hall, Lorde, Shockley, Moten, Wilson, English, and Quashie, among others.

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

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

Location: EDH 4

HACU-0307-1 **Arch & Design Concentrator Stu**

Professor: Thomas Long

This course is open to last-semester Division II and Division III students and Five College seniors completing or anticipating advanced architectural or other design studio projects. The Advanced Design

+ Media Lab course provides a structured and critical creative environment for students to explore, experiment, and design in both an individual and collaborative studio setting. In this course, students will develop their own individual design projects, identifying their own approach, scope, and thesis, then executing their creative acts throughout the semester. As a concentrator's course, students will be expected to engage in both the creative challenges presented by the course while working on their own independent semester-long projects. This course is highly interdisciplinary in nature, yet designed for students developing projects in various areas of design, environmental studies, architecture, and urban planning. This course will be marked by a brief, intense reading and discussion period, followed by both writing and design production on topics both culled from our readings and individual student projects. This course requires substantial out-of-class studio work and commitments to a rigorous schedule of production, culminating in a collective exhibition at the end of the semester. Students must have an individual project in mind or in progress at the start of the term. For non-Hampshire students, students should have an established work methodology and taken several studios in art or architectural design.

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

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

Location: EDH 3

HACU-0308-1 Africana and Feminist Studies

Professor: Tammy Owens, Doctor Bynum

How do researchers and activists ensure that they are doing ethical, intersectional community-engaged research and organizing? In this course, we will explore the many intersections of race, class, gender, ability, geography, and sexuality in research and activism. Even though research, writing, and activism can seem overwhelming and impossible to ethically represent and engage, it is not; what is required is grounding in a clear and ethical methodology. In this course, we will use Africana and feminist approaches to answer the hard questions about ethical and intersectional research. This course will be particularly useful for students working on Division III who may have questions about the research process or want additional support in their research process. Students will work on their own research projects throughout the course.

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

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

Location: FPH 104

HACU-0331-1 Computer Music 2

Professor: Daniel Warner

This course will focus on a wide range of topics in sound synthesis and music composition using the MAX/MSP/JITTER program. Students will undertake projects in interactive MIDI composition,

algorithmic composition, additive and subtractive synthesis, waveshaping, AM/FM synthesis, and sampling. Other topics to be covered include SYSEX programming, sound analysis, theories of timbre, and concepts of musical time.

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

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

Location: LIB B2

HACU-0350-1 The Way Things Go: Adv Vis Art

Professor: Daniel (Kojo) Schrade

Geared towards studio art concentrators in their third and fourth year, this course offered space to explore production and discourse strategies concerning interdisciplinary visual art productions on an upper Division II and Division III level. The goal of this course was to conceptualize, develop, present and reflect on one larger project in relation to contemporary western and non-western art productions. Modern and postmodern movements were introduced as a means of contextualizing studio work. Classes consisted of individual and group critiques and studio work. Additional class time was spent reviewing readings by Claire Bishop and Kader Attia, films by Shirin Neshat, Cine Nomad, Andreas Veiel, Fischli and Weiss, and Shoja Azari, and by reviewing local exhibitions.

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

Time: TH 01:00PM-03:50PM TH 06:30PM-08:00PM

Location: ARB STUDIO 2, ARB STUDIO 2

HACU-0399-1 Film Photo Video & Performance

Professor: Kara Lynch, Kane Stewart

This course is open to film, photography, and video concentrators in Division III and others by consent of the instructor. The class will integrate the procedural and formal concentration requirements of the College with the creative work produced by each student. It will offer a forum for meaningful criticism, exchange, and exposure to each other's processes and projects. In addition, various specific kinds of group experiences will be offered, including lectures and critiques by guest artists. The course will include discussions of post-graduate options and survival skills including tips on exhibition and distribution, and graduate school and grant applications.

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

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

Location: JLC 131

IA-0114-1 Where Are the Dressing Rooms?

Professor: Peter Kallok

Designers, choreographers, and performers frequently face a traditional empty space or, as is often the case, face a nontraditional space and then question how to “fill” or design within it. What elements help create the functionality and appropriateness of a performance space? We explored a variety of spaces, traditional, non-traditional, and the “performers” who use or have used them. We then focused on design elements such as scenery, lighting, sound, projections and costumes, and examined the many ways these elements serve the text and/or vision of a performance piece within these spaces. For an evaluation students were required to complete readings (Pamela Howard, Margo Jefferson, Gay McAuley, Diep Tran, David Barbour, Ross Brown), write one performance response paper and present two independent projects, Off-Campus and On-Campus.

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

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

Location: EDH 104

IA-0115-1 **Writing about Exile**

Professor: Yasotha Sriharan

In this course we will explore the concept of exile and study exiles in fiction and non-fiction. We will explore the ways in which one can be exiled from country, community, family and self. Discussions of immigrant experiences will be a large part of the course. What can be learned by being on the margins of society? How can being an outcast help or hinder the self? How does writing relieve or bolster a state of dislocation? We will write personal and analytic essays as well as creative pieces for this course.

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

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

Location: FPH 102

IA-0117-1 **Arduino for Everyone**

Professor: Wouter Schievink

Learn how to program and debug Arduino micro-controllers extended with sensor and actuator circuits to create tiny bits of autonomous agency that sense and respond to the world around them. The course covers: basic principles and techniques of programming and debugging using the Arduino IDE to customize the controllers; introduction to simple electronics for both measuring sense variables such as light, temperature, weight, force, and presence and acting on the world with devices such as motors, linear position actuators, lamps, switches, vibrators, heaters, and coolers. Emphasis on general problem-solving skills and creativity in developing programs and circuits. Hopefully you will get much better at making the most productive and informative “mistakes” as quickly as possible. This will be a

project-based course; the majority of class time will be spent experimenting and building. Prior engineering experience not required, but the student should be comfortable with basic analytical thought and a beginning familiarity with simple electronics. All students will need to have a laptop with a USB port. An Arduino and USB cable will be provided.

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

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

Location: LCD 113

IA-0120-1 Sculpture Foundation

Professor: Lillian Hanson

This is an introduction to sculpture course. Students will be given demonstrations in techniques using traditional sculptural materials including plaster, wood, and metal. We will also look at less conventional materials including found object, paper, and ephemera. Slide shows and readings will be assigned to enlighten students about some of the major movements in modern sculpture history. There will be a field trip and students will be asked to visit some exhibitions on their own. Projects will be assigned that consider some of the important aspects in making sculpture. These will include, material, form, scale, gesture, and space. Each area will be explored with an assigned project. There will also be a final project. This project will be an independent project that students will design. Practical aspects of installation will be discussed through out the semester. Each project will end with a group critiques on the day the project is due. Students will learn how to use all of the equipment in the Arts Barn Sculpture Studio, how to develop and present sculptural works, and the importance of context within the contemporary world in which we live.

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

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

Location: ARB SCULPT, ARB SCULPT

IA-0122-1 Intro Social Entrepreneurship

Professor: Dawn Leaks

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

in a session where students will pitch their ideas to real social impact entrepreneurs for feedback and support.

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

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

Location: RWK 202

IA-0128-1 **Emily Dickinson's Poetics**

Professor: Thuy Le

Emily Dickinson (1830-1886) published very little in her lifetime, yet she left behind a body of work that continues to intrigue, engage, and inspire. In this workshop we will consider Dickinson's life in light of the personal pressures and national upheavals that marked it, and the ways in which her writing—both poems and letters—charted what she called “circumference,” the whole of existence, from the tiniest insects to the depths of human yearning, to the motion of the stars in the sky, and beyond. Informed by readings of her poems and critical explorations of her work, participants will craft poems charting a movement from their own here and now, out toward what Dickinson described as a realm “Beyond the Dip of Bell—.” In this course students considered the life and work of Emily Dickinson in the context of her time and ours. Through focused readings of a selection of Dickinson's poems and letters—many written during the years of the Civil War—and guided by scholarly essays, poems by contemporary poets obliquely or directly in conversation with Dickinson's work, and writing prompts inviting students to write into and alongside Dickinson's poems, students explored questions of family, freedom, violence, labor, death, religion, desire, illness, and place. A central text was Susan Howe's *My Emily Dickinson*; and the poem of Dickinson's which we returned to throughout the course was “My Life had stood—a Loaded Gun” (F764). In addition to submitting reflections on the course readings, engaging with writing prompts, participating in class discussions and two visits to the Dickinson Museum, students also participated in a culminating presentation at the Museum.

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

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

Location: EDH 5

IA-0143-1 **First Readings**

Professor: William (Will) MacAdams

This course replicates the fast-paced, collaborative spirit of a theatre ensemble at the beginning of a rehearsal process. Over the course of the semester, we'll begin work on plays by visionary playwrights from a range of identities who are bringing unheard stories to the stage and who are illuminating and redefining contemporary theatre (Plays will be selected by both the instructor and by

students. Readings in past classes have included the work of Dominique Morisseau, Sarah Kane, Anna Deavere Smith, the After Orlando plays, and many others). After reading the plays, you'll do both dramaturgical research and create ensemble projects, including creative writing, design responses, visual art, storytelling, and dialogue on questions of race and casting. The course is designed for students of all theatrical disciplines as well as students of other disciplines who are passionate about collaborative work. The goals are to broaden your repertoire of new plays and to dive headlong into the question: how do we begin?

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

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

Location: EDH 2

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

Professor: Patricia Bennett, Mary Katherine Cleary

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

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

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

Location: LCD 113, LCD 113

IA-0160-1 **Drawing Foundation**

Professor: William Brayton

This course provides initial preparation for work in drawing and other areas of the studio arts. Students will develop their ability to perceive and construct visual images across diverse subject matters. Projects will address the two-dimensional picture plane from a broad array of observed and imagined sources. Multiple media will be used to explore the human body, found and imagined objects, collage, abstraction and structures in the natural and built environment. Slide talks and group critiques will provide students with historical and conceptual contexts for the development of their own work. A field trip to a Five College art museum will be incorporated. Drawing Foundation culminates with a lengthy independent project.

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

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

Location: ARB STUDIO 1

IA-0184-1 **The BreakBeat Poets**

Professor: Nathan McClain

As the book description posits, "The BreakBeat Poets are a break with the past and an honoring of the tradition(s), an undeniable body expanding the canon for the fresher." Poetry has a rich oral and aural tradition and Hip-Hop plays an important role in much of Poetry's current forms, rhythms, and presentation. Students will read several of the 78 featured poets in the anthology and think through the various intersections between tradition and innovation. Students will also conduct additional research and present on one of the BreakBeat poets and the ars poetica form. Readings may include the work of Eve Ewing, Marcus Wicker, John Murillo, Ocean Vuong, Nate Marshall, Evie Shockley, Patrick Rosal, and Douglas Kearney, among others.

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

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

Location: EDH 2

IA-0192-1 **Classroom Drama**

Professor: Natalie Sowell

This course focused on strategies and techniques for teaching creative drama and theatre with young people in primary and secondary school settings including afterschool programming. Throughout the semester we asked and answered questions such as - What tools and skills are required to design and implement theatre curriculum? How is youth theatre implemented in schools? In addition, students in this course will focus on building their facilitation skills and establishing their teaching philosophy. The intersections of critical pedagogy and creative pedagogy were central to the course. Community-engaged learning experiences provided practical examples of theatre education in action. Prerequisite: Some coursework in theatre and/or education.

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

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

Location: EDH 2

IA-0205-1 **Mechanical Motion**

Professor: Donna Cohn

We will learn how to build stuff that moves! Using wire, sheetmetal, paper, wood, and a range of other media, we will examine and build mechanisms. We will contemplate the basic ingredients of mechanical

forces and motion such as bearings, cams, cranks, gear ratios and more. All levels of experience are welcome, but students should be comfortable using hand tools and able to devote at least 8 hours a week outside of scheduled class time working on projects.

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

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

Location: LCD 113

IA-0211-1 Teaching Art in Elem. School

Professor: Jana Silver

In this course students will be teaching art to children in grades K-6. We will focus on visual arts teaching by exploring art materials, methods and techniques appropriate for a K-6 art program. Students will prepare themselves for behavior, academic and circumstantial situations which might arise in an elementary school classroom. Part of the semester will include discussions and exploration of contemporary theory, issues and teaching methods within the field of Art Education. Students will work individually and in groups to create art lesson plans and they will experience working as a team by using group consensus to make decisions and plan an after-school art program in which students will teach art to children. They will apply much of what they have learned by experiencing hands-on team teaching in a local elementary school. In this course, in addition to students preparing lesson plans, creative reading responses, and individual observation assignments, they taught visual art to children in grades K-6 in a local elementary school. It was imperative that students worked individually and in groups to plan, strategize and team teach.

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

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

Location: FPH 104

IA-0231-1 Designing with Light

Professor: Peter Kallok

What draws us to the light? What is the depth of our connection? We use light as a mode of artistic expression: to illuminate, to underscore, to surprise or intimidate. Why? We enter our exploration of light through the study and practice of theatre lighting design. After gaining a firm grounding in the process of lighting for the stage, we will consider how light is used in dance, music, and installation art. Through the study of how light defines and reinforces line, movement, texture, scale, and color, we gather skills and techniques that inform our own personal use of lighting design. Students will experiment with light manipulation in class and work on group and individual projects throughout the semester.

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

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

Location: EDH 104

IA-0237-1 **Appropriate Technology**

Professor: Donna Cohn

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

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

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

Location: LCD 113

IA-0246-1 **Loveable Runaways**

Professor: Uzma Khan

From Huckleberry Finn to Catcher in the Rye, the world is rich in stories that depict loveable young men resisting entrenched societal norms. But where are the loveable women and gender non-conformists, young and old, and of color? Our course will look at those living under silencing, societal constraints, both in the West and East, who, denied the same liberties as the dominant group that creates the boundaries, in one way or another become ‘runaways,’ often simply by claiming their fundamental worth. This is a hybrid course that will ask for creative writing and possibly one analytical essay. We will read fiction and non-fiction, across styles and genres: surrealism, historical fiction, memoir, comics, and more. This course is by instructor permission. NOTE: All students MUST attend the first day of class to ensure a seat.

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

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

Location: EDH 4

IA-0251-1 **On Site: Sound / Media Art**

Professor: Mark Cetilia

This studio art course introduces students to strategies for becoming active participants in an increasingly mediated world. From the development of critical listening practices to the creation of audio/visual works that respond to the physical and institutional contexts in which they are created,

students will be challenged to navigate their environment as active participants. Skill-building exercises will be focused on programming practices for embedded and mobile devices, as well as the development of an acute awareness of one's environment from a cross-disciplinary perspective. The class will culminate in the creation of a site-specific installation or performance operating on multiple planes of engagement. IA-0178 (Technology Essentials for Artists) or equivalent recommended but not required.

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

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

Location: ARB STUDIO 1

IA-0254-1 **The Interior Landscape**

Professor: Nathan McClain

Psychologist Annie P. Rogers asserts, "Every sentence we speak is continually surrounded by what is not said and may in fact be unsayable... However, to hear the unsayable I had to consider words as revealing both a conscious narrative about experience and an unconscious one," and while mental health and wellness have become a more openly discussed subject, the experience remains almost unsayable. So, how does the poet grant a reader access to such complicated experience, the speaker's interior landscape? How is it communicated-recreated-within the reader? In this workshop, students will study poems on the subject of mental health and illness as well as deepen their understanding of the role image plays in the effect of those poems. Readings may include the work of Anne Carson, Elizabeth Bishop, Galway Kinnell, Olena Kalytiak Davis, Sylvia Plath, Jane Kenyon, and Richard Siken, among others. Prerequisite: At least one prior creative writing workshop.

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

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

Location: EDH 4

IA-0260-1 **Hampshire History Lab**

Professor: William (Will) MacAdams

In this multi-disciplinary theatre class, you will create original written and performance pieces that weave together moments from your time at Hampshire with moments from Hampshire's past, gleaned from archival research and interviews. At the heart of this process is the idea that a community is made up of both memory and embodied experience, and that one of the roles of theatre makers is to form a bridge between what is seen and what is unseen. To do this, you will write scenes and spoken word pieces, create original performance work, conduct interviews with alums and others, and read and see material from almost fifty years of Hampshire's past. The piece will be presented as a work-in-

progress at the end of the semester, to explore and embody your experiences through the lens of the visionary, contradictory, inspired, and at-times explosive story of our school and the land it occupies.

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

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

Location: MDB SMALL

IA-0261-1 **Women in Leadership & Business**

Professor: Dawn Leaks

Women earn college degrees at a higher rate than men but earn only 80 cents for every dollar made by men. In 2016 only 4.2% of Fortune 500 CEOs were women and in high-growth entrepreneurial startups only 9% of leaders are women. This course provides students with ideas, insights and strategies for women's experiences in business and the professional world. Profiles of successful women and women's experiences are examined to explore the dynamics of power, leadership and access-both historically and currently-and how these experiences may shape strategies to change the professional landscape for women. Women who have successfully navigated careers in the professional world will join us in classes to share their experiences and offer insights and guidance. Students will also learn about their own leadership styles through study of the Enneagram. The Enneagram is used to enhance communication, leadership skills and team interaction.

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

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

Location: RWK 202

IA-0263-1 **Strange, Marvelous and Uneasy**

Professor: Nathalie Arnold

The course is designed for creative writers interested in the 'literary magical,' in women's visions, and in discovering the richness of their own imaginations - in a powerful literary vein that will adhere to conventions of no particular genre. Students will be asked to: reimagine the real; write the future, the past, or the now, as they flourish in their own imaginarium; and discover what strange and unique visions might invigorate their writing. We will focus on works by women who, while often obscured in discussions of surrealism, have long been engaged in 'writing the world askew.' Students' writing will be guided by the readings. Authors we will read include writers from Africa, Asia, Europe, Latin America, and North America. Possible readings by: Lesley Nneka Arimah, Ramona Ausubel, Leonora Carrington, Shelly Jackson, Shirley Jackson, Kelly Link, Nobuko Takagi, Clarice Lispector, Helen Oyeyemi, Silvina Ocampo, Nnedi Okorafor, and Ali Smith. Prerequisite: A writing class, preferably in creative writing, with intensive peer review and revision.

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

Time: T 05:30PM-08:20PM

Location: EDH 5

IA-0264-1 **Writing In/Out of the Frame**

Professor: Thuy Le

Paul Valery described seeing as “forgetting the name of the thing one sees.” We see before we have the words to say what we see. But what is it that we see when we look? And how does it seem to come closer or disappear when we move to speak? In this workshop we will focus on the interplay between seeing and naming, focusing on works of poetry created in conversation with or in response to images, whether still or moving. Ideal for students who want to incorporate text into their visual practice, or those who want to explore taking their words off the page.

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

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

Location: EDH 4

IA-0268-1 **Making a Scene**

Professor: Djola Branner

This studio course applies introductory principles of acting to contemporary American scenes. Primary concerns are identifying and playing clear objectives, developing character through behavior, and cultivating a language for the critical analysis of contemporary drama. Assignments include workshopping and performing three contemporary American scenes, presenting two life studies, completing three written character analyses, and writing one theatre review. Due to the highly collaborative and experiential nature of this studio course, attendance and punctuality are essential to successful participation in this class. Prerequisite: Opening the Instrument (or another college-level introductory acting class).

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

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

Location: EDH 104

IA-0274-1 **Real Characters Imagined Event**

Professor: Djola Branner

The primary focus of this intermediate playwriting course is using historic characters as inspiration for original one-act plays. In addition to developing and deepening our craft as playwrights - clarifying dramatic action, and creating more dynamic characters - we will read the work of theatre-makers such as Lin Manuel Miranda, Katori Hall, and Charise Castro Smith who are creating new dramas that are

simultaneously comedic, musical and political commentary. A large part of our process will involve integrating critical research and creative practice. Students working on plays already in process, as well as those starting new dramas, are invited to enroll in this workshop class.

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

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

Location: EDH 2

IA-0280-1 **Sculpt. Mold Making & Casting**

Professor: Gregory Kline

This studio course introduces intermediate level sculpture and studio art concentrators to mold making and casting processes. Students will be exposed to a range of cast sculptures both historic and contemporary via books and slide lectures. Through assignments and independent work, students will explore the process of mold making and casting through a range of different materials including plaster, latex rubber, urethane rubber and thermoplastics. Students will research historical and contemporary artists who utilize casting and present relevant work for class discussion. The course will culminate in an ambitious independent project. Prerequisite: Intro to Sculpture.

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

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

Location: ARB SCULPT, ARB SCULPT

IA-0283-1 **Collage/Assemblage**

Professor: William Brayton

Using collage, students will produce two-dimensional projects with found imagery, drawn imagery, and collage making materials, i.e. painted paper, cardboard, plastic and other media, to produce an ambitious body of work. The history of collage, including its role in Cubism, Dada, Surrealism, Pop Art, Digital Art and Contemporary Art will be covered through slides and readings. Both representational and abstract imagery will be produced. In assemblage students will investigate the interstitial space between two and three dimensions using accessible fabrication media such as paper, cardboard, paper-mache, sheet metal, wood, plaster and found objects. The use of assemblage in both historical and contemporary contexts will also be presented through slides and readings. This course will culminate with an independent project in either collage or assemblage. Prerequisite: Completion of "Sculpture foundation" or "Object and Environment" at Hampshire College.

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

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

Location: ARB SCULPT, ARB SCULPT

IA-0295-1 **Structure and the Story**

Professor: Uzma Khan

This is an intermediate creative writing course that explores narrative structure. The focus will be on works (mostly fiction, but also non-fiction) that have pushed the boundaries of conventional “girders” by using as building materials visuals, verse, and radical space/time-shifts, all while maintaining a clear cohesive whole. Course requirements will include reading international and national books (which may include novellas and comics); in-class presentations; critical response papers on the readings; original works of creative writing in which you will be expected to explore some of the narrative shapes covered in this course. Students may find the course particularly suited for those with an interest in the long form, as their narratives grow interconnected in some way (perhaps with the creation of one overall piece comprised of individual elements, or chapters). However, our focus will be on generating new work that explores the techniques in this course, both in a historical and contemporary setting. NOTE: While the course is not by instructor permission, all students, including those on the waitlist, MUST attend the first day of class in order to keep their seat.

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

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

Location: EDH 5

IA-0340-1 **Advanced Drawing**

Professor: Lillian Hanson

Drawing is a simple way to communicate visual ideas yet it has many complexities in how it functions. In this class we will build from basic ideas covered in Drawing Foundation. Students will look at three dimensional aspects of drawing, problems of color, and alternative surfaces. We will discuss ideas around observation, problem solving and composition. The history of drawing will be explored through slide shows, readings, and independent research. In particular, we will look at alternatives to traditional methods with installation, unconventional form and media. Students will be assigned five large projects with shorter supplementary assignments, and a research project. Group critiques will be held on the due date of each project. Students will develop a deeper understanding of drawing, its capacities relative to other art forms, its history, and how it serves as a constant in the art making process. Students will develop a strong understanding of how drawing can be used to flush out ideas relative to their individual needs and how to talk about them with a group. Prerequisite: College level introductory drawing.

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

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

Location: ARB STUDIO 1

IA-0387-1 **Creative Writing Seminar**

Professor: Nathalie Arnold

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

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

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

Location: RWK 106

IACC-0101-1 Intro to Design in Metal

Professor: Thomas Brown

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

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

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

Location: LCD SHOP

IACC-0311-1 Division III Writing Workshop

Professor: William Ryan, Alejandro Cuellar

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

Time: W 02:30PM-05:00PM

Location: GRN WRC

LS-0101-1 Elementary Spanish I

Professor: Elizabeth Reddish

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

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

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

Location: FPH 102

LS-0102-1 **Elementary Spanish II**

Professor: Samira Artur

This course is the second semester of first-year Spanish and students enrolled in this course should have taken LS101 or the equivalent. This class is taught almost entirely in Spanish and focuses on speaking and using the target language. Students entering this level should be able to use the present, future (ir+a+infinitive) and past with some fluency and accuracy. Attention is given to building accuracy with grammatical structures introduced in LS101 and focuses on the differences between the preterit and imperfect tenses along with an introduction to present subjunctive. More sophisticated grammar is also introduced in this course. All four skill areas (speaking, listening, reading and writing) are practiced through activities that are based on real-life situations and the students' experiences. Attendance and classroom participation count for seventy percent of the requirement for credit/evaluation.

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

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

Location: FPH 103

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

Professor: Brahim Oulbeid

The second semester of first-year Arabic that introduces the basics of Modern Standard Arabic, this course concentrates on all four skills: speaking, listening, reading and writing. Students will begin with chapter 6 of *Al Kitaab Book I* and complete Chapter 13 in *Al Kitaab Book I* by the end of the academic year. Students will acquire vocabulary and usage for everyday interactions as well as skills that will allow them to read and analyze a range of texts. In addition to the traditional textbook exercises, students will write short essays and participate in role plays, debates, and conversations throughout the year. The course follows an integrated methodology of language instruction through introducing one of

the Arabic dialects to be integrated with the Modern Standard Arabic Instruction. Part of the Five College language consortium.

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

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

Location: RWK 202

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

Professor: Liming Liu

This course is an elementary introduction to Mandarin Chinese. The class takes an integrated approach to basic language skills of listening, speaking, reading and writing, and it emphasizes Chinese language applications in real life situation, be able to engage in conversation, to read and write Chinese characters, and familiar with the most basic structure and patterns of Chinese grammar. There will be three lecture meetings (M.W.F) and two optional drill sessions (T/TH) each week. Prerequisite course is LS111

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

Time: MTWTHF 05:00PM-05:56PM

Location: FPH 108

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

Professor: Dana Hoover

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

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

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

Location: FPH ELH

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

Professor: Samira Artur

This course is the first semester of second year Spanish. Students enrolled in this course should have taken LS102 or the equivalent and be able to use the present, future, preterit and imperfect tenses with some fluency and have a working knowledge of the present subjunctive. This course, taught almost

entirely in Spanish, is designed to reinforce grammatical structures introduced in first-year Spanish through activities that practice all four skills: speaking, listening, reading and writing. Attention is given to using command forms and the present subjunctive. Classroom activities and topics are connected to the culture and literature of the Spanish-speaking world as well as students' own experiences. Emphasis is placed on speaking and writing in Spanish. Attendance and classroom participation count for seventy percent of the requirement for credit/evaluation.

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

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

Location: FPH 103

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

Professor: Sarah Lizdas

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

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

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

Location: FPH 101

NS-0106-1 **Environmental Earth Science**

Professor: Steve Roof

In this course students investigated how the natural world operates and examined how society interacts with Earth. Class discussions and weekly projects introduced the major concepts and techniques of earth science, environmental sciences, and resource management, providing grounding in the geosciences and forming a basis for the interdisciplinary study of environmental topics. This course emphasized a hands-on, field- and lab-oriented approach to earth and environmental science in which students learned to observe, pose questions, build hypotheses, and develop answers. Through local field trips, we explored the history of our planet and earth-shaping processes such as continental drift, glaciations, and river erosion. By learning how our planet evolves, students learned to evaluate the current state of Earth and solutions to environmental ills.

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

Time: TTH 10:30AM-11:50AM TH 01:00PM-04:20PM

Location: CSC 302, CSC 302

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

Professor: Kaca Bradonjic

This course explores the concept of color and its use in the visual arts from the perspective of a physicist. We 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 then explore the relation between these physical principles and the fundamentals of color theory and its application in painting. Among other things, we 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 is of interest to students with either science or art concentrations who are curious about the interplay between the two. High school algebra and trigonometry are reviewed and used throughout the course. Readings and written work are assigned for each class.

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

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

Location: CSC 3-PHYS, CSC 3-PHYS

NS-0118-1 **Sustainable Hampshire**

Professor: Steve Roof

Hampshire College is using the Association for the Advancement of Sustainability in Higher Education (AASHE) "Sustainability Tracking, Assessment & Rating System" (STARS) to measure and improve its sustainability achievements across academics, operations, social justice, and more. In this course students started by examining Hampshire's 2018 STARS submission and identifying our current strengths and weaknesses. Students read the Brundtland Commission Report and 2015 United Nations publication, "Transforming Our World: The 2030 Agenda for Sustainable Development." Students learned to quantify energy efficiency and carbon savings using spreadsheets. Students spent the majority of the semester working in teams researching and developing specific ideas for increasing sustainability literacy, increasing recycling and composting, and reducing energy use on the Hampshire campus. They completed the semester by presenting oral reports and written proposals.

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

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

Location: CSC 333

NS-0124-1 HIV/AIDS

Professor: Megan Dobro

When the HIV virus was first identified as the cause of AIDS, people never imagined we still wouldn't have a cure 35 years later. What's happened in all that time? What is taking so long? In this seminar, we read about the milestones of HIV research and discuss why finding a cure or vaccine has proven to be very difficult. Students learn about the life cycle of the HIV virus, methods of transmission, current tools for research, and social and political issues associated with the epidemic. We examine different approaches to studying HIV and assess what is still unknown about its biology. A fair warning: this is a science course taught by a biologist through a bit of a social science lens. Students should be willing to study beginner cell and molecular biology, but no prior background is assumed.

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

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

Location: CSC 333

NS-0165-1 Knowing the Forest

Professor: Robin Sears

Forests comprise a major component of the landscape in New England and in much of the world. How do we know our forests? How do we treat them? We look through blended lenses of ecology and social science, resource management and the humanities to gain an appreciation for the complexities and nuances of the forest as a socio-ecological system and cultural icon. Through reading, writing, discussion and field work, students discover our cultural connections to forests, characterize forests by their structure and species composition, and design a long-term monitoring plan for the Hampshire Forest. Required outdoor activities include field trips and field work (yes, even in the cold) and at least one weekend camping trip. Considerable reading and writing are required for this course.

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

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

Location: CSC 333

NS-0203-1 Chemistry II

Professor: Dulasiri Amarasiriwardena

This course was a continuation of *Chemistry I*; the principles and concepts discussed during the Fall semester were expanded and applied to more sophisticated systems this semester. The course started with a consideration of the composition of the atomic nucleus and the study of nuclear chemistry. Considerable time was spent learning thermochemistry and thermodynamics. Also, several

weeks were devoted to the study of chemical equilibria, including gas phase equilibria, heterogeneous equilibria, and acid-base equilibria in aqueous solutions, pH applications and buffer solutions. The remainder of the semester was dedicated to the study of electrochemistry, including corrosion and electrochemical cells, and an introduction to factors influencing rates of chemical reactions. During the semester, several current topics in environmental chemistry (i.e., indoor radon, water pollution effects from deicing salts) were also integrated into the course. The course met for three one-hour and-twenty-minute lecture/discussion sessions and for one two-and-one-half hour lab each week. Students completed eleven problem sets and two review problem sets. They also completed two issue-oriented, collaborative chemistry projects (i.e., "Radon measurements indoors" and "The effects of roadside salts on a local stream and nearby farmlands"), in addition to six concept-based laboratory exercises with their associated reports and post-lab problem assignments. In these discovery projects, the students spent several laboratory periods in the field and lab. They learned field measurement techniques and gained hands-on experience in the use of the gamma spectrometer and inductively coupled plasma atomic emission spectrometric methods as analytical techniques for the determination of indoor radon and major cations, respectively, and chlorides in water, and learned to use spreadsheet software for data analysis and graphics. Finally, students wrote comprehensive reports on those projects. The course used *General Chemistry* (Tenth Edition) by Whitten et al., and *Experiments with Chemical Reactions* by Hertz and Long for part of the laboratory. The students in the class represented a broad range of interest and ability. Evaluation is based on participation in the class, laboratory work and resulting lab reports, two major project reports, and assigned problem sets.

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

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

Location: CSC 101, CSC 101

NS-0205-1 **Physics II**

Professor: Kaca Bradonjic

Fundamental forces of electricity and magnetism govern the interactions of atoms and molecules and, consequently, most macroscopic processes, from biological to astrophysical. Practical applications of electromagnetic theory include electric motors, generators, communication systems, telescopes, and medical diagnostic tools such as EKG and MRI. *Physics II* is a calculus-based introductory course on electromagnetic theory and covers topics such as electromagnetic induction, electric circuits, and basic optics -- both physical and geometric. The course approaches these topics in the active-learning style, in which hands-on lab activities are integrated with problem-solving sessions and mini-lectures. It is aimed at all students seeking basic understanding of the electromagnetic theory and particularly at those on a pre-med track or focusing on any of the physical sciences. Readings and written work are assigned for each class.

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

Time: MW 01:00PM-03:30PM

Location: CSC 3-OPEN

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

Professor: Rayane Moreira

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

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

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

Location: CSC 101, CSC 101

NS-0214-1 **Soundscapes**

Professor: Blair McLaughlin

Soundscapes explores the emerging field of eco-musicology -- bridging music and sound studies with ecology. Using primary literature, mixed media and deep listening, the course addresses the ways that sound functions in the ecological environment and the ways sound and music can be used to represent ecological phenomena. We consider how the landscape is organized and transformed by sound, how noise pollution is impacting ecosystems, and how music can enhance understanding of the environment. Students work with Hampshire Library Media Labs to conduct their own field recordings and create their own compositions. Prerequisites: a strong interest in music and ecology. Walking in variable terrain and weather may be required.

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

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

Location: CSC 316

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

Professor: John Castorino

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

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

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

Location: CSC 2-OPEN, CSC 2-OPEN

NS-0247-1 Cell Biology

Professor: Megan Dobro

This course examines the structures and processes that contribute to the inner-workings of the eukaryotic cell. This knowledge is vital in understanding our bodies and helps to inform many other fields. We develop this knowledge through paired seminar and laboratory sections. Students complete independent research projects to examine one detailed aspect of the cell and communicate the results in oral and written formats so others learn the breadth of cellular capabilities. Much of the lab work takes place in smaller groups outside of scheduled class time, thus students spend more hours on course-related work outside of class compared to other courses. This course is designed with an active learning, flipped classroom approach; students learn a lot of the content through independent activities rather than lectures or textbooks.

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

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

Location: CSC 333, CSC 333

NS-0249-1 Genetics

Professor: John Castorino

Genetics is traditionally the study of heredity -- the passing of traits from parent to offspring. We have come to know that much of heredity is based on the information encoded in our genes. However, increasing evidence supports the notion that external factors can significantly influence this passing of traits. In this course we investigate many "traditional" areas of genetics, ranging from basic topics such as DNA structure and Mendelian inheritance to more advanced topics such as regulation of gene expression. As we progress through the semester, we make extensive use of primary literature for the course content. We learn about how the various aspects of heredity relate to the

current understanding of human disease. Students are evaluated on presentations, weekly problem sets, and a semester-long research paper.

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

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

Location: CSC 316

NS-0256-1 **Microbiology**

Professor: Jason Tor

This course covers the principles of microbiology, including cell structure, microbial diversity, growth, metabolism, and physiology, as well as the impact of microorganisms on human health, food, agriculture, and the environment. Students develop critical thinking and quantitative skills through case-based analysis of the microbiology literature and thus are better prepared to assess the impact of microorganisms on our daily lives.

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

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

Location: CSC 333

NS-0261-1 **Calculus II**

Professor: Sarah Hews

Calculus II: This course extends the concepts, techniques and applications of an introductory calculus course. We detect periodicity in noisy data and study functions of several variables, integration, differential equations, and the approximation of functions by polynomials.

We continue the analysis of dynamical systems, taking models from student-selected primary literature on ecology, economics, epidemiology, and physics. We finish with an introduction to the theory and application of Fourier series and harmonic analysis. Computers and numerical methods are used throughout. In addition to regular substantial problem sets, each student applies the concepts covered to recently published models of their choosing. Pre-requisites: Calculus in Context (NS 260) or another Calc I course.

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

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

Location: CSC 316

NS-0265-1 **Statistics**

Professor: Brian Schultz

This course develops skills for designing experiments and analyzing data using standard statistical methods. Work includes the use of some common computer software and programs, such as Excel, R Project and Minitab. We use a concise textbook plus other readings and design and carry out data collection in class, with some data collected and analyzed by students on their own. We also discuss examples in primary research articles and relevant aspects of the philosophy of science. The emphasis in this course is on problems and interpretation and how to choose and use common methods for data analysis -- actually using statistics for data analysis.

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

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

Location: CSC 2-OPEN

NS-0266-1 **Research Methods Microbiology**

Professor: Jason Tor

In this laboratory-based microbiology course, students develop the skills necessary to conduct a meaningful research project from start to finish. Students gain hands-on experience with media formulation, culturing techniques, and phylogenetic analysis. In the process, students discover a vast microbial community and possibly previously unknown species.

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

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

Location: CSC 2-OPEN, CSC 2-OPEN

NS-0274-1 **Linear Algebra**

Professor: Sarah Hews

Linear algebra is valuable for explaining fundamental principles and simplifying calculations in mathematics, statistics, computer science, engineering, physics, biology, and economics. In this course, we focus on different applications based on course design and student preferences. These include applications to chemistry, cryptography, economics, genetics, geometry, geology, heat distributions, marketing, image compression, Markov chains and networks. They are based on the study of linear equations, matrices, vector spaces, linear transformations, eigenvalues and eigenspaces, as well as other topics as time permits.

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

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

Location: CSC 3-OPEN

NS-0284-1 **The City, Society and Public H**

Professor: Fayana Richards

This course investigates the social production of space and place within urban settings and its relationship to human health and wellbeing. We consider historical conceptualizations and contemporary conversations regarding urban space and city design and its connection to broader political, economic and sociocultural processes. We examine these processes through topics such as: globalization; social marginalization and the utilization of public and private space; food insecurity; environmental racism and segregation; the impact of infrastructure divestment on population health; intersections of race, class and gender on urban health inequities; and many others. We also explore how individuals and populations assign meaning to space and place and the implications for public health due to urban renewal and forced relocations. There are no prerequisites for the course, but a previous course in anthropology or public health is recommended.

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

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

Location: CSC 333

NS-0293-1 **Molecular Ecology**

Professor: Charles Ross

Molecular ecology utilizes the spatial and temporal distribution of molecular genetic markers to ask questions about the ecology, evolution, behavior, and conservation of organisms. This science may utilize genetic variation to understand individuals, populations, and species as a whole ("How does habitat fragmentation affect connectedness among populations?" "From where do particular groups originate?"). Similarly, genetic patterns may reveal information about interactions of organisms ("How much interbreeding occurs among populations?" "How monogamous or promiscuous are individuals?"). Molecular ecologists also utilize specific genes to investigate how organisms respond and adapt to their environments ("How do genetically modified organisms escape into natural environments?"). We read background and primary literature in this field to understand how molecular ecology can answer basic and applied questions about organisms. Students research specific applications of this discipline and present their findings in written and oral format. Some knowledge of biology is assumed. An additional molecular lab is offered.

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

Time: TTH 10:30AM-11:50AM TH 12:30PM-03:20PM

Location: CSC 2-OPEN, CSC 2-OPEN

NS-0294-1 **Sustainable Agriculture**

Professor: Brian Schultz

This course is a broad introduction to the science and practices of sustainable agriculture and organic farming, as well as agroecology beyond organic. It emphasizes the study of the underlying science and related issues of key agricultural methods, along with some hands-on experience in the field and lab. We focus on methods that avoid the use of nonrenewable resources. We visit/work on the Hampshire College farm and in class some topics follow the farm season (e.g., the coming of spring). Class work includes readings, discussions, and assignments aimed at understanding farm and sustainable practices in general. For example, we study the basics of soil, fertility and biology; how to control major insect pests given their life cycles; pollinators and their conservation; how animals are produced sustainably; and economic/social issues related to sustainable agriculture. Some individual/small group project work is required.

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

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

Location: CSC 110

NS-0301-1 Race, Health and Inequality

Professor: Fayana Richards

This course provides an intermediate exploration into the causes and consequences of and responses to racial and ethnic health inequities around the world. It asks, "How do race and ethnicity, understood as cultural, social and political concepts, help us investigate the social production of health inequities?" Through class discussions, written assignments, readings, and multimedia, this class examines how racial and ethnic health inequities are shaped by racism, colonialism, new technology, and globalization. This class also explores how various populations respond and adapt to health and illness events as well as the role of social movements and community activism in pushing for social change and health equity. There are no prerequisites, but previous exposure to social theory is encouraged.

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

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

Location: CSC 101

NS-0303-1 Ecological Genetics

Professor: Charles Ross

Ecological Genetics: Ecological genetics lies at the interface of ecology, evolution, and genetics. This discipline concerns the genetics of ecologically important traits (those traits that relate to fitness and adaptation) and primarily focuses on phenotypic variation and evolution. This course will provide a

foundation for how and why traits such as cryptic coloration in butterflies persist and what variations in mice populations allow some individuals to survive the winter. We will read background and primary literature in this field to understand how ecological genetics is important in answering basic and applied questions about organisms. Students will research specific applications of this discipline and present their findings in written and oral format.

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

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

Location: CSC 2-OPEN

NS-0344-1 **Enzymes**

Professor: Rayane Moreira

This course explores the fundamentals of catalysis and how they manifest in enzymatic systems. We use nature's "simplest" catalyst, the proton, to examine the physical principles of catalysis, followed by iron as a "simple" redox catalyst. These two models are then used to address the similarities and differences between small-molecule catalysts and enzymes, including their substrate specificity, regio- and stereoselectivity, and enormous rate accelerations. After a unit on enzyme kinetics, we proceed to a detailed, primary literature-based study of several enzymes of particular biological and environmental importance: namely, the cellulases, which recycle the cellulose that comprises 60-75% of global biomass; Rubisco, the world's most abundant enzyme, which converts CO₂ into organic molecules; the oxygenases (cytochrome P450s and methane monooxygenases) and their oxygen carrier analogs (myoglobin/hemoglobin, hemerythrin, and hemocyanin); and nitrogenase, which converts atmospheric nitrogen to biologically usable form. Prerequisite: Organic Chemistry I.

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

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

Location: CSC 101

NS-0366-1 **Environmental Chemistry**

Professor: Dulasiri Amarasiriwardena

This course explored several current environmental topics with strong chemistry components. The class began with an introduction to environmental degradation and pollution, a review of the state of water resources, and a consideration of human impact on the Earth. The class emphasized environmental chemistry in the hydrosphere, in soils, and in the atmosphere. Topics included the chemistry of natural waters, water pollution and wastewater treatment, and the environmental chemistry of toxic trace metals. Considerable time was spent learning about the chemical and physical aspects of water quality and the relationship between pE and pH in natural waters, in discussion of chemical speciation, and in

learning about sampling and environmental analytical methods. Several atmospheric pollution topics, including acid rain and greenhouse gases and their environmental consequences, were also addressed in the class. The remainder of the semester students looked at current and emerging environmental pollution issues and fate and transport properties of contaminants by reading and presenting primary literature articles in the class. The class met for two one-hour-and-twenty-minute lecture/discussion sessions and a two-and-one-half-hour laboratory session or field study each week. The students spent considerable time gaining hands-on experience in environmental monitoring methods. Students completed a study of the chemistry of Amherst's wastewater treatment process and the resulting report, a short paper on an environmental chemistry issue, and oral presentations/discussions of primary research articles. In another assignment, the students submitted a hypothetical grant proposal on how to assess the environmental quality of the threatened Lake Crystal region. This assignment was a problem-based project in which students needed to articulate the environmental chemistry phenomena discussed in the class and laboratory. Students completed a multi-week collaborative project on determination of lead and other elements in three soil core samples collected from an inorganic pesticide-contaminated pear orchard, a roadside soil core, and a soil core from a forest as a control. This project had strong components of field work, sample collection, soil sample preparation and acid extraction of metals for ICP-AES analysis, with the resulting project report. Students also gave two oral presentations based on primary environmental chemistry literature and completed four problem sets. The course used *Environmental Chemistry (5th Edition)* by Colin Baird and Michael Cann and other primary and secondary literature sources on various environmental chemistry-related topics. The students in the class represented a broad range of ability, interest, scientific background and preparation. Evaluations are based on class participation, completion of all class assignments, oral presentations, the report on the final project, and the grant proposal.

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

Time: TTH 01:00PM-02:20PM TH 02:30PM-05:30PM

Location: CSC 101, CSC 101