

## SPRING 2013 COURSE DESCRIPTIONS

(2-7-13)

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

### COGNITIVE SCIENCE (CS)

CS-0108-1 **DR**

**Distribution Area: MBI**

#### **Introduction to Philosophy**

Jonathan Westphal

This course is an introduction to philosophy concentrating on the skills necessary to evaluate philosophical claims about minds, brains and information. Topics will be chosen from the following: language, sentences, and logic; meaning, reference and thought; relativism and theories of truth; personal identity, the self and the brain; knowledge and belief; consciousness and the neural correlates of consciousness; dreaming and skepticism; materialism or physicalism, concepts and the mind-body problem; freewill and neurological determinism. Cumulative Skills: IND

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

**Additional Information:** This philosophy course is oriented towards the Mind, Brain and, Information distribution area.

CS-0111-1 **DR**

**Distribution Area: MBI**

#### **The Emergence of Literacy**

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. Evaluation will be based on class participation, a series of short papers, and a longer final project. Cumulative Skills: WRI, QUA

MW 09:00AM-10:20AM ASH 222

CS-0112-1 **DR**

**Distribution Area: MBI**

#### **Introduction to Programming in Python and Pygames**

Jaime Davila

This course is designed to give students a strong introduction to computer programming, with an emphasis on programming computer games. As the title reveals, we will be working in the Python programming language. By the end of the course successful students will be able to write programs of moderate difficulty, and will be able to use the Python pygames library to make use of graphic utilities with which to implement computer games. As a course that can provide a strong foundation for further computer science courses, this class will expose students to input/output operations, if-else structures, loops, functions, objects, and classes. Cumulative Skills: IND, QUA

MW 01:00PM-02:20PM ASH 126

**Additional Information:** No previous programming experience is required.

CS-0141-1 **DR**

**Distribution Area: MBI**

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

Thomas Cain

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

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

CS-0166-1 **DR**

**Distribution Area: MBI**

#### **Introduction to Linguistics**

Walter Sistrunk

This course will provide an introduction to theoretical linguistics addressing basic questions about the nature of human language. It will focus on the linguistic knowledge needed to speak a language, and how this knowledge is represented in the brain. Topics we will pursue include observing the principles at work that allow speakers to combine

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words into sentences (syntax), identify the patterns of sound (phonology), form sound patterns into words (morphology), and decipher the meaning of sentences (semantics). Students will engage in linguistic description and analysis. Cumulative Skills: IND, WRI

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

**Additional Information:** Instructor: Walter Sistrunk, Ph.D.

CS-0174-1 DR

**Distribution Area: ADM**

### **Computer Animation I**

Christopher Bishop

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. Cumulative Skills: IND

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

CS/NS-0177-1 DR

**Distribution Area: MBI, PBS**

### **Aliens: Close Encounters of a Multidisciplinary Kind**

Salman Hameed

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

M 06:30PM-09:20PM FPH WLH

CS-0184-1 DR

**Distribution Area: MBI**

### **Creative Game Design: from Analysis to Implementation**

Joshua Newman

This class will explore, through a series of projects, the fundamental questions of game design. What are the common features of hopscotch, Skyrim, boxing, Farmville, poker, and Tic-Tac-Toe? How do you create an engrossing, challenging, vivid, or surprising environment of play? How do you determine the value of skill, chance, cooperation, and competition in play? What effect does the social, sexual, gender, political, and economic environment of the game's creation have on the game play? This course will start students with theoretical structures and immediately move to their implementation through the development of small games, which will be either physical (card games, board games, etc.) or computer games, at the student's discretion. Students will be evaluated based on class participation, online discussions, and the creation of their own games. No previous computer programming experience is required, but students who want to implement games in computer platforms will be able to. Cumulative Skills: IND

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

**Additional Information:** Each student will purchase supplies for the course costing about, \$75 per student.

CS-0218-1 DR

**Distribution Area: MBI**

### **Music, Mind, & Brain**

Neil Stillings

This course is an introduction to the psychology and neuroscience of music. We will study the psychological and brain processes that underlie the perception and production of music, current theories about why and how music evokes emotion, and the evolutionary and developmental roots of the variation and commonalities of music across cultures and traditions. Students will be required to complete a series of short assignments and a final paper or project. Cumulative Skills: IND, QUA, WRI

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

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**Additional Information:** Formal musical training is not required for the course. This is, a course in the Program in Culture, Brain, and Development (CBD).

CS-0219-1 **DR**

**Distribution Area: MBI**

### **Time, History, and Memory**

Karen Danna

This course offers a critical appraisal of the concepts of time, history, and memory in the social and cognitive sciences. We will start by defining our field of research at the intersection of sociology, psychology, history, anthropology, and cognitive neuroscience. We will examine the emergence of memory as an object of study within these disciplines, and focus on the interplay of individual and collected/collective memory. We will discuss the social marking of time and temporal ordering, as well as the individual and collective processes of attention and dis-attention in conjunction with historical narrative. We will analyze the processes by which individual memories are shared by larger collectivities, and the ways in which practices, spaces, and objects become means to articulate, legitimate, and construct personal biographies and collective identities. Additionally, we will explore issues of cultural transmission and cultural continuity. Cumulative

Skills: IND, MCP, WRI

TTH 12:30PM-01:50PM

ASH 111

CS-0221-1 **DR**

**Distribution Area: MBI**

### **Political Culture**

James Miller

Every society offers public rituals, formal instruction and places of sacred memory whose purpose is to foster a common political identity like nationalism. Some of these devices appear natural and timeless; others are obviously invented. Some exist in peaceful periods; others are meant to galvanize people for warfare. This course will examine such expressions of political culture as history textbooks, both in the US and in Europe, where they are intended to promote harmony among former enemies; children's literature under the Nazis; American monuments and civic ceremonies; and recent attempts to create democratic citizenship" in post-communist Central Europe. Students will write short essays, carry out a group project and write a final paper." Cumulative Skills: IND, WRI

TTH 02:00PM-03:20PM

ASH 222

CS-0226-1 **DR**

**Distribution Area: MBI**

### **The Psychology of Language**

Joanna Morris

Language is paramount among the capacities that characterize humans. We hold language as a marker of our humanity, and by understanding language we assume that we will understand something important about ourselves. In this course we will ask, and try to answer questions such as the following: What's so special about language? How do we produce sentences? How do we understand them? What might cause us to fail at either task? What is meaning, and how does language express it? Is our capacity for language a biological endowment unique to the human species? Cumulative

Skills: IND, WRI

TTH 10:30AM-11:50AM

ASH 221

CS-0228-1 **DR**

**Distribution Area: MBI**

### **The Structure of Words: Evidence from Hebrew, Arabic and, English**

Joanna Morris

Words are the basic linguistics 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. Cumulative Skills: MCP, WRI

TTH 12:30PM-01:50PM

ASH 221

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CS-0240-1 **DR**

**Distribution Area: CHL, PCSJ**

### **Seminar in New Literacy Studies: Exploring Youth, Multiliteracies for a New Age**

Andrew Hafner

This course is an exploration into the emerging field of New Literacy Studies and the implications for its broadening theoretical, educational and cultural implications for new perspectives of youth in the postmodern age. The course builds complex understandings of the conceptual framework of multiple literacies that offer an alternate view of literacy, which has been traditionally seen as an acquisition and performance of skills. Students explore a New Literacies perspective of literacy as social practice, which is shaped by context and culture, time and space, politics and media. The course explores the educational implications of youth multiliteracies and identities in both school and non-school contexts, with a focus on underrepresented voices in diverse settings. Through explorations of New Literacy Studies research, students investigate, question and redefine what counts as literacy, and in doing so, consider implications for critical pedagogical practices that more fully engage and represent youth in their learning process. Cumulative Skills: WRI, MCP, IND

M 01:00PM-03:50PM

FPH 101

CS-0252-1

### **Research methods in social psychology**

Thomas Cain

This course will provide a comprehensive introduction to many of the research methods used in social psychological research. The main focus of this course will not only be to learn about research methods, but also when it is most appropriate to use one specific method or technique over another. These skills are essential to understanding research articles and performing your own research. Students will be expected to design, implement, and write up their own experiments. Cumulative Skills: WRI

TTH 02:00PM-03:20PM

ASH 112

CS-0262-1

**PR**

**Distribution Area: MBI**

### **Research in Artificial Intelligence**

Lee Spector

Students in this course will become members of research teams focusing on projects designated by the instructor. Projects will involve open research questions in artificial intelligence, artificial life, or computational models of cognitive systems. They will be oriented toward the production of publishable results and/or distributable software systems. Students will gain skills that will be useful for Division III project work and graduate-level research. Prerequisite: one programming course (any language) Cumulative Skills: IND, QUA

TTH 12:30PM-01:50PM

ASH 126

CS-0263-1

**PR**

### **Artificial Intelligence: Theory and hands-on Practice**

Jaime Davila

This course will expose students to several major artificial intelligence (AI) techniques. For each of these techniques we will 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 step within larger applications. Techniques we will look at include: searching, decision trees, artificial neural networks, evolutionary computation, and programmable logic. By the end of the semester successful student will understand the theoretical foundations of each approach, and will be equipped to correctly choose which approach to use for different needs. Prerequisite: a semester of college level programming Cumulative Skills: QUA, IND

TTH 02:00PM-03:20PM

ASH 126

CS-0265-1

**PR**

### **Problems of Analytic Metaphysics**

Jonathan Westphal

This course is study of the key fundamental problems in metaphysics. What is a thing? Is it the same as what it is made of? What is the difference between a thing a property? What kind of thing is a cause? Do necessity and possibility exist, like things, or what is their status in the world of being? Possible worlds. In what way do space and time exist? Persistence through time: does anything endure? Do space and time have a beginning and an end? What is the relationship

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between the mental and the physical? Freewill. The problem of universals: does anything universal exist, or is everything a particular? Prerequisite: A course in philosophy. Cumulative Skills: IND, WRI

TTH 02:00PM-03:20PM

ASH 221

CS-0275-1

### **Research Methods in Avian Behavior**

Patricia Brennan

This class will help refine your knowledge of research methods needed to propose and carry out studies of animal behavior, with emphasis on avian behavior. We will read papers from the primary literature that emphasize the use of particular methods, and we will discuss the main techniques that are used to design and carry out behavioral studies on birds. We will collect data on both wild (ducks, passerines) and domesticated birds (chickens). Students will carry out a project during the semester, including data collection, analysis and presentation, and submit a paper. The paper will include proposal of an experiment that could form the basis of continuing your research further. We will have three birding trips on Saturday mornings, and students are expected to attend unless they have a documented conflict. Although the class will emphasize techniques to study avian behavior, projects on other taxa will be considered, particularly if the student has demonstrated interest in a particular group. We will spend time outdoors in cold weather. Students will need to collect data independently and out of class hours. We will analyze data using common statistical techniques. Cumulative Skills: IND, QUA

W 09:00AM-11:50AM

ASH 221

**Additional Information:** Division II and Division III students are encouraged to enroll.

CS-0279-1

**PR**

### **Seminar in the Behavior of Domesticated Animals**

Mark Feinstein

Domesticated animals - agricultural livestock such as sheep, cattle, pigs, and chickens as well as companion animals like dogs and cats - are of deep importance to human life. The primary focus of this course is on how domestication shapes the mental and behavioral characteristics of these animals. We also explore related issues in human-animal interaction, animal welfare, and agricultural practice. Learning, socialization, biological development, and evolution are central themes. In addition we undertake some comparative discussion of the wild counterparts of domesticated animals, explore the nature of feralization, and look at cases (like the elephant) which raise questions about how domestication is defined. Primarily a reading and discussion seminar, we engage with several dozen papers from the professional scientific literature; for their final project students are expected to grapple with a question of their own choosing in the form of a literature review, a critique of published work, or a study or proposal for a study of their own.

Prerequisite: A course in animal behavior Cumulative Skills: IND, QUA

TTH 10:30AM-11:50AM

ASH 112

CS-0283-1

### **Learning at Hampshire: An Educational Research Course**

Laura Wenk

One definition of research" is that it is a systematic investigation to solve new or existing problems or to develop new ideas. In this research course, we will have learning at Hampshire as the subject of our research, developing explanations about what excites students and faculty about the pedagogy and educational structure at Hampshire College and what leads to strong student learning. We will use a variety of research methods - from interview to observation, survey to content analysis (as appropriate to our questions) to understand teaching and learning here. Of course, in order to carry out our research, we will read relevant literature on human learning, what promotes learning, and how to help more students succeed. Students will work as a research team along with the professor." Cumulative Skills: IND, QUA, WRI

MW 01:00PM-02:20PM

ASH 221

**Additional Information:** This course is designed to teach varied educational research, methods to Division II students.

CS-0286-1

**PR**

### **Principles of Programming Languages**

Thomas Helmuth

Why are there so many programming languages and how do they differ? What is an appropriate programming paradigm to solve a particular task? In this course, we will learn about common programming paradigms, such as object-

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oriented programming, functional programming, and logic programming, while using different languages that demonstrate these paradigms. We will also discuss core programming languages concepts such as syntax and semantics, typing, compiling vs. interpreting, and context-free grammars. Students will be expected to write small programs in a variety of languages, complete a small number of non-programming problem sets, and conduct a final project in which they research and present a language of their choice not covered in class. Prerequisite: One previous programming course (in any language). Cumulative Skills: IND, QUA

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

**Additional Information:** Instructor: Thomas Helmuth

CS-0288-1

### **Journalism and Modernism**

James Miller

This seminar approaches mainstream American journalism as an example of cultural modernism, an idea that was first proposed 20 years ago as a partial explanation for its rise during the Cold War period and its steady decline since then. But the insight has gone mostly undeveloped. In this course, we will explore mainstream journalism's style (impersonal, reproducible), its commitment to objectivity (a scientific way of knowing the world), its avoidance of vernacular discourse (preferring an artificial, official voice), newspaper layout and other design (spare, the use of white space), etc. Modernist architecture will provide much of our conceptual vocabulary. Students will carry out a semester-long project and lead discussions that bear on it throughout the term. Cumulative Skills: IND, WRI

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

CS-0290-1

PR

### **Animating Characters**

Christopher Bishop

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

W 02:30PM-05:20PM ASH 126

CS/HACU-0291-1

PR

### **: Science in the Contemporary Muslim World (1800-Present)**

Salman Hameed

The modern world is shaped and deeply influenced by modern science and technology. While Muslim societies made valuable contributions to natural philosophy in medieval times, the relation to modern science is more complicated. In this course we will look at the reaction of Muslim intellectuals in the 19th and 20th centuries to the advent of modernity and how it shaped their views regarding modern science. The second half of the class will look at contemporary debates over Islamic Science," the trend of finding modern science in the Qur'an, and biological evolution. We will conclude the class by looking at the impact of new media on the new generation of educated Muslims. Prerequisite: One course in Islam, Middle East history, or History of Science in the Muslim World." Cumulative Skills: MCP, IND, WRI

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

CS-0301-1

PR

### **The Philosophy & Science of Happiness**

Laura Sizer

Philosophers have long asked about the nature of happiness and its contribution to 'the good life.' Happiness is something we all want, but what is it, and why do we all want it so much? Are some people naturally happier than others? What makes us happy and why? This course will examine happiness from a number of different perspectives. We will look at what philosophers have said about the nature and importance of happiness in our lives, including some who argue that

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happiness should not be our ultimate good or goal. We will also examine psychological and neuroscientific literature on well-being, positive affect, and our ability to regulate our affective states. Students will read and critically analyze primary research articles in a number of different fields, and are expected to write a series of short papers and complete a final research project. Prerequisite: At least one prior course in philosophy or psychology Cumulative Skills: IND, WRI

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

CS-0313-1

IP

### **Brain and Cognition: Electrophysiological Methodologies**

Jane Couperus

This course is an upper-level research seminar designed for students who wish to learn electrophysiological techniques and how to apply those techniques to answer research questions in the domain of cognitive psychology and cognitive neuropsychology. Students will help design a study of attention, run participants, and analyze the data. Additionally, they will have the opportunity to develop an original research project from conception through piloting participants. Course requirements consist of reading primary research articles, and designing and executing an event related potential (ERP) research project. The class will cover all elements of setting up an ERP research project and we will focus on both the theory of electrophysiological research techniques as well as practical aspects of developing and running a research project. Cumulative Skills: IND, QUA, WRI

MW 01:00PM-02:20PM ASH 222

**Additional Information:** To enroll in this course you must have taken at least an, introductory neuroscience, cognitive neuroscience, or, neuropsychology course and must fill out an application and, return it to Dr. Couperus by Nov. 4th, 2012 (late applications, will be looked at

CS-0317-1

IP

### **Developmental Disorders and Language: the Case of CHARGE, Syndrome**

Mark Feinstein

CHARGE Syndrome is a relatively rare genetic disorder that causes a wide array of anatomical defects and sensory deficits. Children with CHARGE typically exhibit varying degrees of deafness and blindness and a host of other developmental anomalies. The focus of this seminar will be on the fact that some 40% of CHARGE children do not appear to acquire symbolic language even when their sensory deficits are (at least partly) remediated and their cognitive abilities are otherwise generally intact. We will read the scientific literature on CHARGE as well as other developmental disorders such as autism that impact on linguistic capacity, and discuss a range of issues about the nature of language acquisition and general cognitive development. Students are expected to have a background in linguistics, developmental or cognitive psychology, neuroscience, genetics or other relevant areas. Instructor permission is required. Cumulative Skills: IND, WRI

TTH 02:00PM-03:20PM ASH 111

CS-0370-1

PR

### **Mind & Brain: Evolution & Culture**

Neil Stillings

Human behavior and culture have displayed remarkable variation across groups and over time, yet the human brain is highly similar to the brains of other primates, and it has not evolved significantly since the ice age. In this course we will consider contemporary approaches to the question of how the human mind/brain evolved to support cultural variation. We will consider how processes of individual neurological and psychological development are related to processes of cultural stability and change. We will attempt to integrate insights from neuroscience, psychology, evolutionary theory, and anthropology to develop a more subtle account of human nature than any of these disciplines has been able to give on its own. We will explore these possibilities by reading and discussing key recent work. A major term paper and several shorter essays will be required. This course is restricted to advanced Division II and Division III students in relevant fields. Cumulative Skills: IND, WRI

W 02:30PM-05:20PM ASH 221

CS-1IND-1

DR

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

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

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CS-2IND-1

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

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

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CS-3IND-1

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

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

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### CRITICAL SOCIAL INQUIRY (CSI)

CSI-0103-1 **DR**

**Distribution Area: PCSJ**

#### **Performance and Ethnography**

Michelle Bigenho

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

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

CSI-0136-1 **DR**

**Distribution Area: PCSJ**

#### **Life and Imagination of W.E.B. Du Bois**

Christopher Tinson

W.E.B. DuBois was one of the Twentieth Century's most important intellectual and political figures. His writings, which span from the turn of the century until the Civil Rights era, are still some of the most quoted, referenced, and anthologized. This course will examine the public and private life of DuBois, through a critical evaluation of his contributions as an organizer, race theorist, cultural critic, political journalist, public intellectual, and family man. How did DuBois impact the study of global black experiences? How might he fit within a Black Radical Tradition? What was/is the impact of his ideas on race and race leadership? To what degree can we consider him an American intellectual? And finally, how are DuBois' ideas applicable to the contemporary political environment? This course will engage these and other critical questions through close readings of published and unpublished writings by and about DuBois during his day and long after. Cumulative Skills: MCP, WRI

TTH 09:00AM-10:20AM FPH 105

CSI-0139-1 **DR**

**Distribution Area: PCSJ**

#### **Writing the Urban Experience**

William Ryan

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

TTH 02:00PM-03:20PM FPH 105

CSI-0142-1 **DR**

**Distribution Area: PCSJ**

#### **Gender in the Changing Global Economy**

Smita Ramnarain

Recent decades have seen unprecedented changes in the economic landscape of most developing nations. This course examines the gendered sites, processes and consequences of some of these changes: the spread of neoliberalism, the increased hold of globalization, the growing rampancy of economic and political crises, war and humanitarian disasters, and increasing disillusionment with the erstwhile promises of development. Using the entry point of gender, we will not only revisit age-old issues such as the international and intra-household division of labor, unequal access to resources, the impact of welfare cuts, economic crisis, and the feminization of migration, but also expand our analysis to new sites of upheaval such as the milieu of globalization, post-conflict and post-socialist transitions, environmental change, and popular movements for change/resistance. Throughout the course, the close nexus between economic, social and cultural processes will be explored. The course is appropriate for students interested in working in the area of international development, and

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for those concentrating in social science who would like an advanced introduction to the growing literature on gender in global development. Cumulative Skills: IND, MCP, WRI

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

CSI-0148-1 DR

**Distribution Area: PCSJ**

### **Understanding 'Modern' South Asia: Society, Politics and, the Colonial Inheritance**

Uditi Sen

This course is designed as a broad exploration of social and political change in South Asia, with special focus on India, Pakistan and Bangladesh. Instead of in-depth study, this course aims to provide a broad sweep of vital aspects of South Asian culture, economy and polity. Key concepts taken up for discussion will include caste difference, religious plurality, rival nationalisms and anti-colonial struggle. Special attention will be paid to how the region's experience of colonialism continued to shape its politics and economy in the post-independence period. The contrasting fate of democratic governance in India and Pakistan will also be explored. This course is designed to give complete beginners a basic literacy in matters South Asian while enabling those who have already engaged with some aspect of South Asian studies to address gaps in their knowledge. Cumulative Skills: MCP, WRI

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

CSI-0153-1 DR

**Distribution Area: PCSJ**

### **African American Women in Defense of Themselves: Organizing, Against Sexual Violence in African American History**

Amy Jordan

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

MW 04:00PM-05:20PM FPH 101

CSI-0157-1 DR

**Distribution Area: CHL**

### **Nuns, Saints, & Mystics in Medieval and Early Modern Europe**

Jutta Sperling

Sarah Dunant's recent novel *Sacred Hearts* will be the point of departure for this course, as it depicts sixteenth-century convent life with insight, imagination, and a sophisticated command of the historical literature. It introduces themes such as mysticism and self-starvation, arranged marriages or forced claustration for daughters of the elite, and the harsh convent reform measures of the Council of Trent (1545-63) -- but also, on the positive side, the cultural production of nuns such as theatrical and musical performances. In addition, we will investigate topics such as contagious" demonic possessions; forms of sensual, embodied spirituality and their visual and literary expressions; the racial politics surrounding the foundation of the first convent in colonial Cuzco in 1551; and the cult of the Virgin Mary and other female saints. Fieldtrip to local Benedictine convent of Regina Laudis. Writing assignments: mix of historical analysis and creative writing." Cumulative Skills: IND, WRI

TTH 09:00AM-10:20AM FPH 107

CSI-0166-1 DR

**Distribution Area: PCSJ**

### **Girls in Schools**

Kristen Luschen

The relationship of girls' empowerment to education has been and continues to be a key feminist issue. Second wave liberal feminism, for instance, strove to make schools more equitable places for girls, demanding equal access and resources for girls and boys in schools and the elimination of discrimination specifically impacting girls. Yet the relationship of gender inequality and schooling is a complicated and contentious site of research and policy. In this course

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## SPRING 2013 COURSE DESCRIPTIONS

(2-7-13)

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we will examine how various feminist perspectives have defined and addressed the existence of gender inequality in American schools. By analyzing research, pedagogies, policies and programs developed in the past few decades to address gender inequality and schooling, students should complete the course with a complex view of feminism and how these different, and at times contradictory, perspectives have contributed to the debates around educational inequality and the design of educational reform. Cumulative Skills: WRI, IND, MCP

WF 10:30AM-11:50AM

FPH 102

CSI-0168-1 **DR**

**Distribution Area: PCSJ**

### **History of Political Theory: Politics, Recognition and, Exclusion**

Falguni Sheth

How are citizenship and recognition construed and managed throughout the history of political theory? How are individual's gender, race, and ethnicity noted-implicitly or explicitly in universalist" political theories? Can liberalism tolerate differences or does it attempt to ignore, or even eliminate them? What is the relationship between citizenship and differences? Are some populations valorized in order to legitimate the vilification and dehumanization of others? If so, how? In this course, we will explore the dominant ideas, which remain with us today, of political philosophers from the ancient era to the contemporary world. This course will be reading-, writing-, and theory- intensive. Authors may include Plato, Aristotle, John Locke, Gobineau, Kant, Hegel, Rousseau, Du Bois, Alain Locke, Beauvoir, Sartre, Hannah Arendt, Charles Mills, among others. Open to first year students. This is a prerequisite for other political philosophy courses."

Cumulative Skills: MCP, WRI

TTH 09:00AM-10:20AM

FPH 101

CSI-0201-1

### **Ethnographic Methods: The Cultures of Law, Science, and Medicine**

Jennifer Hamilton

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

W 02:30PM-05:20PM

FPH 105

CSI-0210-1 **DR**

**Distribution Area: PCSJ**

### **Introduction to Economics**

Smita Ramnarain

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

TTH 02:00PM-03:20PM

FPH 102

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## SPRING 2013 COURSE DESCRIPTIONS

(2-7-13)

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CSI-0219-1 **DR**

**Distribution Area: PCSJ**

### **The Politics and Poetics of Space**

Hiba Bou Akar

In this course, we will examine the politics and poetics of space and the built environment. Space, broadly conceived, is not merely a physical manifestation of social processes that are embedded within it; rather, all social relations are fundamentally spatial. Accordingly this course looks at the social, political, and economic relations that produce space, focusing on urbanization and the spatial production of cities of the Global South and the Global North. We will specifically examine cities as produced by a set of contradictions: 1) cities as sites of wealth accumulation shaped by social and spatial inequalities and forms of contestation along constructed lines of difference- whether class, gender, racial, or religious, yet also 2) cities as hopeful sites imbued with ideals of democracy and citizenship, change and possibilities. Through this engagement with cities and their spaces, the class will also highlight how cities are shaped simultaneously by local processes of society, politics, and space, as well as transnational and global circulations of capital, finance, and diaspora.

Cumulative Skills: IND, MCP, WRI

TTH 10:30AM-11:50AM

ASH 111

CSI-0221-1 **DR**

**Distribution Area: PCSJ**

### **Short Title: Israel and Palestine: The Clash of Nationalisms**

Aaron Berman

In this class we will study the history and relationship of Zionism and Palestinian nationalism. We will examine the origins of both movements and the history of their conflict. Significant attention will be given to the conflict over Palestine which culminated in the establishment of Israel in 1948 as well as the half-century of war, protest and occupation which followed. We will read primary and secondary sources from many perspectives, and will view films and other materials. Cumulative Skills: IND, MCP, WRI

MW 10:30AM-11:50AM

FPH 105

CSI-0222-1

**Distribution Area: PCSJ**

### **Rethinking the Population Problem**

Elizabeth Hartmann, Kay Johnson

In the last century the world experienced a rapid increase in population growth, giving rise to fears of 'overpopulation.' Today, these fears persist even as birth rates decline around the globe. Population remains a controversial issue, the subject of theoretical and political debates which cut across traditional categories of Right and Left. How one understands the population problem has profound consequences for social policy. This course will examine population from many different angles. Topics include: basic demographic dynamics; the relationship of population growth to poverty, the environment and security; population and climate change; the history of the population establishment; the immigration debate; family planning and population control; contraceptive controversies; and new fears of a population 'implosion.' There will be an in-depth case study of China's population policies. Cumulative Skills: IND, MCP, WRI

TTH 02:00PM-03:20PM

FPH 107

CSI-0223-1

**Distribution Area: PCSJ**

### **Law, Medicalization and Deviance**

Krysten Lobisch

This course will explore the intersections of law, medicalization and deviance, and the ways in which social control and regulation operate through and are mediated by them. In this exploration, we will devote particular attention to both the disruption and maintenance of social norms, utilizing the lenses of gender and sexuality, race, class and ability, and the ways in which contemporary politics have played out these debates. Topical issues to be explored may include women's health issues, sexuality, immigration, HIV/AIDS, eugenics, and medical marijuana. Students will be encouraged to engage critically with readings and come prepared to make connections between readings, topics, and current events. Cumulative Skills: MCP, WRI

MW 09:00AM-10:20AM

FPH 105

**Additional Information:** Krysten Lobisch, Adjunct Instructor in the School of CSI

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(2-7-13)

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CSI-0228-1 **DR**

**Distribution Area: PCSJ**

### **Organizing in the Whirlwind: African American Social, Movements in the Twentieth Century**

Amy Jordan

This course will explore the organizing efforts of African-Americans during the twentieth century. We will examine activism in both rural and urban sites and in cross-class, middle-class and working-class organizations. The readings will provide critical perspectives on how class, educational status, and gender shape the formation, goals, leadership styles and strategies of various movements. Some of the movements include the lobbying and writing of Ida B. Wells, the cross-regional efforts of the Brotherhood of Sleeping Car Porters, and the post-WWII radical union movement in Detroit and the local 1199 hospital workers union movement in New York. By extending our exploration over the course of the twentieth century, we will trace the development of various organizing traditions and consider their long-term impact on African-American political activism and community life. A perspective that consistently engages the ways in which African Americans respond and locate themselves within larger global transformations will provide an important frame for our discussions.

TTH 10:30AM-11:50AM EDH 4

CSI/HACU-0230-1

**Distribution Area:**

**PCSJ**

### **Controversies in U.S. Economic and Social History**

Laurie Nisonoff, Susan Tracy

This course addresses the development of the United States economy and society from the colonial period to the present. Focusing on the development of capitalism, it provides students with an introduction to economic and historical analysis. Students study the interrelationship among society, economy and the state, the transformation of agriculture, and the response of workers to capitalism. Issues of gender, race, class, and ethnicity figure prominently in this course. This is designed to be a core course for students concentrating in economics, politics, and history. Students work on developing research skills in economics and historical methodologies. Classes have a lecture/discussion format. Students are expected to attend class regularly, lead occasional discussions, and write several papers including responses to films, a mid-term take home exam and a final research paper. Cumulative Skills: MCP, WRI

TTH 12:30PM-01:50PM FPH 106

CSI-0231-1

### **The American School: Education in a Multicultural Society**

Kristen Luschen

This course will examine American public education as an institution in the context of a multicultural society. Students in the class will analyze the complex and conflicting social, political and economic conditions from which educational policies and practices emerge. The organization of the readings, discussions and class projects will explore how discourses of race, ethnicity, class, gender and sexuality enliven contradictory framings of public education as both a site hope as well as a site of conflict, tension and oppression. This course will serve as a starting point for analyzing educational practices, policies, and theoretical concepts in a critical sociological manner. By addressing debates around educational funding, multicultural education, school (de)segregation, language and culture, community-school relationships, the meaning of democratic education, the regulation of bodies in school spaces, significant and on-going attention will be given to how education discourses have been, and continue to be, constructed through the working of power in relationship to knowledge. Students enrolling in the course will be required to participate in a community based learning project in addition to class meetings. Cumulative Skills: IND, MCP, WRI

TH 12:30PM-03:20PM FPH ELH

CSI-0233-1 **DR**

**Distribution Area: PCSJ**

### **Introduction to History**

Lili Kim

This is the second half of the two-semester course, Introduction to History, in which you will be undertaking substantial history research paper. We will be visiting different archives in the Five Colleges to learn about the local archival collections and learn the art of researching and writing history. We will also explore the latest technologies to assist us in our endeavor, such as various search engines and footnote software programs. There will be several short assignments, focusing on primary and secondary sources, and students will also present their work throughout the semester. The second half of the semester will be a workshop format. In addition to sharing one's work, offering thoughtful,

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constructive written and verbal feedback on other students' work will be a crucial part of the course. This course is ideal for Division II students who wish to include a substantial history research paper in their portfolio. In lieu of a paper, students may also choose another creative format for the final project. Cumulative Skills: IND, MCP, WRI

TTH 10:30AM-11:50AM

FPH ELH

CSI-0234-1

PR

### **Indigenous Politics of Latin America**

Michelle Bigenho

On January 1, 1994 the Zapatistas captured the attention of the world with an uprising against the unchecked advances of globalization and its specific effects in Mexican society. This uprising, like other Latin American social movements of the late 20th century, has drawn on the organizational and symbolic power of indigenous identities. In the past, museum displays and ethnographic texts on Latin America have contributed to the idea of frozen indigenous cultures, comprised of primordial essences-cultures already lost or facing the threat of imminent disappearance in the modern world. As an alternative, this course presents a dynamic view of what it means to be indigenous in Latin American contexts. The course will be taught through the disciplinary lens of anthropology and readings will be drawn from case studies in Mexico, Guatemala, Brazil, Peru, Ecuador, and Bolivia. Depending on the Spanish language capabilities of the students who take this course, part of the course may be conducted in Spanish. Some of the texts will be available in Spanish and students may choose to write their work in the Spanish language. Cumulative Skills: IND, MCP, WRI

M 04:00PM-06:50PM

FPH 108

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

CSI-0240-1

DR

**Distribution Area: PCSJ**

### **Artivism**

Wilson Valentin-Escobar

In this interdisciplinary course, we explore how artists have historically responded to the call for social change. We will investigate how art and activism come together around a variety of themes and issues, such as artistic citizenship, feminist art, public art, art and the role of art in social movements, the avant-garde, the role of artistic institutions, how artists invoke new social imaginations, the role of artists in cultivating social change, the relationship between art and new or alternative public sphere(s), the tensions between the socially real" and the "imaginary," political art vs. activist art, and the impact of artistic expressions and movements in transforming collective mentalities or consciousness. While a close analysis of various art texts and practices may occur throughout the semester, the course largely centers on the multi-dimensional social processes that constitute the production and reception of artistic practices and objects." Cumulative Skills: MCP

W 06:00PM-09:00PM

FPH 108

CSI-0240-2

DR

**Distribution Area: PCSJ**

### **Artivism**

Wilson Valentin-Escobar

In this interdisciplinary course, we explore how artists have historically responded to the call for social change. We will investigate how art and activism come together around a variety of themes and issues, such as artistic citizenship, feminist art, public art, art and the role of art in social movements, the avant-garde, the role of artistic institutions, how artists invoke new social imaginations, the role of artists in cultivating social change, the relationship between art and new or alternative public sphere(s), the tensions between the socially real" and the "imaginary," political art vs. activist art, and the impact of artistic expressions and movements in transforming collective mentalities or consciousness. While a close analysis of various art texts and practices may occur throughout the semester, the course largely centers on the multi-dimensional social processes that constitute the production and reception of artistic practices and objects." Cumulative Skills: MCP

W 01:00PM-03:50PM

FPH 107

CSI-0241-1

DR

**Distribution Area: CHL**

### **Renaissance Bodies: Sex, Art, Medicine**

Jutta Sperling

The eroticization and medicalization of the female body were invented during the Italian Renaissance. A point of convergence between the two developments was Renaissance art with its focus on sensualized beauty and the anatomically

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correct representation of female nudes. In this history course, we will read recent historical scholarship and primary literature on topics such as the discovery of the clitoris, anatomical representations of gender difference, the professionalization of midwifery, the debates surrounding breastfeeding, the role of the female imagination during pregnancy, male homoeroticism in Renaissance portraits, and the invention of the erotic nude in Venetian art. Mix of shorter papers on the reading assignment plus an independent research paper. Fieldtrip to the Met depending on availability of funds. Cumulative Skills: IND, WRI

TTH 06:00PM-07:20PM

ASH 111

CSI-0242-1 **DR**

**Distribution Area: PCSJ**

### **Buddhist Economics**

Susan Darlington, Helen Scharber

What is Buddhist economics? How does it compare to modern, mainstream economic and capitalist thought?

Existing economic systems do not seem to be sustainable, for the planet or for the majority of people in the world. Based on the philosophy of utilitarianism, mainstream economics claims to seek the greatest good for the greatest number. In theory, this approach sounds appealing, but in practice it translates to producing and consuming as much stuff as possible, without regard to who does and does not get to participate. Buddhism offers a different philosophy and set of potential economic practices, seemingly more suitable for environmental and social sustainability. In this course, we will critically compare different economic systems and philosophies, exploring interpretations and practices, grounding them in socio-economic and political contexts, and how they deal with issues of socio-political power and social justice. We will use case studies to compare and contrast how value is assigned, and how abstract economic ideas may be put into practice and what obstacles they face. We will explore different forms of development, from the international model and various alternative approaches. Why do most countries in the world subscribe to a Western notion of economics and its set of values? Could a Buddhist economic model provide greater well-being for more people? Is a Buddhist economics possible? Cumulative Skills: MCP, WRI

TTH 02:00PM-03:20PM

FPH 108

CSI-0243-1

### **Sexual & Reproductive Rights in Latin America**

Cora Fernandez-Anderson

Since the 1990s Latin America has witnessed increasing societal and political debates over sexual and reproductive rights. Issues such as contraceptives, abortion, gay marriage, transgender rights, sexual education and assisted reproductive technology have risen to the top of some countries' agendas after decades of silence, taboos, and restrictive or non-existent legislation. The course aims to provide a survey of sexual and reproductive rights in Latin America comparing the region as a whole with other areas of the world, while at the same time highlighting the disparities that exist within it. The course analyzes the multiple factors behind the current policies focusing particularly on the role of women and gay rights movements in advancing more liberal legislation. In addition, we will look at the role of the Catholic Church in these debates and the way it impedes legislative change that goes against their doctrine from happening. Among the cases we will explore are Ecuador and Bolivia's inclusion of sexual and reproductive rights in their constitutions, Argentina's gay marriage and gender identity legislation, Mexico city's decriminalizing of abortion and Peru's coercive sterilization program of indigenous populations. Cumulative Skills: IND, MCP, WRI

M 01:00PM-03:50PM

FPH 107

CSI-0244-1 **DR**

**Distribution Area: PCSJ**

### **State and Citizen: The Politics of Social Welfare Policy**

Aaron Berman, Robert Rakoff

Who should care for the old, the sick, the unemployed, the poor? Is this a collective responsibility, to be fulfilled by government as it promotes the general welfare of the nation? Or is this an individual, personal responsibility: each adult responsible for his or her own welfare, with private charity picking up those who fall through the holes of a tattered safety net? This is the axis around which U.S. social welfare policy has turned since the early 20th century. For the last 30 years we have seen government policy move inexorably to the individual responsibility side of the debate. The state has been shifting responsibility for coping with the risks of aging, sickness, unemployment, and poverty to the individual, while relying increasingly on the private market to actually provide services. The results have not been pretty. Why this has occurred, who suffers and benefits, what are the institutional forces behind this trend, what are the prospects for change - these are the central questions to be explored in this course. We will look closely and critically at the history and politics of

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Social Security, Medicare and Medicaid, Unemployment Insurance, Workers' Compensation, and supplemental income programs. Students will work collaboratively to develop alternative approaches to these issues of social welfare policy. Cumulative Skills: IND, WRI

MW 01:00PM-02:20PM

FPH 108

CSI-0249-1 **DR**

**Distribution Area: PCSJ**

### **Critical Ethnography: Following the Food**

Kimberly Chang

In this course, we will use the method of critical ethnography to explore food as a system that connects individuals and communities, both locally and globally. Students will carry out a multi-sited ethnographic research project that begins with a question about food, whether about production and consumption, culture and identity, health and environment, memory and desire, community and activism. Students will follow the food" wherever their questions take them-from table to market to factory to farm-and be guided through the process of posing ethnographic questions, conducting fieldwork and interviews, writing fieldnotes and other forms of ethnographic documentation, and engaging throughout in the critical, reflexive act of interpretation and writing. As part of the Luce Grant on Asian Studies and the Environment, this course will focus on global food chains across the Pacific and students are encouraged to explore connections between U.S. and Asia in their own projects. Prerequisite: Students should enter this course with a viable research project and ready to begin fieldwork by the third week." Cumulative Skills: IND, MCP, WRI

TTH 10:30AM-11:50AM

CSC 121

CSI-0254-1

### **War, Resources, and Sustainability**

Michael Klare

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

MW 10:30AM-11:50AM

FPH 108

CSI-0255-1

**PR IP**

### **Writing About the Outdoors**

Robert Rakoff, William Ryan

This seminar will explore approaches to writing about people in the outdoors -- working, playing, transforming nature, or simply contemplating the world. We will read and critique a number of genres including traditional nature writing, historical accounts, creative nonfiction, fiction, and academic analyses. We will pay particular attention to narrative choices and the role of the narrator as well as to the use of landscape description, scientific language, and other vehicles for constructing ideas of nature. Our analytical focus will be on the historical and cultural origins of both mainstream and critical views of the human presence in the natural world. We will use these readings both as models of good writing and as contributions to the rich discourse about people in the outdoors. These readings will also help us develop some criteria for peer review of written work. There will be regular writing assignments, including portraits, analysis of primary historical materials, literary journalism, advocacy, and creative expression. Students will be expected to contribute to class discussion and group critique in an informed and constructive manner. This course is best suited to Division II students in environmental studies and creative nonfiction writing. Cumulative Skills: IND, WRI

TTH 12:30PM-01:50PM

ASH 222

CSI-0259-1

**PR**

### **Urban Ethnographies of the Middle East**

Hiba Bou Akar

In this advanced seminar we will focus on thinking about the Middle East, its politics and geographies, through reading and engaging with a fine collection of contemporary ethnographies of urban life in the region. The course requires reading and engaging both orally and in written form with one book per week. The selected ethnographies discuss a range

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## SPRING 2013 COURSE DESCRIPTIONS

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of issues in different cities in the Middle East: from piety to secular aspirations, from consent to protest, from poetry to music, from local gendered neighborhood politics to the regional politics of the Arab-Israeli conflict, and from archaeology to construction. Building on these fine-grained bottom-up readings emerging from the Middle East, we will interrogate constructed notions of statehood and modernities, religion and secularism, public and private, gender and masculinity, social movements and militarization, wealth and poverty, peace and conflict, and histories and futures. Prerequisite: Student must have taken a course in Middle East Studies or Urban Studies. Cumulative Skills: IND, MCP, WRI

W 01:00PM-03:50PM FPH 101

**Additional Information:** Prerequisite: Prior course in Middle East Studies, or Urban Studies

CSI-0260-1

PR

**Distribution Area: PCSJ**

### **Warfare in the American Homeland**

Christopher Tinson

Professor and activist Angela Davis recently asked "Are prisons obsolete?" And Grier and Cobb once noted "No imagination is required to see this scene as a direct remnant of slavery." Since the 1980s state and federal authorities have increasingly relied on the costly and unsuccessful use of jails and prisons as deterrents of crime. This upper division course will grapple with ideas of incarceration and policing methods that contribute to the consolidation of state power and how it functions as a form of domestic warfare. This course takes a close look at how race (especially), but also class, gender, age and background intersect in shaping attitudes and perceptions towards incarceration and often determine who is incarcerated and who is not. While a number of individuals and organizations continue to push for prison abolition, dependence on advance methods of incarceration persists. As such, we will analyze the historic and contemporary tensions between incarceration and ideals of democracy, citizenship, family, community and freedom. Topics will include: criminalization, racial profiling, surveillance, and police brutality. This course will also acquaint students with many of the active local and national reform and abolition initiatives. It is expected that students have taken an introductory African American Studies or a U.S. history course prior to enrolling in this course. This course may include a community engagement component, site visit, or field trips." Cumulative Skills: IND, MCP, WRI

M 01:00PM-03:50PM FPH 104

CSI-0262-1

### **Women on Top?: Understanding and challenging gender, hierarchy in the workplace**

Megan Briggs Lyster

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

M 02:30PM-05:20PM FPH ELH

CSI-0267-1

DR

**Distribution Area: CHL**

### **Introduction to Digital Humanities**

James Wald, Caroline Pinto

This 200 level course will introduce students to methods and technologies in the digital humanities. Through readings, discussions and lab sessions to work hands on with emerging technologies tools, students will learn about the major issues digital humanists face, how to evaluate technologies to pursue new types of questions, and how scholarly communication is evolving. Students will write traditional papers, engage in debates within and about the digital humanities, and build a small scale digital project. Cumulative Skills: IND, WRI

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

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CSI-0268-1

### **The Global War on Terror: New Legal and Philosophical, Frameworks**

Falguni Sheth

The events following the attacks of September 11, 2001 have shocked many people as much as did the events of the actual day. The U.S. Attorney General's office created a new architecture for the way we treat suspected terrorists: Numerous anti-terrorism, surveillance, communications laws, material support statutes, and immigration restrictions, were passed. Various constitutional protections thought to be extended to all persons alike--citizens, legal residents, visitors, undocumented residents--were restricted. Is this framework an unprecedented response to a dangerous new world in which technology can be used remotely, religion functions as a commitment to certain modes of politics, and the government is trying to protect the safety of its citizens? Or can we find this framework in other moments in history? In this course, we will read a range of historical, political, legal, and philosophical materials in order to answer this question. Cumulative Skills: IND, MCP, WRI

W 09:00AM-11:50AM

FPH 104

CSI-0276-1

PR

### **What is Psychotherapy?**

Peter Gilford

Clinical psychology offers many understandings of what psychotherapy is and how it works. There are many models of therapy to choose from, but how does one choose? In this course we will explore what psychotherapy is from multiple perspectives with the intention on developing a moral and ethical framework through which psychotherapeutic practice can be critically understood. Through this exploration we will examine how shifting cultural values, the reform of the health care system, and other social factors define this healing practice. Prerequisite: Prior undergraduate background in psychology. Cumulative Skills: IND, WRI, MCP

T 06:00PM-09:00PM

FPH 103

CSI-0280-1

### **U.S. Foreign Policy, Human Rights and Democracy**

Jon Western

Is the United States committed to promoting democracy and human rights abroad or just advancing its own strategic and domestic corporate interests? What influence does the United States have on the development of democracy around the world and the emergence of--and compliance with--international human rights conventions, protocols and laws? This seminar begins with an historical overview of American democracy and human rights rhetoric and policies and seeks to uncover the range of political, economic, cultural and geostrategic motivations underlying U.S. behavior. We will then examine American foreign policy responses to a broad range of contemporary human rights and democracy issues with special attention given to analyzing and comparing the post-Cold War state-building efforts in the Balkans, Iraq, Afghanistan, and the broader Middle East. Cumulative Skills: WRI, IND

T 12:30PM-03:20PM

FPH WLH

CSI-0287-1

PR

### **Meeting Lacan: On the Couch, through the arts and on the, farm**

Annie Rogers

Students will learn Lacanian psychoanalysis through several experiences of working in small groups or pairs. We'll read primary and secondary literature on Lacanian psychoanalysis, including cases by Freud. Students will work in groups to create scenes in which Lacan visits Freud and advises him on a case, and perform that scene. We'll also explore Lacan's concept of desire and the Other of language through a work of literature. Finally, students will be involved in Lamb Watch at the Hampshire College Farm Center, and will write their private impressions, associations, and any dreams that refer to this experience. The idea is to learn interiority, and find an art form for it. The final project for this course is the art form and Lacanian analysis of that form, presented in a conference with visiting analysts. Previous coursework in psychoanalysis, literature or philosophy relating to Freud or Lacan, is required. Div. III students may take this course as an advanced course. Cumulative Skills: WRI

TTH 09:00AM-10:20AM

FPH 106

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## SPRING 2013 COURSE DESCRIPTIONS

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CSI-0289-1 **PR**

### **Poetry and Childhood**

Rachel Conrad

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

TH 12:30PM-03:20PM

FPH 101

CSI-0290-1

### **Postmodernity & Politics**

Margaret Cerullo

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

TTH 10:30AM-11:50AM

FPH 108

CSI-0293-1

### **Mass Man, Mass Movements, Mass Culture: Europe In The Era, Of Classical Modernity**

James Wald

Although we talk readily of postmodernism," do we really know what "modernism" was about? Never did change seem to be as dramatic and rapid as in the first half of the twentieth century. Leftists and rightists, avant-gardists and traditionalists alike, spoke of the age of the masses, characterized by conscript armies and political mass movements, mass production of commodities, and mass media. The European "great powers" achieved domination over the globe, only to bleed themselves white in wars that devastated the continent physically and psychologically, weakened the colonial empires, and undermined faith in progress itself. The real victors were two rival systems of modernity: American consumer capitalism and Soviet communism. Although the age witnessed great violence and despair, it also brought forth great hopes and achievements in social thought, the arts, and technology, many of whose effects we are still pondering." Cumulative Skills: WRI

MW 01:00PM-02:20PM

ASH 112

**Additional Information:** Some background in European history or the history of other , region in this period strongly recommended. Class will meet , occasionally outside of class for screenings of films from and , about the era.

CSI-0298-1 **PR**

### **Critical Youth Studies Seminar**

Rachel Conrad

In this advanced seminar-designed for students in Division II or Division III-we will critically examine ideas about children and youth through readings primarily in childhood studies, sociology of childhood, and critical developmental psychology. An important component of students' work in this course is to critically evaluate ideas, practices, and

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methodologies related to childhood and youth in their own academic studies, including areas not listed above such as youth and the arts, education, literature, and history. This course is recommended for students whose concentration intersects with the Critical Studies of Childhood, Youth, and Learning (CYL) program. Prerequisite: Previous coursework in childhood studies is required. Cumulative Skills: IND, MCP, WRI

W 09:00AM-11:50AM

FPH 103

CSI-0305-1

IP

### **Writing (Against) Culture: A Division III Seminar**

Kimberly Chang

This course is for Division III students who are in their final semester and whose projects are based on ethnography, interviewing, oral history, community-engaged research, and other participatory methodologies. The course will be organized around students' Division III projects and will focus on writing as a critical juncture in the research process when questions of interpretation and representation loom large. We will begin by considering some interpretive strategies and writing choices that may help students find the forms needed to write within and across the communities that comprise their research. Students will be responsible for presenting their Division III work-in-progress several times during the semester and for providing written and verbal feedback on one another's work. Cumulative Skills: IND, WRI

W 01:00PM-03:50PM

FPH 106

CSI-0308-1

PR

### **Re-Minding Culture: Advanced Topics in the Study of Mental, Illness and Culture**

M. Lourdes Mattei

This seminar is designed for advanced Division II and Division III students who are interested in the study of mental illness and culture. The course will focus on two major debates in clinical psychology: the nature vs. nurture controversy and the tension between the individual-and- society. The course is part of a series of seminars exploring the epistemological, theoretical, and methodological implications of our modern concept of the mental illness. We will read a variety of provocative readings from a variety of psychologies" (clinical, developmental, social) as well as from diverse disciplines. The student will have the opportunity to focus on his/her particular area of interest as part of his/her (or in preparation for) Division III work. Previous coursework in psychology is required, especially, Abnormal Psychology." Cumulative Skills: WRI, MCP, IND

T 09:00AM-11:50AM

FPH WLH

CSI-0313-1

IP

### **Environment and Community**

Susan Darlington

Designed for advanced Division II and Division III students, this course will critically look at the relationship between the environment (natural and built) and communities. Issues of culture, history, economics and politics will be considered as students explore the meanings of the concepts of environment, environmentalism, community, and others. Students must be working on a major research project related to the topic of the course, or propose a research topic. In the first part of the course, we will read theoretical materials concerning key social issues in environmental studies, such as climate change, development versus conservation, community-based management of natural resources, environmental influences on conflict, among others. For most of the course, students will plan and facilitate class activities either singly or in small groups based on their own interests and research projects. Division III students should plan on sharing parts of their projects for peer feedback. Cumulative Skills: IND

M 02:30PM-05:20PM

CSC 121

CSI-0315-1

### **Division III Seminar**

Lili Kim

This is a Critical Social Inquiry Division III seminar designed to provide a scholarly community of students who are finishing up their Division III projects. The seminar will have common readings in the beginning of the semester based on student interests. While each student's project will have a different focus, we will be examining a set of common intellectual focus on historical, social, cultural, and political experiences of diverse subjects. This seminar will take on a workshop format in which students present their chapters-in-progress and offer constructive feedback on one another's

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## SPRING 2013 COURSE DESCRIPTIONS

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work. The goal of the seminar is to provide serious, thoughtful, intellectual, and constructive support in the second half of students' Division III year. Cumulative Skills: IND, WRI

TH 12:30PM-03:20PM

FPH WLH

CSI-0316-1

### **Division III Seminar**

Margaret Cerullo

This Division III seminar will be organized around students' Division III Independent Study Projects. The primary reading for the course will be one another's chapters. Students will be responsible for presenting their Division III's in progress four times during the semester and for providing serious, thoughtful written feedback on one another's work. Three students will present each week, and an hour will be devoted to each. The purpose of the seminar is to provide a supportive and stimulating intellectual community while writing your Division III's. Articles that address issues that have come up relevant to a particular student's work that have broader implications and usefulness will be regularly posted on the course website. Cumulative Skills: IND, WRI

W 01:00PM-03:50PM

CSC 121

CSI-1IND-1 **DR**

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

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

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CSI-2IND-1

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

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

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CSI-3IND-1

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

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

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## SPRING 2013 COURSE DESCRIPTIONS

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

HACU-0101-1 DR

**Distribution Area: ADM**

#### **Chorus**

Elaine Ginsberg

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

MW 04:00PM-06:00PM

MDB RECITAL

HACU-0110-1 DR

**Distribution Area: ADM**

#### **Kieslowski Meets Ozu**

Abraham Ravett

Considered by many two of the most influential filmmakers working in the mid and late twentieth century, the course will survey the work of Krzysztof Kieslowski and Yasujiro Ozu, analyze the poetics of their respective cinema, discuss overlapping themes, and explore the cultural influences that informed both filmmakers. Ozu's shomin geki" genre repeatedly conveyed the complexities of filial relationships within middle class families in pre and post WWII Japanese society. In turn, many of Kieslowski's films portrayed the psychological and emotional lives of Post WWII, Polish society. This will be a cinema studies course with the option for some students to create their own film project." Cumulative Skills:

IND

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

JLC 131, JLC 131

HACU-0115-1 DR

**Distribution Area: ADM**

#### **Mediated Painting: Fundamentals of Painting Under the Influence**

Sara Rafferty

This fundamental painting course will use the fundamental ideas of mediation - from painting from extant photographic images to paintings produced using systems and process. Students will gain experience in the fundamentals of painting, including composition, color, material choices and technical considerations such as preparing surfaces and mixing paint. We will explore a range of painting surfaces, sizes, and materials. Students will be expected to work a minimum of 6 hours a week outside of class time. Cumulative Skills: IND

TTH 06:00PM-08:20PM

ARB STUDIO 2

**Additional Information:** Lab Fee \$100.

HACU-0133-1 DR

**Distribution Area: ADM**

#### **Dancing Modern 2: How We Dance, Why We Dance**

Fritha Pengelly

This course continues exploration of the basic principles of dance movement: body alignment, coordination, strength, flexibility, and basic forms of locomotion. Designed to blend the practice of modern dance with explorations of topics in anatomy and the physics of movement, in-class exercises and phrase-work will incorporate study of biomechanics, posture, bones, muscles, joints, the nervous system, breathing, awareness, proprioception, and the body/mind. Students will investigate expression in movement through awareness of internal sensation and relationship to space, by connecting vision and focus to movement, and through attention to detail. Classes will also provide opportunity for students to increase comfort in working upside-down and moving between the floor and standing. Movement style will draw upon contemporary movement forms including hip-hop, breaking, martial arts, and improvisation. No previous dance experience necessary. Cumulative Skills: MCP, WRI

MW 10:30AM-11:50AM

MDB MAIN

**Additional Information:** No previous dance experience is necessary., Concerts \$50

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HACU-0140-1 DR

**Distribution Area: CHL**

### **Dying Young in the Modern Novel**

Scott Branson

In this course, we will read novels with protagonists who die young. How does early death shape plot? Why do abbreviated lives make the most fascinating stories? Is there a literary history of dying young? Though we often think literature contains the meaning of life, we don't ask whether it might give us the meaning of death. But what could be more meaningless than the death of someone cut off in the prime of life? Through a survey of European and American literature, this course will explore the pathos and desire that turn so many plots into death sentences for young men and women. We will read novels in conjunction with philosophical and theoretical texts to examine how death makes meaning in literature and how literary death reframes issues of identity such as race, gender, and class. Cumulative Skills: IND, MCP, WRI

TTH 02:00PM-03:20PM

EDH 5

HACU-0150-1 DR

**Distribution Area: ADM**

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

Jacqueline Hayden, Crescent Diamond

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

T 12:30PM-03:20PM T 03:30PM-05:20PM

JLC 120, JLC 120, JLC 120

HACU-0151-1 DR

**Distribution Area: ADM**

### **Making Dances I**

Daphne Lowell

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

TTH 10:30AM-11:50AM

MDB MAIN

**Additional Information:** Concert Attendance \$50.

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HACU-0154-1 DR

**Distribution Area: PCSJ**

### **Politics of Popular Culture**

Susana Loza

This course examines the fraught intersection of politics and popular culture. In this class, we ask: What is popular culture? How does it differ from other cultural expressions? How does popular culture connect to other aspects of social, economic and political experience? What differences, if any, are there between high and "low" culture? Is consuming pop culture products a form of political action? How do explicit political themes both enrich and detract from consumption? What economic imperatives drive popular culture production? What are the relationships between commerce, politics, and art? How does popular culture act as a vehicle for the appropriation or exploitation of other cultures? Particular attention will be paid to: the racialized construction of masculinity and femininity in popular culture; the appropriation of racial and gender identities; the role of global capitalism and the market in the production of popular culture. This course is reading-, writing-, and theory-intensive." Cumulative Skills: WRI, MCP, IND

TTH 12:30PM-01:50PM

EDH 2

HACU-0157-1 DR

**Distribution Area: CHL, PCSJ**

### **Sexuality and Capitalism**

Aniruddha Maitra

How has human sexuality been impacted by the network of socio-economic forces called capitalism? Have lifestyles and modes of consumption under capital benefited both heterosexual and queer cultures? Or does capitalism collude with structures of power to police sexual practices and orientations? Should we see sex industries as capitalist exploitation? Or should we see them as labors and pleasures that need to be recognized and decriminalized? These are the key questions that this course will address through a combination of queer, feminist, Marxist, psychoanalytic, and postcolonial scholarship and contemporary media texts. We will pay attention to technologies made available by late capital-such as psychotherapy, hormonal treatments, and surgery-and their effects on gender identity and expression. We will investigate neoliberal formulations of "debility" and "capacity" through the lens of queer disability studies, and assess the impact of uneven globalization on representations of the hetero- and homonormative." Cumulative Skills: IND, WRI, MCP

MW 01:00PM-02:20PM T 06:30PM-08:30PM

EDH 4, FPH 105

**Additional Information:** A background in gender and sexuality studies will be useful but, not mandatory.

HACU-0159-1 DR

**Distribution Area: CHL**

### **Moby-Dick and Its Afterlife**

Michele Hardesty

Moby-Dick, that hard-to-classify novel about Captain Ahab's mad search for the White Whale, took its own long voyage to arrive at a position in the canon of U.S. literature. Poorly received when it was published in 1851, Herman Melville's novel gained its canonical position only when it was revived in the 20th century. This course will follow Moby-Dick's voyage: we will read the novel itself and explore its contemporary contexts, then we will examine three moments of the novel's revival: first by writers impressed by Moby-Dick's proto-modernist style, second by those who tied the monomaniacal Captain Ahab to the Cold War threat of "totalitarianism," as well as the revisionist view of C.L.R. James, whose book on Melville (composed in 1952 while awaiting deportation under the McCarran-Walter Act) focused on the abbreviated histories of the novel's "mariners, renegades, and castaways," and third by writers who discussed the significance of Moby-Dick in the 21st century." Cumulative Skills: WRI, MCP

MW 06:00PM-07:20PM

FPH 104

HACU-0163-1 DR

**Distribution Area: CHL**

### **The Body in Contemporary Philosophy**

Monique Roelofs

This course examines contemporary philosophical questions about the body: What is the significance of the corporeal interdependence we sustain with others and the world? What part does this play in creating bodily boundaries and spatial orientations? How do discipline, technology, and commerce shape bodies? In what ways is the body linked to language and other aesthetic idioms? To affect and materiality? How does the body signify intersecting forms of difference,

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such as those of race, class, gender, and sexuality? And how do these differences signify the body? What is at stake in distinctions between human and nonhuman bodies? Why do some senses seem to be more closely affiliated with the body than others? What conceptions of power, hierarchy, and sociality do figurations of the body imply? Readings by Merleau-Ponty, Lacan, Fanon, Foucault, Kristeva, Irigaray, Butler, Korsmeyer, Alcoff, Weiss, Ahmed, and others. Cumulative Skills: WRI, MCP, IND

TTH 12:30PM-01:50PM

FPH 105

HACU-0164-1 DR

**Distribution Area: CHL**

### **World Religions: Text, Canon, Tradition**

Alan Hodder

This course is designed to introduce students to several religious traditions of the world through a selective study of their chief canonical texts. In part our concern will be with fundamental thematic issues: what do these records seek to reveal about the nature of life and death, sin and suffering, the transcendent and the mundane, morality and liberation? In addition, we will address wider questions of meaning, authority, and context. Why do human communities privilege particular expressions as sacred" or "classic"? How do these traditions understand the origin, nature, and inspiration of these writings? Were these "texts" meant to be written down and seen, or recited and heard? How are scriptural canons formed and by whom interpreted? To help us grapple with these questions we will examine some traditional and scholarly commentaries, but our principal reading in this course will be drawn from the Veda, Bhagavad Gita, Buddhacarita, Lotus Sutra, Confucian Analects, Chuang Tzu, Torah, New Testament, and Qur'an" Cumulative Skills: WRI, MCP, IND

MW 01:00PM-02:20PM

FPH 102

HACU-0168-1 DR

**Distribution Area: CHL**

### **Varieties of Tragic Experience**

Aleksandar Stevic

What constitutes a tragedy? Both tragedy" and "tragic" have acquired a life of their own in the public discourse. Recent articles in The New York Times have employed these terms to describe untimely deaths and grisly murders, plane accidents and devastation of terrorist attacks, drug overdoses and environmental disasters. Rather than rejecting the popular references to tragedy as inaccurate (although inaccurate they may be), this course explores whether we can find our way from the popular understanding of what constitutes a tragedy back to the actual literary practice of tragedy, and to the most important attempts to theorize it, from Plato and Aristotle to the present. Is a sense of loss and devastation enough to call something tragic? Does tragedy require a protagonist capable of ethical choice? Does it require an irresolvable clash of obligations? Readings/screenings to include Sophocles, Euripides, Shakespeare, O'Neill, Anouilh, and films by Von Trier, Larry Clark, and Spike Lee, among others." Cumulative Skills: WRI, MCP

MW 10:30AM-11:50AM

EDH 4

HACU-0176-1 DR

**Distribution Area: CHL**

### **Re/De-Constructing Black Women**

Sonya Donaldson

This course will introduce students to concepts and constructs of black womanhood from the mid-twentieth century to the contemporary. We will engage literature by Black women to tease out themes of power vis--vis sexuality and motherhood, history and geography, environments and spaces, economics and migration. The goal of the course is to think critically about the ways in which issues of power play" in the novels, poetry, film, and critical works. In this course, students will consider a variety of theoretical "frames," such as Black feminism and womanism, intersectionality and difference, and will develop close-reading skills, learn how to analyze and engage in literary arguments, and further develop their writing skills." Cumulative Skills: MCP, WRI

MW 04:00PM-05:20PM

EDH 5

HACU-0178-1 DR

**Distribution Area: CHL**

### **Detection and the City**

Polina Barskova, Jeffrey Wallen

What does it mean to know the city: to trace, to follow, even to be lost in it or blur with it? How does the urban landscape inform the narrative? What narratives can the city give birth to? This class will look at various texts of

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investigation and detection that are inalienable from their surroundings. Authors will include Poe and Baudelaire, Pushkin and Conan Doyle, Dickens and Dostoevsky, Blok and others. Cities will include St. Petersburg, London, and Paris.

Cumulative Skills: MCP

TTH 10:30AM-11:50AM W 06:30PM-08:30PM

FPH 101, ASH 112

HACU-0183-1 DR

**Distribution Area: CHL**

### **Music of the Hispanic Caribbean**

Carl Clements

This course will explore the music of the Hispanic Caribbean, with particular emphasis on the musics of Cuba, Puerto Rico, and musical interchange with the United States (particularly New York). The course will include weekly reading and listening assignments, several short written assignments, a concert paper, and a final research paper. The focus will be on the interrelations between music and culture, and we will engage in some musical analysis of the various genres discussed. Important topics will include the roles of European, African, and indigenous musical styles in the development of creole musics, music and nationalism, performance practice, ideological and philosophical conceptions about the music, the sociality of music, and analysis of musical forms. We will explore a wide range of musical styles from the nineteenth century to the present. While no musical background is required, there will be a significant active listening component in this class. Cumulative Skills: WRI, MCP

TTH 10:30AM-11:50AM

MDB RECITAL

HACU-0193-1 DR

**Distribution Area: CHL**

### **Ancient Ireland**

Robert Meagher

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

TTH 02:00PM-03:20PM

EDH 2

HACU-0195-1 DR

**Distribution Area: CHL**

### **Literature and Community**

Daniel Block

In conjunction with students' Campus and Community Engaged Learning (CEL) projects, this writing intensive course examines the fraught status of British literature as it both defines and challenges the responsibility we feel towards others. Literary meditations on the limits of social connection offer the class as an occasion to reflect on the terms of our activity in the community. Conversely, students draw on their CEL projects to generate fresh perspectives on British literary history. Particular attention is given to student writing as a tool for exploring the connection between our activities inside and outside the classroom. Readings extend from the Renaissance to the nineteenth century and may include texts by Shakespeare, Hobbes, Defoe, Swift, Behn, Haywood, Austen, Wordsworth, Shelley, and Dickens. Cumulative Skills: WRI

TTH 12:30PM-01:50PM

EDH 4

HACU-0203-1

### **Introduction to Creative Dance: Group Improvisation**

Christine Goehring

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

TTH 12:30PM-02:00PM

MDB MAIN

**Additional Information:** Concerts: \$50-75

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## SPRING 2013 COURSE DESCRIPTIONS

(2-7-13)

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HACU-0207-1 **IP**

### **Dance Performance Lab**

Daphne Lowell

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

- MDB MAIN

**Additional Information:** First meeting is Wednesday, January 23, 2013 from , 9:00-10:00am. (Time for this course will vary), , Students are strongly encouraged to enroll concurrently in a, dance technique course. Participation in this lab will be based, on being selected by chore

HACU-0208-1 **DR**

**Distribution Area: CHL**

### **Decoding Zen Buddhism:Philosophy, History and Practice**

Ryan Joo

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

T 06:00PM-08:50PM

FPH 108

HACU-0209-1&2

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

Sean Fader

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

TH 12:30PM-03:20PM

JLC 131

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

HACU-0210-1&2 **PR**

### **Film Workshop I**

Abraham Ravett

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

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## SPRING 2013 COURSE DESCRIPTIONS

(2-7-13)

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produced in 16mm format. Video formats plus digital image processing and non-linear editing will also be introduced. There are weekly evening screenings or workshops. Prerequisite courses include a 100 level course in media arts (Introduction to Media Arts, Introduction to Media Production, Introduction to Digital Photography & New Media, or equivalent and must be completed and not concurrent with this course.) Cumulative Skills: IND

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

JLC 131, JLC 131

**Additional Information:** NOTE: Enrolled or top 5 waitlist students who DO NOT attend the, first class session risk losing their place on the class roster., A \$50 lab fee provides access to equipment and editing, facilities. Students are responsible for providing their own, film,

HACU-0211-1&2 **PR**

### **Still Photography Workshop I: Analog**

Sarah Mandle

This course emphasizes three objectives: first, the acquisition of basic photographic skills, including composition, exposure, processing, and printing; second, familiarity with historical and contemporary movements in photography and the development of visual literacy; third, the deepening and expanding of a personal way of seeing. Students will have weekly shooting and printing assignments and, in addition, will complete a portfolio by the end of the semester. Prerequisite: 100 level course in Media Arts (Introduction to Media Arts (photo, film or video), Intro to Digital. Cumulative Skills: IND

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

JLC 131, PFB 101B, PFB 101B

**Additional Information:** Lab fee: \$50.

HACU-0216-1 **PR**

### **Contemporary Dance Technique: High Intermediate**

Cynthia McLaughlin

This will be a high intermediate-level class intended for students with two years of training. The focus of the work will be on continuing to refine the kinesiological perception and theoretical understanding of efficient movement in order to increase accuracy, speed and mobile strength. Attention will also be given to developing performance and interpretation skills.

MW 02:30PM-03:50PM

MDB MAIN

**Additional Information:** Prerequisite: Previous study of dance technique. Level will be, assessed during the first week of classes., , Field Trip: \$50., , Variable Credit

HACU-0219-1 **PR**

### **Poetry as Translation: Borders and Bridges**

Polina Barskova

Poetry as Translation--Borders and Bridges: Activities for this course will include lectures/discussions on the theory of translation stressing specific problems of working with different languages, cultures, poetic traditions, and cognitive studies agendas (including theoretical utterances by Dreyden, Benjamin, Nabokov, and Brodsky); Regular critics/close discussions of the participants, translations, following their work in progress; Invited guest workshops. Students must demonstrate proficiency in a world language. The result of this course will be a portfolio of their poetic translations. Cumulative Skills: MCP

W 01:00PM-03:50PM

FPH 104

**Additional Information:** Prerequisite: desire/ability to work with any foreign language.

HACU-0225-1

### **Drawing STUDIO 200: A Deeper Connection with Drawing**

Andrea Dezso

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

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## SPRING 2013 COURSE DESCRIPTIONS

(2-7-13)

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develop ideas and document their artistic process and experiments with materials. Prerequisite: Drawing 100 or equivalent.

Cumulative Skills: MCP, IND

TTH 12:30PM-03:20PM

ARB STUDIO 1

**Additional Information:** Lab Fee \$35.

HACU/CSI-0230-1 **DR**

**Distribution Area: PCSJ**

### **Controversies in U.S. Economic and Social History**

Susan Tracy, Laurie Nisonoff

This course addresses the development of the United States economy and society from the colonial period to the present. Focusing on the development of capitalism, it provides students with an introduction to economic and historical analysis. Students study the interrelationship among society, economy and the state, the transformation of agriculture, and the response of workers to capitalism. Issues of gender, race, class, and ethnicity figure prominently in this course. This is designed to be a core course for students concentrating in economics, politics, and history. Students work on developing research skills in economics and historical methodologies. Classes have a lecture/discussion format. Students are expected to attend class regularly, lead occasional discussions, and write several papers including responses to films, a mid-term take home exam and a final research paper. Cumulative Skills: WRI, MCP

TTH 12:30PM-01:50PM

FPH 106

HACU-0234-1 **DR**

**Distribution Area: CHL**

### **The Culture of Capitalism**

Daniel Block

This course examines the British culture of capital through its defining literary tropes. The seminar features units addressing narratives of production, figurations of slavery, and the aesthetics of consumption, among other topics. We study the ways in which British literary culture both reflects and produces the historically specific economic system of modern capitalism. Readings span the seventeenth to the nineteenth centuries and may include texts by Locke, Richardson, Wheatley, Equiano, Malthus, Wordsworth, Carroll, Dickens, Marx, and Stoker. Cumulative Skills: WRI

TTH 10:30AM-11:50AM

FPH 104

HACU-0237-1

### **Sex, Class, and Thatcherism: The Forms of Postwar British, Culture**

Aleksandar Stevic

This course explores how British fiction and cinema responded to the challenges of new social configurations from the rise of the welfare state in the 1950s to its crisis in the wake of Margaret Thatcher's rule in the 1980s. Our topics include shifting class relations, expanding definitions of 'Englishness' and 'Britishness,' changing constructions of gender identity beginning with the 'Angry Young Men' generation, and the rise of a multiracial society. We will also address various formal considerations, in particular the complex dialectics of traditional realism and formal experimentation, as well as the significant role of dystopian fantasy in much of the period's novelistic and cinematic production. We read novels by writers such as Margaret Drabble, Doris Lessing, and Martin Amis, poetry by Philip Larkin, and watch films by Tony Richardson, Lindsay Anderson, Stephen Frears, and Mike Leigh, among others. Cumulative Skills: WRI, MCP

MW 01:00PM-02:20PM

FPH 105

HACU-0238-1

**Distribution Area: CHL**

### **Myths of America**

Rachel Rubinstein

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

TTH 10:30AM-11:50AM

FPH 105

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## SPRING 2013 COURSE DESCRIPTIONS

(2-7-13)

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HACU-0241-1 **PR**

### **Introduction to Ethnomusicology: Problems and Methods**

Junko Oba

Ethnomusicology is a field of music scholarship, which examines a wide range of music and music-related human activities with distinctive sociocultural perspectives and methodologies. This course offers an introductory experience of the field for students pursuing ethnomusicological projects in their Div. II and III and those interested in exploring this relatively unknown field. Students are introduced to the historical development of the field since its emergence in the late 19th century and more recent discourses and directions, subjects that many ethnomusicologists investigate, and how they approach them. Fieldwork being a central methodology, students learn how to document, analyze, and interpret ethnographic information, how to preserve and share their research findings, and ethical issues pertaining to the handling of individual and collective cultural properties. The course also entails a brief introduction of other methodologies such as archival, organological, and iconographical research. Previous experience in music scholarship, anthropology, or cultural studies is desirable. Cumulative Skills: IND, WRI, MCP

T 12:30PM-03:20PM                      MDB CLASS

**Additional Information:** Instructor Permission Required for First Year students.

HACU-0242-1

### **Myth and Myth Theory**

Alan Hodder

In the fourth century BCE, Plato already anticipated the popular derogatory conception of myth as an imaginative fabrication--pseudos, a lie." Throughout Western history, however, and particularly since the rise of Romanticism, thinkers from various disciplines have viewed the stories of antiquity in more constructive terms. What is "myth"? Deliberate falsehood or veiled truth? Is it a term applicable to or recognizable in non-Western cultures also? What is the relationship between myth and history, myth and literature, myth and ideology? These are some of the questions this course is designed to address. Its purpose is to introduce students to three rich bodies of mythology--classical Greek, Norse, and Hindu--and to investigate an array of theoretical approaches to the study of myth, from the fields of anthropology, sociology, the history of religions, philosophy, psychology, and literary theory. Theorists to be considered include: Frazer, Durkheim, Malinowski, Levi-Strauss, Freud, Jung, Campbell, Eliade, Langer, Frye, Doniger, and Barthes." Cumulative Skills: IND, MCP, WRI

TTH 12:30PM-01:50PM                      FPH 102

HACU-0242-2

### **Myth and Myth Theory**

Alan Hodder

In the fourth century BCE, Plato already anticipated the popular derogatory conception of myth as an imaginative fabrication--pseudos, a lie." Throughout Western history, however, and particularly since the rise of Romanticism, thinkers from various disciplines have viewed the stories of antiquity in more constructive terms. What is "myth"? Deliberate falsehood or veiled truth? Is it a term applicable to or recognizable in non-Western cultures also? What is the relationship between myth and history, myth and literature, myth and ideology? These are some of the questions this course is designed to address. Its purpose is to introduce students to three rich bodies of mythology--classical Greek, Norse, and Hindu--and to investigate an array of theoretical approaches to the study of myth, from the fields of anthropology, sociology, the history of religions, philosophy, psychology, and literary theory. Theorists to be considered include: Frazer, Durkheim, Malinowski, Levi-Strauss, Freud, Jung, Campbell, Eliade, Langer, Frye, Doniger, and Barthes." Cumulative Skills: IND, MCP, WRI

TTH 02:00PM-03:20PM                      FPH 106

HACU-0244-1

### **Personal Essay**

Marian MacCurdy

The rigors of academia mandate that we write in one form or another for most of the first 21 years of our lives. After that we write to get jobs and to keep them, we write to engage in the commerce of our culture, and we write to communicate with others and with ourselves. This last genre is perhaps the least practiced but among the most important since writing is a process that helps us make meaning. Writing is both a verb and a noun; it represents our best thinking and

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(2-7-13)

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helps us arrive at it. The irony of the term, the personal essay, is in learning to make rhetorical choices to help us to develop our own literary and personal values and the experiences that helped to generate them we begin a journey that ultimately takes us beyond ourselves and into the community, which can establish our common humanity. Cumulative Skills: IND

TTH 12:30PM-01:50PM

EDH 5

HACU-0247-1

### **Introduction to Modern Buddhism**

Ryan Joo

When discussing Buddhism, why is it that westerners often project a romanticized and idealized image of Buddhism unfounded in Asian history? For instance, why do we imagine Tibet as a place of mysticism, simplicity and inner peace, while remaining completely ignorant about Tibetan history, geography, political systems, foreign relations and/or social customs? In addition, what do Buddhist mindfulness meditation and western psychotherapy have in common? What can neuroscientists tell us about the influence of Buddhist meditation on the human brain? While drawing on various recent studies on Buddhist modernity, Orientalism, western psychology, neuroscience and globalization, the course will explore the three related areas of emerging fields in modern Buddhism. Cumulative Skills: WRI, MCP

W 02:30PM-05:20PM

FPH 108

HACU-0249-1

### **Philosophies of Modern and Contemporary Art**

Christoph Cox

This course will examine the ways that 20th-century philosophers and theorists have approached the art of their time, and the ways that modern and contemporary art illuminate and ground philosophical thought. Via writings by philosophers, theorists, and artists, we will traverse a selected history of 20th-century art guided by a selected history of 20th-century art theory. The course will survey artistic practices such as modernism, postmodernism, conceptualism, minimalism, and relational aesthetics and will examine critical approaches such as formalism, psychoanalysis, poststructuralism, and deconstruction. Students will be responsible for researching and presenting works of art for class discussions. Readings by Heidegger, Foucault, Deleuze, Derrida, Badiou, Greenberg, Fried, Foster, Krauss, Bhabha, Enwezor, and others. Cumulative Skills: MCP, WRI

MW 02:30PM-03:50PM

EDH 4

HACU-0251-1

**PR**

### **The Improviser's Laboratory**

Martin Ehrlich

This is a class for musicians interested in developing their expressive and creative skills through improvisation. It is open to all instrumentalists, including voice and electronics. It is open to students from any musical background. You will be challenged to expand your instrumental vocabulary, and to use these languages in a context of collective improvisation. We will look at improvisational music making from a multitude of angles, breaking it down and putting it together again. This is an intensive course, requiring weekly rehearsals outside of class with small groups, listening and reading assignments involving periodic papers, and compositional exercises. Familiarity with traditional musical notation is required, as we will be exploring the role notated elements play in an improvisational work. We will be giving a final concert of the musical pieces you develop during the semester. Cumulative Skills: MCP, IND

T 06:30PM-09:20PM

MDB RECITAL

**Additional Information:** Prerequisite: This ensemble is open to first year students, but , preference is given to second year students and above., The composition of the ensemble will be determined after the, first class , meeting.

HACU-0256-1

**IP**

### **Film Workshop II: Sound and Music for the Moving Image**

William Brand

This course is for advanced film and video students who are prepared to work both collaboratively on group exercises and also on their own individual projects. Students will be expected to complete several exercises and a final project. The course will deal in some depth with the theory and practice of working with sound and music for film including 16mm sound-synch filmmaking, audio recording on location and the set, and post-production editing and mixing. Students will practice making sound tracks for film and video using digital editing tools. Readings and writing about the theory and history of the subject is an essential aspect of the course. Workshops that give training for using equipment and

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(2-7-13)

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software will occur outside regularly scheduled class and students who already have experience in music composition, electronic music, or sound recording and mixing are welcome in the course. Cumulative Skills: IND

T 06:30PM-09:30PM

JLC 120

**Additional Information:** Students must purchase their own supplies and pay their own, processing fees. Required screenings and workshops occur in the, evening. There will be a \$50 lab fee.

HACU-0260-1

### **Growing Up Black: Coming-of Age Narratives of the African, Diaspora**

Sonya Donaldson

In this course, students will examine coming-of-age narratives to consider the ways in which writers explore the challenges of growing up Black in the Diaspora. We will engage critical questions such as: What does Black childhood look like? Does a Black childhood exist? Can it? How is Black childhood defined and what defines it? Further, what is the relationship between Black childhood and the project of nation building and the idea of national belonging? How do Black parents function in preparing their progeny for their role/place in the nation, particularly with regards to questions of being a nation within a nation" and/or claims to citizenship?" Cumulative Skills: MCP, WRI

MW 10:30AM-11:50AM

EDH 2

HACU-0261-1

PR

### **Advanced Architectural Design Studio: Narrative and Journey, in Designed Space**

Michelle Darling

This is an advanced architectural design studio that will investigate the notion of narrative and journey in designed spaces at the urban scale, building scale, and smaller scale such as exhibitions and sculpture. Students will be asked to analyze one or more precedents in terms of narrative and journey by developing methods of notation and mapping to present their analysis. The second half of the semester will be dedicated to a studio design project in which students can apply lessons learned from the precedent study to design an exhibition to be mounted in conjunction with the publication of a historical non-fiction narrative. In designing the exhibition for a specific display space, we will consider materials, embodied energy, assembly/disassembly, and the adaptability of the design to other exhibition spaces. These issues will be considered through the lens of sustainability. Pre-requisite: at least one intro design studio. Cumulative Skills: IND

TTH 09:00AM-11:50AM

EDH 3

**Additional Information:** Lab Fee: \$40.

HACU-0264-1

PR

### **Tonal Theory I**

Junko Oba

This course is for students with the solid knowledge of Western music fundamentals including the proficiency with staff notation. After a quick rigorous review of these basics, we delve deeper into functions of diatonic harmony, beginning with two-voice species counterpoint composition with basic melodic embellishments. The class then proceeds to four-part harmony and voicing techniques. In this section, we also explore relationship between cadences and forms; students compose a four-voice chorale using a binary form. In the last section, students engage in a more comprehensive multi-level analysis: harmonic, contextual, motivic, hypermetric, and formal. For their final, students apply the knowledge to analyze a minuet in a basic ternary form and compose their own for the instrumentation of their choice. Prerequisite: HACU 119 Musical Beginnings or equivalent AND the placement test in the first class. Cumulative Skills: IND

MW 01:00PM-02:20PM

MDB CLASS

**Additional Information:** In addition to the regular class meetings, participation in the, weekly ear training is mandatory.

HACU-0267-1

IP

### **Reinventing the Toilet**

Gabriel Arboleda

Only one percent of the earth's water is available for human consumption, and one single flush toilet can contaminate thousands of gallons in just one year of operation. Is there an alternative? Students in this object-based studio explore existing alternatives to flush toilet technologies, and develop their own in plans and a 3D model, with a prototype in mind as the ultimate goal. This is a real-life" design studio. At the end of the semester students will be enabled to build an alternative toilet that is operational. We reach the class goals through a combination between theoretical and practical work. The first includes research and critical reading of the genealogy of sanitation technologies, toilet patents, health and other

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(2-7-13)

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data, and social science theory. The second involves field analysis of sanitation technologies, studio design work, prototyping, and testing." Cumulative Skills: IND

MW 09:00AM-11:50AM EDH 3

**Additional Information:** Field Trip \$20. Lab Fee \$50

HACU-0269-1&2

PR

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

Crescent Diamond

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

W 01:00PM-03:50PM T 04:00PM-06:00PM JLC 120, JLC 131

HACU-0270-1

IP

### **Pixels/Paper: The Photographic Print**

Sarah Mandle

What is a photograph in the world of the pixel? This course will explore the history, concept and craft of the photographic print, considering the materiality of photographs amid digital creation. Students will study an array of image making techniques, investigate the shape images take from screen to sculpture and analyze the changing and often contentious definition of a photograph. Through a combination of workshops, readings, critiques and fieldtrips, the class will offer a critical examination into the nature of digital and analog photography, challenging students to define their practice within a historical and contemporary context. As a studio class, students will refine their printing techniques as they begin to develop a unique photographic language, giving shape to the way they see. Prerequisite: 100 level course in Media Arts (Introduction to Media Arts (photo, film or video), Intro to Digital. Cumulative Skills: IND

M 01:00PM-03:50PM JLC 120

**Additional Information:** Lab Fee \$50. Field Trip \$10.

HACU-0271-1

IP

### **Text and Image**

Julien Roskam

In this interdisciplinary course students will work in the medium(s) of their choosing to explore the ways in which text and image interact with and complicate one another. We will look at a wide array of work that incorporates text and image, including but not limited to: Picasso, Braque, concrete poetry, Twombly, Rosler, Spero Piper, Krueger, Kalin, Child, Seydel, Ligon, Kaprow, Ono, Grand Fury. The main emphasis of this class will be experimentation and collaboration. Students will work on both collaborative and independent projects throughout the semester, while simultaneously developing a group show, which will be staged in the Leibling gallery at the end of the semester. Cumulative Skills: IND, WRI

TH 09:00AM-11:50AM W 04:00PM-06:00PM

JLC 131, JLC 120

**Additional Information:** Lab Fee: \$50

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(2-7-13)

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HACU-0272-1

### **Dance and Culture**

Daphne Lowell

This course will examine dance through the lens of culture and culture through dance. We'll study diverse examples -- Western, non-western, contemporary, historical -- to consider the many roles dance plays, and the ways dance embodies, creates, transmits, changes and is bound by culture. Students will investigate dance's role in religion, rites of passage, politics, war, identity formation, medicine and social relations, and will discuss such issues as ownership and appropriation, tradition and change, influence and fusion. Students will hone skills of dance description and analysis informed by awareness of cultural biases and preferences, and will practice a variety of methodologies for dance research. Although some dances will be discussed in depth, the course is designed as a survey, hoping to serve as a foundation for future research or creative projects. While not a studio course, it will include bodily approaches to the material, but requires no experience in dance. Cumulative Skills: WRI, MCP

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

**Additional Information:** Concert Attendance \$25.

HACU-0273-1

PR

### **Graphic Realities**

Michele Hardesty

Why has the graphic novel (or, more accurately, the graphic narrative) become such a prominent international medium for witnessing narratives, war memoirs, journalism, and travelogues? Is there something about the medium of comics that befits such subject matter, and such international reach? This course will address these questions by looking closely at graphic narratives from several sites around the world, including the work of Joe Sacco, Marjane Satrapi, Art Spiegelman, Keiji Nakazawa, Kyle Baker, and others. Students will learn to pay attention to formal techniques, narrative structures, and the production and reception contexts for these graphic texts, writing a series of short essays. Students will also give a presentation on a graphic narrative not on the syllabus and complete a final analytical or creative project. Prerequisite: At least one course in literature, human rights, or cultural studies. Cumulative Skills: IND, WRI, IND

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

HACU-0276-1

PR

IP

### **Division II Studio Seminar: A Place of Freedom: The Artist's Sketchbook**

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 the world and from the lack of pressure often new directions, new bodies of work are born. Using a range of materials and approaches students will explore the creative possibilities of sketchbooks. Regular 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. Prerequisite 100 Level class in painting, drawing or sculpture. Cumulative Skills: IND, MCP

W 01:00PM-03:50PM                      ARB STUDIO 1

**Additional Information:** Lab Fee: \$30, Field Trip \$25

HACU-0278-1

### **Introduction to Comparative Literature**

Mary Russo

Comparative Literature is an exacting discipline that studies literature across boundaries of culture, geography, and language. This course will focus on textual analysis and critical reflection on the important acts of reading and writing, in relation to other disciplines and cultural media like history, politics, film, journalism, and art. Theoretical approaches to interpretation will be stressed. Texts will be in English, although when possible, students will be encouraged to read works and view films in the original. For students with high intermediate or better language skills, a short translation project is possible as a final project. Cumulative Skills: WRI, MCP, IND

MW 02:30PM-03:50PM                      EDH 5

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## SPRING 2013 COURSE DESCRIPTIONS

(2-7-13)

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

HACU-0281-1 **PR**

### **Paradoxes of the Aesthetic: From Schiller to the Present**

Monique Roelofs

In his 1794 letters, Friedrich Schiller describes a culture-building process that issues in an ethical and political form of play and freedom. His last letter engulfs this so-called aesthetic state in paradoxes. How does philosophy from German idealism through the twenty-first century address these tensions, such as those between liberation and constraint, sociality and autonomy, universality and particularity? Do current constellations of aestheticized politics realize aesthetic states" by other means? Briefly situating Schiller vis-a-vis Kant, Hegel, and conditions of the literary market and nation-formation, this course investigates his ideas about reality, temporality, semblance, the integration of rationality and materiality, freedom, pedagogy, enlightenment, and beauty through contemporary invocations of these concepts. We will read Schiller along with literature, images, and films, as well as texts by, among others, Benjamin, Adorno, de Man, Kristeva, West, Stoler, Mignolo, Ranciere, Spivak, Bhabha, Buck-Morss, Cheng, Enwezor, and Silverman. Prerequisites: Two theory or humanities courses." Cumulative Skills: IND, MCP, WRI

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

**Additional Information:** Prerequisite: Two theory or humanities courses.

HACU-0282-1 **PR**

### **Women, Art, and the Avant-Garde**

Karen Koehler

This pro-seminar will give students the opportunity to develop an in-depth, independent research paper on a woman artist, architect, or designer working in the 20th or 21st century-from any place or region of the world. The course will begin by collectively considering the work of modernist, post-war, and contemporary women artists who are known for their experimentation and for working in multiple modalities-including painting, sculpture, performance, installation, books arts, video, film, photography, architecture and design. Throughout, we will target the ways in which women artists have crossed or defied traditional formats and delivery platforms, as well as those today who work in multifaceted mediatic interfaces. Visiting scholars will demonstrate the ways in which case studies can enable rigorous formal analysis, complex historical contextualizations, and diverse critical approaches. Each student will produce a lengthy research paper, which they will develop, workshop, and present throughout the semester. Open to Division II or III students, or Five College sophomore, juniors or seniors. A foundational course in women's studies, history or the history of art is highly recommended. This course will be meet at Hampshire and at the Five College Women's Studies Resource Center.

Cumulative Skills: WRI

M 02:30PM-05:20PM FPH 105

**Additional Information:** Open to Division II or III students, or Five College sophomore,, juniors or seniors. A foundational course in women's studies,, history or the history of art is highly recommended.

HACU-0283-1 **IP**

### **Circuits of Power: Music, Race, and Theory**

Susana Loza

Is music raced? How do musical sound, image, performance, and even performer become racialized? How does music speak to, reflect, reproduce, reinforce, and/or contest race and racism? How do individuals use music to express their ethnic/racial identity? Such questions hint at the undeniable yet ineffable influence of race on the American musical imagination. This seminar will consider the fraught intersection of race, power, and desire in contemporary popular music (hip hop, electronic dance music, rock, pop, punk, R&B/soul, world music, etc.). Utilizing an interdisciplinary amalgam of Popular Music Studies, Post-Colonial Theory, Critical Race Studies, Ethnic Studies, Literary Criticism, Media Studies, Cultural Studies, and (Ethno) Musicology, we will investigate the local creation and global circulation of racially-coded sonic signifiers; questions of authenticity and appropriation; music as a form of cultural resistance and colonial domination; and music as a key component in identity formation. This course is reading-, writing-, and theory-intensive. Cumulative Skills: IND, WRI, MCP

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

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## SPRING 2013 COURSE DESCRIPTIONS

(2-7-13)

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HACU-0285-1 **DR**

**Distribution Area: ADM**

### **Laban Movement Analysis**

Rebecca Nordstrom

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

MW 04:00PM-05:50PM MDB MAIN

**Additional Information:** Concerts \$35-\$50.

HACU-0286-1

**PR**

### **Immediate Site: Time Based Installation Theory and Practice**

Kara Lynch

This course will focus on installation and performance in conversation with diverse media: video, digital, audio, photo, film, and the plastic arts. The thematic focus of the seminar will critically engage issues of technology, vision, and site. Also of importance is the nature of video as electronic technology and the relationship of immediacy that it has with both performance and installation. This is a rigorous theory/practice workshop class designed specifically for upper division students. In this seminar, students will develop their skills within their specific media and work collaboratively throughout the semester to produce work that engages questions of site, space, time, experience and vision within an historical context. We will challenge traditional modes of production and presentation collectively. Students will focus in on their critical skills and be required to produce written responses, two visual projects, and a research project/presentation. This course will encourage students to broaden their perspective of artistic production. This will be a challenging course for serious students in the media arts. Prerequisites: 1 intro media production course or equivalent, any introductory course in digital, visual, media, or performing arts and/or creative writing; 1 critical or cultural studies course; recommended: 1 200 level course in either the humanities or social sciences. Cumulative Skills: IND

F 10:30AM-02:20PM JLC 131

**Additional Information:** Lab Fee: \$50.

HACU-0287-1

### **Chaos and Catharsis: War and Theatre in Ancient Athens**

Robert Meagher

The century in which Greek drama was developed-twenty-five centuries ago-was for Athens a century of war so like our own that General George C. Marshall, as Secretary of State, once said I doubt seriously whether a man (sic) can think with full wisdom and with deep convictions regarding certain of the basic international issues today who has not at least reviewed in his mind the period of the Peloponnesian War and the Fall of Athens." The same may be said of a less international issue: not how and where best to wage war, but how and where best to recover from it. For the ancient Athenians, the answer lay in the theater. Jonathan Shay, author of Achilles in Vietnam, puts it quite simply when he argues that "Athenian theater was created and performed by combat veterans for an audience of combat veterans; they did this to enable returning soldiers to function together in a 'democratic' polity." The core texts of this class will be the Peloponnesian War of Thucydides and the anti-war dramas of Euripides and Aristophanes." Cumulative Skills: IND, WRI

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

HACU-0288-1

**PR**

### **Reconstructing Modernity: Art, Architecture, War, Trauma**

Karen Koehler

This course will examine the art, architecture, and design of Europe and U.S. in the aftermath of the physical destruction and psychic devastation of World War II and the Holocaust. For many artists, architects and designers in the 1940s and 50s, it was essential that they address the sense of helpless tragedy that confronted and confounded them. After

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## SPRING 2013 COURSE DESCRIPTIONS

(2-7-13)

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the war, this nihilistic vision infected and transformed the once-utopian visions of modernity. Attempts at re-writing the history of modernism, redefining political culture with a new urban consciousness and literally rebuilding the post-war world will be among the themes explored. We will consider: artists such as Wols, Dubuffet, Beuys, Bourgeois, Pollock, Rothko, and Newman; artists' groups such as CoBrA and the Situationists; architectural organizations such as Archigram and the Congres internationale d'architecture moderne (CIAM); films such as "The Rape of Europa" and "The Third Man"; photographers such as Cartier Bresson and Bourke-White; as well as schools such as Black Mountain College, the Ulm School, and the New Bauhaus in Chicago. The response of artists to WWII will be positioned against the philosophy and critical theory of Benjamin, Debord, Sartre, Adorno, and Arendt. We will conclude with a discussion of contemporary Holocaust memorials and memorialization. Students in this course will be expected to write a series of essays, to give group and individual presentations, and to write a final paper based on rigorous research. Prerequisite: any course in the history, art history, philosophy, or literature of the 20th century." Cumulative Skills: WRI

T 12:30PM-03:20PM

FPH ELH

HACU/CS-0291-1

PR

### **Science in the Contemporary Muslim World (1800-Present)**

Salman Hameed

The modern world is shaped and deeply influenced by modern science and technology. While Muslim societies made valuable contributions to natural philosophy in medieval times, the relation to modern science is more complicated. In this course we will look at the reaction of Muslim intellectuals in the 19th and 20th centuries to the advent of modernity and how it shaped their views regarding modern science. The second half of the class will look at contemporary debates over Islamic Science," the trend of finding modern science in the Qur'an, and biological evolution. We will conclude the class by looking at the impact of new media on the new generation of educated Muslims." Cumulative Skills: IND, MCP, WRI

M 02:30PM-05:20PM

ASH 222

**Additional Information:** Prerequisite: One course in Islam, Middle East history, or, History of Science in the Muslim World.

HACU-0293-1

PR

### **Itineraries of Desire: Narrative, Theory, Place**

Mary Russo

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

TTH 10:30AM-11:50AM

EDH 2

HACU-0297-1 DR

**Distribution Area: CHL**

### **Border Culture: Globalization and Contemporary Art**

Lorne Falk

This course will look at the phenomenon of globalization and contemporary art through the lens of border culture, a term that refers to the "deterritorialized" nature of an image when it is removed from its context or place of origin. Its themes include borders within the realms of language, gender, ideology, race, and genres of cultural production. Border culture emerged in the 1980s in Tijuana/San Diego in a community of artists who had spent many years living outside their homelands or living between two cultures-an experience that in 2013 might well represent the nature of contemporary life

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(2-7-13)

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as well as art praxis. Division II and III students will have the opportunity to develop an independent paper, website, or portion of their thesis in this course." Cumulative Skills: IND, MCP, WRI

TH 07:00PM-09:50PM

FPH 104

HACU-0298-1

PR

### **Music Composition from the Jazz Continuum**

Martin Ehrlich

This class will look at the innovative approaches contemporary composers have taken in incorporating improvisation and notated composition. Seminal composers such as Charles Mingus and George Russell, Anthony Braxton and Julius Hemphill, will be looked at, as well as the work of younger artists exploring today. The focus will be on both the experimental and the vernacular in Afro-American music. The class will have a number of composition assignments, written for the instrumentation within the class, culminating in a final work and concert. A background in music theory is essential, and experience in improvisational ensembles a plus. Prerequisite: Tonal Theory II or 5 College equivalent.

Cumulative Skills: MCP, IND

W 01:00PM-03:50PM

MDB RECITAL

HACU-0299-1

PR

### **Division II Independent Projects in Film, Photography,, Video and Installation**

Kara Lynch

This course will provide an opportunity for Division II students in film/video, photography and related media that wish to pursue their own work, creating at least one completed new project for inclusion in the Division II portfolio. Each student will be required to present his/her work to the group several times during the semester. The members of the workshop will provide critical, technical and crew support for one another. Team projects are supported as long as each participant has a distinct and responsible role in the making of that work. Technical workshops will be offered where necessary. However, prior to joining the workshop, students must have some level of mastery over his/her medium as well as course evaluations in prerequisite areas. We will unpack the conceptual process of creating and realizing new works. Readings, screenings and museum/gallery visits, which address the specific problems faced by class members in developing the works-in-progress, will contribute to the overall experience of the workshop. All of these activities including active verbal contributions to all sessions are required of each student under the guiding principle that tracking each other's intellectual and creative process will help each person develop their respective project. This course provides a structured context in which to do independent work at the Division II-level. Prerequisites: evaluations from at least two courses in a related discipline. Cumulative Skills: IND

TH 07:00PM-10:00PM

JLC 131

**Additional Information:** A lab fee of \$50 covers the use of Hampshire's equipment plus, film/video rentals.

HACU-0301-1

IP

### **No Place: Utopian Visions in Film and Video**

Julien Roskam

The Greek word *Ou topos*, means no place". The English homophone *eutopia*, derived from the Greek means "good place". In this class we will explore what this no/good place is, how to find it, and most importantly how to envision it. We will read Jose Muoz's *Cruising Utopia*, as well as Jill Dolan's *Utopia in Performance*, among others. We will look at various films/videos that attempt to depict this place that is nowhere, that is good, that sings its siren song. Prerequisite: Film I or Video I (or related film/photo/video production course)." Cumulative Skills: IND, WRI

T 12:30PM-03:20PM M 06:30PM-09:00PM

JLC 131, JLC 120

**Additional Information:** Lab Fee \$50.

HACU-0302-1

PR

### **Advanced Shakespeare Seminar**

L. Brown Kennedy

This advanced seminar will meet for three hours weekly to read, in conjunction with selected theoretical and historical material, the texts of eleven plays by Shakespeare. The final selection of plays will be made by the seminar but

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## SPRING 2013 COURSE DESCRIPTIONS

(2-7-13)

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will include plays from all genres (history, comedy, tragedy, romance.) Questions to be explored include: issues of language, self and identity; the question of rule and authority; the representation of gender in the drama and the social ideology of the period; the staging of power and social position; the relation of actor and audience. Students will be expected: to give opening presentations for specific seminar sessions; to write frequent, brief position papers; and to submit a final portfolio of developed critical writing, including a longer comparative, research-based paper. Cumulative Skills:

IND

M 01:00PM-03:50PM

FPH 106

HACU-0303-1

IP

### **Contemporary Musical Practices**

Daniel Warner

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

MW 10:30AM-11:50AM

MDB RECITAL

HACU-0309-1

IP

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

Stephanie Brown

This course is open to second year Division II and Division III students and Five College seniors completing or anticipating advanced architectural or other design studio projects. The Advanced Design + Media Lab course provides a structured and critical creative environment for students to explore, experiment and design in both an individual and collaborative studio setting. In this course, students will develop their own individual design projects, identifying their own approach, scope and thesis, then executing their creative acts throughout the semester. As a concentrator's course, students will be expected to engage in both the creative challenges presented by the course while working on their own independent semester-long projects. This course is highly interdisciplinary in nature, yet designed for students developing projects in physical arts, graphic design, interactive design, industrial design, environmental design, architecture and urban planning. This course will be marked by an intense reading and discussion period, followed by both writing and design production on topics both culled from our readings and individual student projects. This course requires substantial out-of-class studio work and commitments to a rigorous schedule of production, culminating in a collective exhibition at the end of the semester. 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. Cumulative Skills: IND

TTH 12:30PM-03:20PM

EDH 3

**Additional Information:** Students will need to obtain the written permission, of the instructor to take this course. Priority for acceptance, will be given to upper-level students. For more information, contact: browns@mtholyoke.edu , , Lab Fee \$50.

HACU-0331-1

### **Computer Music 2**

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. Prerequisite is HACU290 Computer Music 1 or equivalent course. Cumulative Skills: IND

TH 12:30PM-03:20PM

LIB B3

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## SPRING 2013 COURSE DESCRIPTIONS

(2-7-13)

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HACU-0385-1 **PR**

### **Division III Studio Arts Concentrators Seminar: Publication, Projects**

Sara Rafferty

While students work on their Division III portfolios and exhibitions, the class will come together around organizing collaborative and individual publications, both in print and online, surrounding students' capstone projects. Group critiques and curatorial problem-solving sessions will also occur. Students will be expected to work a minimum of 6 hours a week outside of class time. Prerequisites: First semester or second semester Division III artists. Cumulative Skills: IND, WRI

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

**Additional Information:** Field Trip: \$60, Lab Fee \$100., We will also take one field trip to NYC on a Friday later in the semester.

HACU-0399-1 **IP**

### **Film, Photography, Video Studies Seminar**

William Brand, Jacqueline Hayden

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

W 01:00PM-05:00PM JLC 131

**Additional Information:** There will be a \$50 lab fee. Enrollment is limited to Division, III concentrators; contracts must have been filed prior to, enrollment. All others must have permission of the instructor., NOTE: Enrolled or top 5 waitlist students who do not attend the, fi

HACU-135T-1 **FY, DR**

**Distribution Area: CHL**

### **Sustainability and Extinction: Life and Death in the Modern, World**

Christoph Cox

What is life? What sorts of things are alive"? And what are death and extinction? These puzzling questions are basic to thinking about ecological sustainability. Yet they are far from settled. This course offers an interdisciplinary investigation into life, death, sustainability, and extinction. We will discuss the work of philosophers, evolutionary biologists, psychologists, and cognitive scientists, and examine imaginative speculations about life and death in horror fiction, disaster films, and art exhibitions in order to investigate the origins and ends of living organisms, species, and nature itself." Cumulative Skills: IND, MCP, WRI

TTH 02:00PM-03:20PM EDH 4

HACU-1IND-1 **DR**

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

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

HACU-2IND-1

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

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

HACU-3IND-1

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

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

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(2-7-13)

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### INTERDISCIPLINARY ARTS (IA)

IA-0103-1 DR

Distribution Area: CHL

#### **Introduction to Writing**

Deborah Gorlin

This course will explore the work of scholars, essayists, and creative writers in order to use their prose as models for our own. We'll analyze scholarly explication and argument, 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 instructor. Frequent, enthusiastic revision is an expectation.

Cumulative Skills: WRI

TTH 10:30AM-11:50AM

GRN WRC

IA-0107-1 DR

Distribution Area: CHL

#### **Absurdity and Magical Realism in the Theatre**

Talya Kingston

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

MW 10:30AM-11:50AM

EDH 5

**Additional Information:** This course has an expected field trip cost of \$20.00 per, student.

IA-0120-1 DR

Distribution Area: ADM

#### **Sculpture Foundation**

Nathaniel Cohen

In this course historical and contemporary issues in sculpture will be introduced in relation to fabrication in a range of media including paper, clay, wood, plaster, steel, concrete and found materials. Student-generated imagery in sculpture will foster discussions around representation, abstraction, the body, art and technology, new genres, public art, and installation art. Readings, slide lectures, visiting artists and group critiques will further establish a challenging and critical environment for the development of objects, site specific work and installation art. The course will culminate in a lengthy independent project. Cumulative Skills: IND

TTH 01:00PM-03:20PM

ARB SCULPT

**Additional Information:** A lab fee of \$70.00 will cover most, materials.

IA-0131-1 DR

Distribution Area: ADM

#### **Playwriting**

Ellen Donkin

Our work in this course will be more or less equally divided between reading plays and writing a one-act. The plays we read, which will include a wide variety of playwrights, will inform our exercise work even as they deepen and extend our sense of drama as a form. We will be paying particular attention to the way character is revealed through dialogue, ways to unfold exposition, segmentation of dramatic action, and how dialogue is shaped by character activity.

Cumulative Skills: IND, MCP

TTH 09:00AM-10:20AM

EDH 5

**Additional Information:** This course is designed for students who have not yet filed, their Division II.

## SPRING 2013 COURSE DESCRIPTIONS

(2-7-13)

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

IA-0148-1 DR

**Distribution Area: ADM**

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

Patricia Bennett

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

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

LCD SHOP, LCD SHOP

**Additional Information:** Lab Fee: \$60

IA-0160-1 DR

**Distribution Area: ADM**

### **Drawing Foundation**

Nathaniel Cohen

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

TTH 09:30AM-11:50AM

ARB STUDIO 2

**Additional Information:** Lab Fee: \$30.00

IA-0161-1 DR

**Distribution Area: PCSJ, CHL**

### **Living for Tomorrow: cultural contestations, gender, politics and the HIV & AIDS epidemic**

Jill Lewis

What critical and creative tools can we explore to develop sexual safety education that is vivid and engaging? What does it mean to question gender norms? How can we design initiatives that involve young people actively in questioning gendered sexual behaviors that reproduce risk and damage to enable them to stem HIV epidemics? We will look at novels and films to explore how gender is culturally scripted, with particular emphasis on masculinity and formations of heterosexuality - then relate these to the context of HIV. The course draws on the instructor's experience helping build gender-focused HIV initiatives in many different cultures. It includes participatory learning processes and active student design of creative input for educational action that can stimulate critical literacy about gender, sexual safety and HIV. If more men students took this course, we could change the world. Cumulative Skills: WRI, MCP, IND

MW 10:30AM-11:50AM

LIB KIVA

**Additional Information:** Please note - primarily for Division I students (unless with, instructor permission).

IA-0168-1 DR

**Distribution Area: ADM**

### **Arts Integration Across Cultures**

Jana Silver

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

TTH 10:30AM-11:50AM

FPH 106

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(see Appendix for Division I index)

## SPRING 2013 COURSE DESCRIPTIONS

(2-7-13)

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

IA-0203-1

IP

### **Poetry Workshop**

Heather Madden

In this workshop, class members will read and respond to the work of contemporary poets, complete weekly writing exercises and drafts of poems, and participate in peer workshops. Each workshop member will complete at least one critical analysis paper and develop a portfolio work that includes both a statement of poetic disposition and a poetry chapbook. This workshop is designed for Division I students and is suitable for writers who have had at least one college-level writing class in which peer critique was a significant element. Cumulative Skills: IND

T 12:30PM-03:20PM

GRN WRC

**Additional Information:** Instructor permission is required.; email hmIA@hampshire.edu for more information.

IA-0211-1

DR

IP

**Distribution Area: ADM**

### **Teaching Art in the Elementary School**

Jana Silver

This course will explore methods of teaching art to children in grades K-6. We will focus on visual arts teaching by exploring art materials 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. The first half of the semester will include discussions and exploration of contemporary issues and 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. The second half of the semester 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. Allowing a minimum of 20 minutes travel time before and after class is necessary. Cumulative Skills: MCP, IND

M 02:30PM-05:20PM

FPH 102

IA-0219-1

DR

**Distribution Area: ADM**

### **Theatre Directing Lab**

William MacAdams

This course is a hands-on, practical approach to directing guided by the belief that directors learn to direct by directing." Our central focus is on the collaboration between actor and director. The pace will be rapid and the workload significant: weekly, students will either present a piece that they have directed or perform in a work directed by their peers. Rehearsals will take place outside of class. To ground our work, will begin by focusing on text analysis, and on articulating the structure, rhythm, and energy of theatrical language. We will then turn our attention to staging, including composition, movement, and the relationship between a play and its theatrical (or site-specific) space. Throughout, students will explore, take risks, experience the joy and difficulty of collaboration, and challenge each other to make vital work." Cumulative Skills: WRI, IND, MCP

TTH 09:30AM-11:50AM

EDH 104

**Additional Information:** Required text: "A Director Prepares," by Anne Bogart."

IA-0225-1

PR

### **Practices of Dramaturgy**

Talya Kingston

What is dramaturgy? In answering this question, students will learn how to evaluate scripts, create and adapt works for the theatre and take a critical look at a variety of different models of post-performances dialogue. Practical dramaturgy allows us to locate the story we are telling on stage not just through the script, but through casting decisions, design components and communication with audiences. Prerequisite: Students should have taken at least one theatre course.

TTH 10:30AM-11:50AM

EDH 5

IA-0228-1

DR

**Distribution Area: ADM**

### **Storytelling as Performance: Voice, Body, Narrative**

Natalie Sowell

Storytelling is an oral art form whose practice provides a means of preserving and transmitting images, ideas, motivations, and emotions. The practice of oral literature is storytelling. A central, unique aspect of storytelling is its reliance on the audience to develop specific visual imagery and detail to complete and co-create the story. The primary emphasis of this course is in developing storytelling skills through preparation, performance, and evaluation. In this class

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## SPRING 2013 COURSE DESCRIPTIONS

(2-7-13)

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

you will research storytelling traditions and the resurgence of storytelling in America. Participants will engage in exercises and activities to enhance the delivery of telling stories; learn to incorporate various techniques to engage audiences; and develop an awareness of resources, materials, and philosophies of storytelling. This class is designed to help participants build a storytelling repertoire which will express their unique identities as tellers. Cumulative Skills: MCP, IND

W 02:30PM-05:20PM EDH 104

**Additional Information:** This course will have at least one field trip.

IA-0229-1 DR PR

**Distribution Area: ADM**

### **Object and Environment**

Gregory Kline

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

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

**Additional Information:** This course has a lab fee of \$75.00.

IA-0230-1 DR IP

**Distribution Area: CHL, ADM**

### **Intermediate Creative Writing: Fiction and Non-fiction**

Uzma Khan

This creative writing workshop is divided into two segments. The first will focus on creative non-fiction, with an emphasis on writing about place in the form of personal essay. Along the way we'll explore how a place succeeds or doesn't succeed in becoming a character, how much of one's self the writer develops through writing about it, and most importantly, perhaps, what is really being said. As a transition to the second segment, we'll explore the boundary between non-fiction and fiction. For instance, is the former more thesis-driven, argumentative? Does it leave room for some of the elements of fiction to be drawn, such as humor and characterization? We'll use this comparison to discuss more particular elements of the craft of fiction, such as character, dialogue vs. internal monologue, and plot. Finally, we'll discuss which you prefer to read and write, fiction or essay, and why. Course requirements include substantial reading assignments, response papers, oral presentations, and at least two works of creative writing, one non-fiction and one fiction. Cumulative Skills: IND, MCP, WRI

T 12:30PM-03:20PM FPH 101

**Additional Information:** Students MUST attend the first day of class in order to be, granted permission to enroll.

IA-0234-1 DR

**Distribution Area: ADM**

### **In Search of Character**

Thomas Haxo

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

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

**Additional Information:** Students will provide most drawing materials. There will be a, \$60.00 lab fee for most sculpture supplies.

## SPRING 2013 COURSE DESCRIPTIONS

(2-7-13)

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IA-0236-1      **DR**      **IP**  
**The Practice of Literary Journalism**  
Michael Lesy

**Distribution Area: ADM**

Literary journalism encompasses a variety of genres, including portrait/biography, memoir, and investigation of the social landscape. At its best, literary journalism uses such dramatic devices as plot, characterization, and dialogue to extend and elaborate the who/what/where/when/and why of traditional journalism. By combining evocation with analysis, immersion with investigation, literary journalism tries to reproduce the complex surfaces and depths of the real world. Books to be read will include: (1)Kerrane and Yagoda's Art of Fact; (2)Filkins' Endless War; (3)Didion's Sloching Towards Bethlehem (4)Wilkerson's The Warmth of Other Suns; (5)Wendy Doniger's The Implied Spider. Students will be asked to write as many as six, medium length nonfiction narratives. These narratives will require participant-observation of local scenes and interview/conversation with the people who inhabit them. Students will then be asked to extend these short stories" into longer pieces that have casts of "characters" and plots. All fieldwork will demand initiative, patience, curiosity, and guts. The writing itself will have to be excellent. An ability to meet weekly deadlines as well as well-prepared class participation will be required. No excuses." Cumulative Skills: IND, MCP

TTH 09:00AM-10:20AM      FPH 102

IA-0245-1      **DR**      **PR**  
**Devising Through the Jazz Aesthetic**  
Djola Branner, William MacAdams

**Distribution Area: ADM**

This course explores the creation of interdisciplinary theatre through the lens of the jazz aesthetic. We will combine music, movement and non-linear narrative to create short dramatic pieces, and deconstruct the works of such theatre artists as Laurie Carlos, Sharon Bridgforth and Daniel Alexander Jones (all versed in this approach to creating drama). The course seeks to develop a language for collaboration and experimentation between actors, dancers, and musicians, and to mine new directorial tools which mirror the characteristics of classic American jazz - particularly rhythm, syncopation, call-and-response, polyphony and improvisation. Prerequisite: Completion of at least one college level course in acting, directing, design, playwriting, devised theatre, dance or music is required to register for this course. Cumulative Skills: WRI, MCP, IND

MW 01:30PM-04:00PM      MDB SMALL

IA-0246-1      **PR**  
**Design Lab: Designing, Directing, Collaborating in Theater**  
Jessica Greenberg

Collaboration is a word often used in theater, but what exactly does that mean? What are some practical strategies we can use as theater artists? This course would be a good fit for students with an interest in an area of theater design or directing, and who have some experience in one of these areas. Students will bring ideas for specific learning goals in their area(s) of interest, and some assignments will be tailored to suit. Students will work in model production teams and explore different modes of collaboration. They will carry concepts through to complete paper projects, as well as one small staged project. We will read scripts and writings on collaboration, and sharpen skills in research, presentation, and the delicate art of communicating. Other topics of discussion will include 'green' design, theater for social action, design driven work, and portfolio / resume development. We will attend some Five College productions and one professional regional production.

MW 10:30AM-11:50AM      EDH 104

**Additional Information:** Anticipated total cost for field trips per student is \$30.00

IA-0251-1      **DR**  
**Engineering for MacGyver**  
Stephen Banzaert

**Distribution Area: PBS**

This course will familiarize the student with some of the basic principles and techniques of mechanical, electrical, chemical, civil, aerospace, and improvisational engineering. Emphasis on general problem-solving skills, brainstorming, and creativity in rapidly designing and testing prototypes; in addition, students are encouraged to find connections between disparate engineering disciplines. This will be a project-based course; the majority of class time will be spent experimenting

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## SPRING 2013 COURSE DESCRIPTIONS

(2-7-13)

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and building. Prior engineering experience not required, but the student should be comfortable with basic hand tools. Extended lab hours on Thursday afternoons. Cumulative Skills: IND, QUA

TH 12:30PM-03:50PM LCD CLASS

**Additional Information:** Lab Fee: \$90.00

IA-0256-1

### **Design and Entrepreneurship for Social Impact**

Donna Cohn, Megan Briggs Lyster

This class will blend practices of both applied design and social entrepreneurship using human centered design processes. We will research, conceive, design and build testable prototypes and/or systems that have the potential to create economic, social and/or environmental value. We will collaborate with local community partners, observing and listening carefully to what they want and need. Our intention is to set a tone of innovation and creativity, combining techniques of design thinking with an entrepreneurial mindset and the fabrication resources of the Center for Design. This class is not open to first year students.

TTH 01:00PM-03:20PM TTH 01:00PM-03:20PM LCD SHOP, LCD 113

**Additional Information:** Lab Fee: \$60

IA-0262-1

**DR**

**Distribution Area: ADM**

### **Creative Reuse: Tinkering meets Repurposing**

Colin Twitchell

Recycling, remanufacturing, refurbishing, repurposing and up-cycling are all ways to add value, reduce waste and lower the environmental impact of used objects. Through the notion of tinkering, we will explore how discarded objects can be creatively reused for utilitarian and artistic purposes. Through this process participants in the course will enhance their technological creativity and designing capacity. Using projects and experiential means (e.g. tinkering) students in this course will gain a deeper understanding of their creative process, improve their understanding of mechanical objects, explore the relationship between discarded and reused, acquire basic fabrication and design skills and do some intuitive engineering. Cumulative Skills: QUA, IND

WF 02:30PM-03:50PM WF 02:30PM-03:50PM LCD SHOP, LCD 113

**Additional Information:** Lab fee is \$60.00

IA-0264-1

**DR**

**IP**

**Distribution Area: PCSJ**

### **The Past Recaptured: Photographs, Facts, and Fiction, 1935-1943**

Michael Lesy

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

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

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## SPRING 2013 COURSE DESCRIPTIONS

(2-7-13)

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IA-0266-1

IP

### **Getting it Out There: Actualization and Expansion of Work**

Donna Cohn

Students, faculty and alums will collaborate to bring promising design work, which benefits people living in poverty, to a place where it can reach its intended audience on a wider scale. For Spring 2013, we will expand on the work done by previous students in designing and evaluating a portable gynecological exam table for use by health care workers in rural El Salvador. The semester's work will include outreach and market research, refinement of design details as well as research, planning and pre-manufacturing for a first production run. In addition to regular class meetings, there will be an optional companion lab in SolidWorks that will meet 2 evenings a week. We will include students with a cross section of skills and academic interests.

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

LCD SHOP, LCD CLASS

IA-0277-1

IP

### **Style and Sensibility: Strategies for Fiction Writers**

Nathalie Arnold

What does it mean to say a writer's work is "lyrical" or "sparse," "realistic," "modern" or "mythical"? In this reading and workshop course, we will explore the concepts of 'sensibility' and 'style' as they apply to language and story. We will identify the sentence-level underpinnings of specific tonal effects, considering: syntax, diction, word families, the color and rhythm of language, punctuation, point of view, voice, and imagery. Through close reading of works by a wide range of writers, we will analyze writing styles, link aesthetic effects and intellectual/political commitments to craft choices, and explore relationships between literal content and the way content is delivered. In addition to weekly imitation exercises and analyses of readings, members will submit one long (10-15 page) piece for peer critique, which they will significantly revise." Cumulative Skills: WRI, IND

W 06:00PM-09:00PM

EDH 4

**Additional Information:** No permissions granted until first week. No writing samples. All, interested students must attend the first class.

IA-0282-1

### **Dynamics of Displacement: stories of changing lives**

Jill Lewis

Creative representations can evoke powerfully the conditions of disenfranchisement, marginalization and survival that often mark people's displacement from familiar cultural contexts. Being attentive to the dislocations and challenges of re-anchoring in foreign cultural settings alerts us to complexities of migration - human realities behind how it is often evoked in political discourse and the media. This course will explore novels and films tracing experiences of displacement and migration - bringing into focus visualizations of home ground which people feel they HAVE to leave, the complex experiences of transition and arrival in unfamiliar places - and the blindnesses in juxtapositions of different worlds and the attitudes of reception. Students will research background to the 'stories' explored, write responses to films, seek experiences of migration in their own networks, complete a final critical paper and a creative project combining different mediums.

Cumulative Skills: IND, WRI, MCP

MW 04:00PM-05:20PM

FPH 107

**Additional Information:** Division II students only.

IA-0289-1

PR

IP

### **Long Poem & Lyric Essay Workshop**

Heather Madden

Workshop members should arrive willing to explore and to expand their interests through the long poem and/or the lyric essay. We will experiment with the malleability, ingenuity, immediacy, [and] complexity" available in these forms. Workshop members will keep regular journals, research areas of interest, submit formal (typed) passages and self-contained segments of writing for peer review, and respond to peer and published works. In addition to a portfolio of work that includes a critical introduction, each workshop participant will complete one analytical paper and one formal presentation. Course readings will include work by Claudia Rankine, Eula Biss, Campbell McGrath, Julia Story, WCW, Cornelius Eady, Sherwin Bitsui, and Anne Carson (among others). This workshop is suitable for Div II students who have completed at

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## SPRING 2013 COURSE DESCRIPTIONS

(2-7-13)

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least one college-level creative writing workshop and are planning to pursue creative writing as a component of Div III."

Cumulative Skills: WRI, IND

W 09:00AM-11:50AM

GRN WRC

IA-0295-1

DR

IP

**Distribution Area: ADM, CHL**

### **Structure and the Story**

Uzma Khan

This is an intermediate creative writing workshop that explores narrative structure. The focus will be on works that have pushed the boundaries of conventional narrative "girders" by using as building materials visuals, verse, and radical time/space-shifts, all while maintaining a clear cohesive whole. Course requirements will include reading several international novels and novellas; in-class presentations; critical response papers on the reading; original works of creative writing that must be interconnected in some way. In other words, you will not write separate stories but work toward constructing one overall piece comprised of individual elements that play with some of the narrative shapes covered in this course." Cumulative Skills: MCP, IND

W 02:30PM-05:20PM

FPH 102

**Additional Information:** Students MUST attend the first day of class in order to be granted permission to enroll.

IA-0296-1

PR

IP

### **Projects in Fiction Writing**

Nathalie Arnold

This workshop is suitable for creative writers in the final semester of Division II, or just beginning a Division III. The goal is to ensure that, by semester's end, students have the tools required to complete a substantial creative project. Each student will propose an independent project (ex.: series of stories, novella, collection of shorts, work within a certain genre or form), setting out clear craft-related goals and a method to achieve these. While our primary task is commenting on student work, we will also respond in writing to the work of writers 'on writing.' Each student will also give a presentation on a book chosen from our shared list. Students will be evaluated according to the progress made on their independent projects, the quality of their written responses, and their participation in our writerly community. Students should contact the instructor with project proposals to secure instructor permission. Prerequisite: Significant experience in college-level creative writing workshops. Cumulative Skills: IND, WRI

F 01:00PM-03:50PM

EDH 4

IA-0297-1

PR

IP

### **Video Art in the 21st Century**

John Slepian

To quote artist and critic Catherine Elwes, video is the default medium of the 21st Century." Today video screens and projections are everywhere from cell phones to the sides of buildings, and video has become one of the most prominent media in museum and gallery exhibitions. In particular, screens and projections are a prominent component of much contemporary sculpture and installation. Throughout this course, we will study not only the history of video as gallery art form, but also some of its most important themes, including: structuralism and the form of the moving image, depictions of the body and space, video as a representation of culture and gender, and digital imaging. Readings will include works by theorists Sergei Eisenstein, Laura Mulvey, Marshall McLuhan and Lev Manovich. We will look at the work of artists Joan Jonas, Martha Rosler, Vito Acconci, Bill Viola, Mariko Mori and Matthew Barney, among others. Mostly importantly, this is a studio critique course. During the semester students will create a number of screen-based and video installation works. Prerequisites: Some experience with basic video production and editing tools (your home camera and iMovie are fine) and at least one studio art course in any medium."

TTH 09:00AM-11:50AM

ARB STUDIO 1

IA-0329-1

PR

IP

### **...To holler down the lions in this air": An Advanced, Poetry Workshop Rooted in the Work of Gwendolyn Brooks"**

Aracelis Girmay

In this course, we will study the brilliant and diverse work of the poet Gwendolyn Brooks--her breadth, her rhyme, her meter, her syntax, her vibrant, living, lucid diction and imagery. Her range. Gwendolyn Brooks was, among other things, a highly prolific master of the form whose work might be compared to that of a documentary-maker or historian--

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## SPRING 2013 COURSE DESCRIPTIONS

(2-7-13)

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deeply steeped in the social, political concerns of her time. We will study her life, artistic arc, and concerns as they relate to craft, social responsibility, and community. All the while students will be writing in response to her concerns, learning about her craft choices through imitation poems and experiments, and formulating/writing their own small series or body of work that, in some formal/structural way, is in conversation with one of Brooks' projects. This course will be reading, writing, and workshop-intensive. Assignments include: one recitation, two presentations, weekly workshops and experiments, and a 10-page (minimum) series or portfolio. Prerequisites: students should have taken at least two college-level creative writing courses. Cumulative Skills: IND, MCP, WRI

W 05:30PM-08:20PM

EDH 2

IA-0330-1

PR

### **Advanced Sculpture: Emphasis on the Figure**

Thomas Haxo

In this course students will refine their technical and perceptual skills in response to the human form. The course will focus on the full figure allowing students to explore this challenging subject from multiple perspectives. Historical and contemporary issues and approaches to the figure will be elucidated through presentations, critiques, and independent research. Intermediate sculpture at the college level is recommended. Cumulative Skills: IND

TTH 01:00PM-03:20PM

ARB STUDIO 2

**Additional Information:** A \$80 lab fee will cover most materials. Intermediate sculpture, at the college level is recommended.

IA-0387-1

PR

IP

### **Creative Writing Concentrators' Seminar**

Aracelis Girmay

This course is for last-semester Division III students whose projects are, in some way, grounded in creative writing--whatever the genre. This course is an opportunity for these students to present and workshop their work while bringing their Division III projects to a successful close. Following last spring's Concentrators' Seminar with Professor Nell Arnold, this seminar will also be an opportunity for writers to (further) develop as a community of writers" while reflecting on the possible meanings of the term. Students who register for this course should be serious about both objectives--the Division III projects and community-building for writers. Prerequisites: Students should be in the last semester of their Division III and should be writers of poetry, fiction, or nonfiction." Cumulative Skills: IND, MCP, WRI

TH 12:30PM-03:20PM

LIB KIVA

IA-1IND-1

DR

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

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

IA-2IND-1

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

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

IA-3IND-1

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

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

## SPRING 2013 COURSE DESCRIPTIONS

(2-7-13)

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### LANGUAGE STUDIES (LS)

LS-0101-1 DR, LS

Distribution Area: CHL

#### **Elementary Spanish**

Samira Artur, Caroline Gear

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

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

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

LS-0102-1 DR, LS PR

Distribution Area: CHL

#### **Elementary Spanish II**

Esther Lopez, Caroline Gear

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

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

**Additional Information:** Classroom attendance and participation count for sixty percent, of the requirement for credit. This class is taught by faculty, from the International Language Institute in Northampton, (www.ili.edu). For more information regarding placement in this, cour

LS-0104-1 DR, LS PR

Distribution Area: CHL

#### **Beginning Yiddish II**

Ester-Basya Vaisman

Spoken by the largest number of Jews for the longest period of time in the most countries all over the world of all Jewish languages, Yiddish is the key to understanding Eastern European Jewish life. This course is a continuation of Beginning Yiddish I, and it enables students to acquire further proficiency with Yiddish language and culture. Students will continue developing speaking, listening, reading, and writing skills in Yiddish, using textbook materials, original texts, audio-visual sources, and group work emphasizing student participation. Prerequisite: Beginning Yiddish I or instructor permission. Cumulative Skills: MCP

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

**Additional Information:** Course includes mandatory conversation section, which meets once, a week for 45 mins, time TBA.

LS-0110-1 DR, LS PR

Distribution Area: CHL

#### **Elementary Arabic II**

Olla Al-Shalchi

A year-long course 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* 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. This is an integrated language course. Cumulative Skills: MCP, IND

MTWTHF 09:00AM-09:50AM ASH 111

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(see Appendix for Division I index)

## SPRING 2013 COURSE DESCRIPTIONS

(2-7-13)

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

**Additional Information:** Part of the Five College language consortium. Students, enrolled in the fall term must re-register for spring.

LS-0112-1 **DR, LS PR**

**Distribution Area: CHL**

### **Elementary Chinese II**

Yi Zhang, Kay Johnson

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

MTWTHF 05:00PM-05:50PM FPH 104

**Additional Information:** It will be taught by Yi Zhang, a visiting professor of Chinese, from the Hampshire College China Exchange program and supervised, by K. Johnson.

LS-0124-1 **DR, LS PR**

**Distribution Area: CHL**

### **American Sign Language II**

Ruth Moore

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

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

LS-0201-1 **DR, LS PR**

**Distribution Area: CHL**

### **Intermediate Spanish I**

Samira Artur, Caroline Gear

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

TTH 12:30PM-03:00PM FPH 103

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

LS-0202-1 **DR, LS PR**

**Distribution Area: CHL**

### **Intermediate Spanish II**

Carmen Cosme, Caroline Gear

This course is the second semester of second-year Spanish. Students enrolled should have taken IA/LS 201 or the equivalent and be able to use the present, future, preterit, imperfect tenses, command forms and present subjunctive with some fluency. This course will solidify grammatical structures of Spanish through activities that practice all four skill areas: speaking, listening, reading, and writing. Attention will be given to more sophisticated use of the subjunctive and compound tenses. Authentic materials that focus on the culture and literature of the Spanish-speaking world will be used as

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## SPRING 2013 COURSE DESCRIPTIONS

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well as the textbook, *Imagina*. As in IA/LS 201, focus will be placed on accuracy in speaking and writing in Spanish. This is an integrated language course. Cumulative Skills: MCP

TTH 12:30PM-03:00PM FPH 104

**Additional Information:** Attendance and classroom participation count for sixty percent, of the requirement for credit.

This class is taught by faculty, from the International Language Institute in Northampton, ([www.ili.edu](http://www.ili.edu)). For more information regarding placement, please, con

LS-0312-1      **LS**      **PR**

### **Third Year Chinese II**

Yi Zhang, Kay Johnson

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

MWF 04:00PM-04:50PM FPH 104

**Additional Information:** This course will be taught by Yi Zhang, a visiting professor, of Chinese from the Hampshire College China Exchange, program, and supervised by K. Johnson., , There will also be a one-hour discussion session per week to be, scheduled the first week of clas

## SPRING 2013 COURSE DESCRIPTIONS

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### NATURAL SCIENCE (NS)

NS-0108-1 DR

**Distribution Area: PBS**

#### **The Art of Life**

John Castorino

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

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

NS-0112-1 DR

**Distribution Area: PBS**

#### **Puzzles and Paradoxes**

David Kelly

It has been argued that puzzling is as intrinsic to human nature as humor, language, music, and mathematics. Zeno's paradoxes of motion and the liar and heap paradoxes ("This sentence is false," "Does one grain of sand change a non-heap into a heap?") have challenged thinkers for centuries; and other paradoxes have forced changes in philosophy, scientific thinking, logic, and mathematics. We'll read, write, and talk about the Riddle of the Sphinx, the Minotaur's Maze, the Rhind papyrus, Pythagorean mysticism, Archimedes' wheel, Fibonacci's rabbits, Durer's magic square, Konigsberg's bridges, Lewis Carroll, Sam Loyd, E.H. Dudeney, Mvbius's band, Maxwell's Demon, Schrodinger's cat, Hempel's raven, the theorems of Kurt Godel and Kenneth Arrow, the Loony Loop, Rubik's cube, the Prisoner's Dilemma and the unexpected hanging, Russell, Berrocal, Christie, Escher, Borges, Catch-22, Sudoku, Gardner, Coffin, Kim, Smullyan, and Shortz. Recreational mathematics will pervade the course, and we'll grapple with irrationality, pigeonholes, infinity, and the 4th dimension. We'll discover, create, classify, share, enjoy, and be frustrated and amazed by lots of visual illusions, mechanical, take-apart, assembly, sequential, jigsaw, word, and logic puzzles. We'll hone our problem-solving skills and consider the pedagogic and social value of puzzles. Armed with examples and experience, we might find some possible answers to "what makes a puzzle 'good'?" and "why do people puzzle?"" Cumulative Skills: QUA, IND

M 01:00PM-02:20PM WF 01:00PM-02:20PM CSC 2-OPEN, CSC 333

NS-0123-1 DR

**Distribution Area: PBS**

#### **Human Biological Variation**

Pamela Stone

This course focuses on the science of human genetic and biological variation. How does variation come about in evolution? Which variations have adaptive and functional significance and which are just differences? What is the evolutionary explanation, distribution, and significance of human variation in, for example, sickle cell anemia, skin color and sports performance? How are individuals grouped, how are differences studied, and to what purpose? How did the idea of "natural" races arise, and how and why, despite key scientific flaws, does it persist? This semester we will focus on the idea of race as a genetic construct versus lived, social reality and in particular, how race is used in biomedical research. Finally, we will examine health inequalities by race and the potential mechanisms by which racism may lead to poor health." Cumulative Skills: IND, MCP, QUA, WRI

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

NS-0145-1 DR

**Distribution Area: PBS**

#### **Earth and Life through Time**

Steven Roof

Humans are recent tenants on an ancient Earth. Understanding Earth's remarkable history is enlightening yet humbling. Earth's history provides a critical lens for evaluating modern environmental science issues of our modern world. In this course, we will travel through time to study the evolution of Earth from its fiery beginning over 4.5 billion years ago

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to the present day. We will explore the physical and biological evolution of Earth and gain an appreciation for Earth as a series of complex systems that interact dynamically and holistically. We will also learn how geologists reconstruct Earth history as well as predict the future. Local fieldtrips will highlight billions of years of Earth history in the Connecticut River Valley. This course will be valuable for anyone who is concerned about the future of Earth and its tenants. Cumulative Skills: WRI, QUA

MW 02:30PM-03:50PM CSC 316

NS-0151/0351-1 DR

**Distribution Area: PBS**

### **Tree Rings and Climate Change**

Lawrence Winship

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

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

CSC 1-AGRI, CSC 1-AGRI

NS-0157/0357-1 DR

**Distribution Area: PBS**

### **Sustainable Water Resources**

Christina Cianfrani

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

MW 10:30AM-11:50AM

CSC 333

NS-0158-1 DR

**Distribution Area: PBS, MBI**

### **Brain Mechanisms**

Cynthia Gill

In this course students will examine the function of the nervous system with particular focus on mechanisms at work in the brain. The course will link current advances in cell, molecular and developmental physiology research in the context of neuronal functional mechanisms. Topics may include neurotransmitter function and regulation, brain area function, integrative intracellular signaling pathways, neuroendocrine control. Advanced topics may include the correlation of ion channel properties and synaptic transmission with physiological functions such as learning and memory, circuits involved in behavior, and the organizational principles for the development of functional neural networks at synaptic and cellular levels. Along with regular discussion participation and problem solving, students will prepare papers and lead discussions on their own chosen topics. This course is particularly appropriate for students interested in behavioral mechanisms, neurophysiology, psychology, and neuroendocrinology. This is a course in the Culture, Brain and Development Program. Cumulative Skills: WRI, IND, QUA

MW 09:00AM-10:20AM

CSC 333

NS/CS-0177-1 DR

**Distribution Area: PBS, MBI**

### **Aliens: Close Encounters of a Multidisciplinary Kind**

Salman Hameed

This course can be summed up as: everything you wanted to know about aliens but were afraid to ask (a scientist). The course will explore the topic of extraterrestrial intelligence from the perspective of several different fields. We will

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## SPRING 2013 COURSE DESCRIPTIONS

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look at the history of UFO sighting claims and analyze the reliability of eye-witness testimonies, explore psychological & sociological reasons behind claims of alien abductions, and analyze the current state of the search for extraterrestrial intelligence (SETI) from the perspective of astronomy and planetary research. We will also examine how film and television have shaped our view of aliens in popular culture. We will conclude the course by looking at religions that have been inspired by UFOs and extraterrestrials. Cumulative Skills: WRI

M 06:30PM-09:20PM

FPH WLH

NS-0205-1

### **Physics II**

Frederick Wirth

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

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

CSC 3-OPEN, CSC 3-PHYS

NS-0206-1

### **Geography, Ecology, and Indigenous Americans in the Pacific, Northwest, 1800 to the Present**

Peter Westover

This Spring 2013 course emphasizes individual projects and class discussion. The course will discuss the ecology of the Pacific Northwest region, explore underlying scientific principles, and ask these questions: How has human history, including the dispossession of Native Americans, influenced land use and ecological and agricultural changes in the northwest? How did the river and mountain geography of the Columbia Basin influence the development of pre-1800 indigenous civilization? What are the chief ecological issues, past and present, in this region? What was the immediate and long-term Native American response to the Lewis and Clark expedition of 1804-06 and its aftermath? How have power dams on the Columbia and Snake Rivers affected salmon populations and regulations perpetuating Indian fishing rights? What cultural and political developments led to the Nez Perce trek of 1877? How have Indian reservations and land use patterns changed through the 20th century? What do we know about invasive species, rare and endangered populations, and the effects of climate change in the northwest? How has federal land and Indian policy in the northwest evolved? The course will make use of readings in northwest ecology and Native American history and will include seminar-type discussions that focus on individual projects and presentations. Cumulative Skills: IND, MCP, WRI

TTH 12:30PM-01:50PM

CSC 202

NS-0210-1

### **From Farm to Fork**

Jason Tor

This course will provide an introduction to the processing and preservation of foods. Basic scientific principles will be discussed alongside historical developments in food processing. Principles will be illustrated by exposure to both home as well as industrial processing techniques. Current issues in food processing, including food security, food sustainability, and the effect of additives on disease, will be examined. Cumulative Skills: WRI, QUA

M 06:00PM-09:00PM

CSC 333

**Additional Information:** Instructor: Adjunct Assistant Professor of Food Science: Joey, Talbert.

NS-0212-1

PR

### **Organic Chemistry I**

Rayane Moreira

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

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## SPRING 2013 COURSE DESCRIPTIONS

(2-7-13)

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purification, and identification of organic molecules. Prerequisite: High school chemistry Cumulative Skills: WRI, QUA, IND

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

CSC 121, CSC 2-CHEM

**Additional Information:** Prerequisite: high school chemistry

NS-0220-1

### **Human Physiology**

Cynthia Gill

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

TTH 12:30PM-01:50PM

CSC 333

NS-0222-1

**PR**

### **Vernal Pools: Ecology, Evolution and Conservation**

Noah Charney

Vernal pools have served as model systems throughout much of biology, with their inhabitants yielding insights into the evolution of sex, metapopulation theory, endosymbiosis, endangered species conservation and more. In this course we explore ecology, evolution, and conservation through the lens of the ephemeral wetland microcosm. Each week we will examine case studies from the scientific literature, exploring the system from many different angles. A primary focus of the course will be on developing and defending scientific study designs. For their final project, students will complete an independent experimental study. During lab periods, we will pay weekly visits to ponds on campus. Prerequisite: a course in evolution, ecology, or statistics. Cumulative Skills: WRI, QUA, IND

MF 01:00PM-02:20PM M 02:30PM-05:20PM

CSC 3-OPEN, CSC 333

**Additional Information:** Prerequisite: A course in evolution, ecology, or statistics

NS-0226-1

### **Sustainability in Practice**

Charlene D'Avanzo

Although many students are interested in studying issues related to sustainability - and may wish to pursue careers in this area - it is difficult for them to define what sustainability" is and go about developing their own academic program. What skills, content areas, and experiences are important? How do students gain depth in a particular area? This course is designed to introduce students to people, some Hampshire alums, working towards a sustainable future in different ways and who can provide guidance and examples. Sustainable food production will be one focus of the course. Through readings, discussions, and field trips students will see what, for example, an alum who is internationally known for sustainable fish production actually does - and his journey to his present position. Energy-efficient home and building design will likely be another focus of the course, given sufficient student interest. The class will also help students work towards the Five College Sustainability certificate program as they design a course of studies in Division II and III. The course will culminate in a final written project such as a Division III proposal for students completing Division II."

Cumulative Skills: WRI, IND

W 01:00PM-03:50PM

CSC 1-ECOL

NS-0232-1

### **Life and Water in the American Southwest**

Lawrence Winship

Water comes to the American Southwest in cloudbursts and monsoons, in flash floods that turn dust to fertile soil overnight. For centuries human populations have adapted to episodic rainfall culturally and technologically, using water-sparing methods not unlike those seen in native plants and animals. In this course we will spend the first few weeks learning about the peoples, climates, and ecological communities along the Mexico/US border and up into the Mogollon

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## SPRING 2013 COURSE DESCRIPTIONS

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highlands and mountains of Arizona and New Mexico, with emphasis on the Colorado River Basin. There will be an optional joint trip with OPRA to the lower Colorado. Students will be responsible for all travel expenses. This course is part of the Southwest Studies Program at Hampshire College. Cumulative Skills: WRI, QUA, IND, MCP

MW 02:30PM-03:50PM

CSC 3-OPEN

NS-0235-1

IP

### **Methods in Molecular Biology**

Charles Ross, John Castorino

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

Instructor permission required. Cumulative Skills: IND, QUA, WRI

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

CSC 2-OPEN, CSC 2-MOLC

**Additional Information:** Instructor permission is required.

NS-0247-1

### **Cell Biology**

Megan Dobro

This course will explore the history of cell biology and the experiments that taught us what we know today. We will read primary literary about most organelles to study their structure and function, and students will choose one function of the cell to write a mini-review about. We will also spend some time working hands-on with cells and microscopy data, although this is not a lab course. Cumulative Skills: WRI, IND, QUA

TTH 09:00AM-10:20AM

CSC 316

NS-0248-1

### **Epidemiology**

Elizabeth Conlisk

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

TTH 10:30AM-11:50AM

CSC 316

NS-0252-1

### **Modern Disease and Culture**

Megan Dobro

Disease has influenced our civilization, and our civilization has influenced disease. How have the food industry, the media, politics, and technology affected our health? How have different races, genders, sexual orientations, and geographic locations been affected by modern disease? In this course, we will examine the relationship between disease and culture and how life as we know it has been affected. Students will read case studies and have debates about selected topics, and are invited to bring in news articles and primary literature to discuss. Students will choose a topic of interest to research throughout the semester and present to the class in the final week. Cumulative Skills: IND, WRI, MCP

MW 04:00PM-05:20PM

CSC 316

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NS-0261-1

PR

### **Calculus II**

Sarah Hews

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

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

**Additional Information:** Prerequisite: Calculus in Context (NS 260) or another Calc I, course.

NS-0263-1

### **Human Evolution**

Charles Ross

To understand who we are and our place in the biosphere, we need to know from where we came and how we got here. Despite concerted focus, however, there still is uncertainty about our biological origins, our evolution, and our future. This course will serve as a scientific overview of human speciation and evolution. Topics of discussion will include: early evolution of the genus Homo and primates in general, hypotheses for human adaptations and historical movements, molecular vs. anthropological explanations for our evolution, genetic variation within/among current human populations, cultural evolution, and evolutionary explanations for human behavior. We will use both applied and primary scientific research literature to explore topics in these areas. Students will research specific aspects or questions and present their findings in written and oral format. Cumulative Skills: WRI, QUA

TTH 02:00PM-03:20PM CSC 2-OPEN

NS-0265-1

### **Introduction to Statistics and Experimental Design**

Brian Schultz

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

MW 10:30AM-11:50AM CSC 1-ECOL

NS-0268-1

### **Introduction to Geographic Information Systems and Natural, Resource Management**

Steven Roof

Geographic Information Systems (GIS) are evolving computerized tools that greatly facilitate describing, modeling, and managing our natural resources. In this course, we will learn GIS tools, specifically ArcGIS and Google Earth, necessary to map and analyze the natural resources, focusing on the Hampshire College campus. We will learn about making and using maps, using technology ranging from counting footsteps to satellite navigation (Geographic Positioning Systems, GPS). We will learn how to create new GIS data as well as find appropriate existing data. We will learn how to use GIS tools to map features, analyze landscapes, model processes, and to manage natural resources. We will concentration on learning the practical aspects of GIS as a tool for natural science investigations. In addition to class activities, students will develop their own GIS projects during the second half of the semester that allow them to pursue their specific interests and refine their GIS skills. Cumulative Skills: WRI, QUA, IND

TTH 12:30PM-01:50PM TH 02:00PM-04:00PM CSC 316, CSC 316

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NS-0272-1

### **Anthropology of Reproduction**

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 women in the ancient world and we will examine historical trends in obstetrics, as well. Worldwide rates of maternal mortality will be used to understand the risks that some women face. Birthing customs and beliefs will be examined for indigenous women in a number of different cultures. Students will be required to present and discuss material and to work on a single large research project that relates to the course topic throughout the semester. Cumulative Skills: IND, MCP, QUA, WRI

W 01:00PM-03:50PM

CSC 3-OSTE

NS-0279/0379-1

PR

### **Applied Statistical Methods and Climate Change**

Jeffrey Stratton

The Intergovernmental Panel on Climate Change (IPCC) is the leading international body for the assessment of climate change. It was established by the United Nations Environment Programme (UNEP) and the World Meteorological Organization (WMO) in 1988 to provide the world with a clear scientific view on the current state of knowledge on climate change and its potential environmental and socio-economic impacts. Students will learn new data analysis methods through readings of IPCC papers and related material. Online readings may be required. Topics such as multiple regression, logistic regression, multi-way ANOVA, and log-linear models for categorical data will be covered. Some simulation studies and Bayesian analysis may also be introduced. Work will include the use of some common computer packages (e.g., R, EXCEL) and homework assignments, as well as a data analysis project. We review some relevant theory, though the emphasis in this course is on knowing when and how to apply these statistical methods. Prerequisite: some statistics background, including some knowledge of hypothesis testing. Cumulative Skills: QUA, IND

TTH 10:30AM-11:50AM

CSC 3-OPEN

**Additional Information:** Prerequisite: some statistics background, including some, knowledge of hypothesis testing

NS-0287-1

### **Elements of Sustainability**

Frederick Wirth

Even if we have answers for the basic questions raised by the problem of sustainability there are still many approaches to determining a proper course of action. The viewpoints of LCA, the ecological footprint", and "Natural Capitalism" each provide a standard against which to measure any particular program of change or development. We are presently challenged to make policy judgments of vital importance, to develop technologies and systems that increase sustainability, and to design and present these things in ways that ensure widespread adoption. In this course we will employ several case studies to examine these difficult issues. Emphasis will be placed on understanding underlying scientific principles, evaluating evidence available from the technical and scientific literature, and developing innovative approaches and solutions." Cumulative Skills: WRI, QUA, IND

WF 10:30AM-11:50AM

CSC 3-OPEN

NS-0291-1

PR

### **Green Chemistry and Catalysis**

Rayane Moreira

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

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*(see Appendix for Division I index)*

## SPRING 2013 COURSE DESCRIPTIONS

(2-7-13)

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catalysis in both chemical and broader contexts. Students will be evaluated on active participation in class and a semester-long literature-based project. Prerequisite: Organic Chemistry I. Cumulative Skills: IND, WRI

TTH 12:30PM-01:50PM CSC 121

**Additional Information:** Prerequisite: Organic Chemistry I (NS 212). Students may, progress in the QUA cumulative skill area if they include it in, their independent work.

NS-0294-1

### **Sustainable Agriculture and Organic Farming**

Brian Schultz

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

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

NS-0299-1 **NO5C**

### **Learning Activity Projects**

Lynn Miller, Herbert Bernstein

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

NS-0310-1 **PR**

### **Mathematical Biology**

Sarah Hews

In this self-directed course, each student (or group of students) will study a mathematical model that revolutionized biology. After selecting a topic, students will read the primary literature of the chosen model focusing not only on the mathematical and biological aspects of the model, but also on the historical context and long-term impact of the work. The students will then select and read current articles that reference the original models. In some cases, the students may want to expand or modify the model and explore the implications. The students will be responsible for sharing their research with the class and preparing a final paper that compiles all of their research from the semester. Areas of mathematics that are new to the students will be discussed and short problem sets may be assigned. Potential topics include, but are not limited to, models of allometry, natural selection, CAT imaging, predator prey interactions, action potentials, phylogenetic trees, genetic coding, mutating viruses, enzyme kinetics, genetic mapping, hydrogeology, and neural networks. Due to the diversity of topics, students will be able to select models that are appropriate to their level of biological and mathematical expertise. Cumulative Skills: WRI, QUA, IND

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

**Additional Information:** Prerequisite: Calculus I (NS 260) or equivalent

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## SPRING 2013 COURSE DESCRIPTIONS

(2-7-13)

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NS-0316-1 **PR**

### **Linear Algebra**

Kenneth Hoffman

This course develops the basic geometric, algebraic, and computational foundations of vector spaces and matrices and applies them to a wide range of problems and models. The material will be accessible to students who have taken at least one semester of calculus and is useful to most consumers of mathematics. The course focuses on real finite dimensional vector spaces and inner product spaces, although abstract and infinite-dimensional vector spaces will be discussed towards the end of the semester. Applications will be made to computer graphics, environmental models, differential equations, Fourier series, and physics. Computers will be used throughout. Problem sets will be assigned for almost every class. Prerequisite: a year of Calculus. Cumulative Skills: WRI, QUA

MWF 01:00PM-02:20PM CSC 316

**Additional Information:** Prerequisite: a year of Calculus

NS-0329-1 **PR**

### **Immunology**

Christopher Jarvis

This course is designed as an introduction to the immune system. Our goal is to understand the basic elements of the immune system and the mechanisms by which these elements protect us from infectious agents, growth of tumors and other pathological conditions. The overview design of the course will not preclude us from exploring a few areas in depth and students will also have an opportunity to dig deeply into an area of their choosing when writing papers and doing group presentations. We will stress the experimental basis of each concept we discuss. This will enable us to see how scientists analyze questions, design experiments and draw conclusions. This process will show us how fluid facts" are and how they are being continuously modified. Primarily for this reason, we stress understanding the process rather than memorizing the "fact". The rapid pace of discovery makes the study of the immune system exciting and challenging. This course will provide you with enough background to pursue further study in this area. Prerequisite: physiology, cell biology, or molecular biology." Cumulative Skills: IND, QUA, WRI

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

**Additional Information:** Prerequisites: physiology, cell biology or molecular biology

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

### **Tree Rings and Climate Change**

Lawrence Winship

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

WF 01:00PM-02:20PM F 02:30PM-05:00PM CSC 1-AGRI, CSC 1-AGRI

**Additional Information:** Instructor permission required for NS 351, not 151.

NS-0357/0157-1 **IP**

### **Sustainable Water Resources**

Christina Cianfrani

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

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(2-7-13)

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include: assessment of need for improved stormwater management, building layout/plan, and stormwater calculations. Groups will be required to present their final designs to the class. Cumulative Skills: WRI, QUA  
MW 10:30AM-11:50AM CSC 333

NS-0379/0279-1

### **Applied Statistical Methods and Climate Change**

Jeffrey Stratton

The Intergovernmental Panel on Climate Change (IPCC) is the leading international body for the assessment of climate change. It was established by the United Nations Environment Programme (UNEP) and the World Meteorological Organization (WMO) in 1988 to provide the world with a clear scientific view on the current state of knowledge in climate change and its potential environmental and socio-economic impacts. Students will learn new data analysis methods through readings of IPCC papers and related material. Online readings may be required. Topics such as multiple regression, logistic regression, multi-way ANOVA, and log-linear models for categorical data will be covered. Some simulation studies and Bayesian analysis may also be introduced. Work will include the use of some common computer packages (e.g., R, EXCEL) and homework assignments, as well as a data analysis project. We review some relevant theory, though the emphasis in this course is on knowing when and how to apply these statistical methods. Cumulative Skills: IND, QUA

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

NS-0390-1 LS PR

### **Selected Topics in Global Women's Health**

Elizabeth Conlisk

The goals of this Mellon Language Learning course are twofold. The first is to introduce students to key issues in global women's health with a focus on Central America. Topics will span the lifecycle and will be drawn from the fields of infectious disease, reproductive health, nutrition, chronic disease and health policy. Most readings will come from the medical and epidemiologic literature though attention will also be given to the political, economic and social factors that weigh heavily on health. The second goal is to advance students' knowledge of Spanish by integrating Spanish materials into the syllabus. A central text will be the health care manual, "Where There is No Doctor For Women," which is available in both Spanish and English. The course is not intended to be a language course per se, but one that reinforces existing skills and inspires students to pursue further study and practice. Prerequisite: at least two semesters of prior Spanish instruction. This is an integrated language course." Cumulative Skills: WRI, MCP, IND

W 02:30PM-05:20PM CSC 333

**Additional Information:** Prerequisite: at least two semesters of prior Spanish, instruction.

NS-0396-1 PR IP

### **Brewing Microbiology**

Christopher Jarvis

We will explore the complex microbial interactions and succession seen in the production of some ales. This will be a research project based course focused on questions of interest to brewers. The microbiology of many of the Belgian ales and some American dry hopped beers is quite complex and largely unexplored at the molecular level. The fermentation is natural and often involves mixed cultures of yeasts, and bacteria. Some microorganisms may participate in parallel, while others act in a sequential manner with a changing dominant biota during the course of fermentation. Little work has been done to characterize these organisms at the molecular level. Even less is known about the environmental influences affecting the selection and displacement of the series of organisms that grow in these ales and the contribution of minor byproducts including flavor active esters and other bioactive molecules produced during fermentation. Previous course work in chemistry and microbiology or molecular biology is required. Prerequisite: NS 296, Zymurgy. Cumulative Skills: WRI, QUA, IND

F 09:00AM-05:00PM F 09:00AM-05:00PM CSC B2, CSC B10

**Additional Information:** Prerequisite: Zymurgy, NS 296., Instructor permission is required.

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## SPRING 2013 COURSE DESCRIPTIONS

(2-7-13)

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NS-1IND-1 **DR**

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

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

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NS-2IND-1

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

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

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NS-3IND-1

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

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

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## SPRING 2013 COURSE DESCRIPTIONS

(2-7-13)

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### CO-CURRICULAR COURSES (CCR)

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

#### CENTER FOR DESIGN

IA-0105-1      **CCR**

##### **Machine Shop Instruction**

Donald Dupuis

This course will offer a basic knowledge of machine shop practices and procedures from basic hand tools to machine tool set up and operation. The curriculum will cover proper hand tool use, measurement and layout, blue print reading, and operation of lathe and milling machine, through practical projects. An emphasis will be put on the making of prototype parts for basic product design.

MF 01:30PM-03:20PM      LCD SHOP

**Additional Information:** This is a co-curricular course. Lab fee: \$60.00

#### WRITING PROGRAM (WP)

IA-0201-1      **CCR**

##### **Writing Project Workshop**

Ellie Siegel

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

W 02:30PM-05:20PM      GRN WRC

**Additional Information:** This is a co-curricular workshop primarily targeted toward, students who are working on large research projects for Div II, and Div III.

#### OUTDOOR PROGRAMS AND RECREATIONAL ATHLETICS (OPRA)

OPRA-0101-1      **CCR**

##### **Beginning Shotokan Karate**

Marion Taylor, Samuel Kanner

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

MW 08:30PM-10:00PM      RCC 21

**Additional Information:** May be used for CEL 1 requirement.

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(2-7-13)

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OPRA-0105-1 **CCR**

### **Fundamentals of Yoga**

Meredyth Klotz

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

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

**Additional Information:** May be used for CEL 1 requirement.

OPRA-0106-1 **CCR**

### **Restorative Yoga**

Meredyth Klotz

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

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

**Additional Information:** May be used for CEL 1 requirement.

OPRA-0107-1 **CCR**

### **Gentle Yoga Flow**

Meredyth Klotz

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

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

**Additional Information:** May be used for CEL 1 requirement.

OPRA-0108-1 **CCR PR**

### **Intermediate/Advanced Yoga**

Meredyth Klotz

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

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

**Additional Information:** May be used for CEL 1 requirement.

OPRA-0109-1 **CCR**

### **Partner Yoga**

Meredyth Klotz

Exploring yoga through partner work and play! Create a deeper yoga foundation and practice through learning assisted yoga poses, functional anatomy, partner meditations, asanas, inversions, savasanas, and Thai yoga partner practice. Come explore the art of relationship in motion. Five College students will be graded pass/fail.

T 09:00AM-10:20AM RCC 21

**Additional Information:** May be used for CEL 1 requirement.

OPRA-0110-1 **CCR**

### **Yoga Flow**

Meredyth Klotz

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

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

**Additional Information:** May be used for CEL 1 requirement.

OPRA-0113-1 **CCR**

### **Aikido**

Mathew Snow

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

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TTH 03:30PM-05:00PM

RCC 21

**Additional Information:** May be used for CEL 1 requirement.

OPRA-0116-1    **CCR**    **PR**

### **Intermediate Kyudo**

Marion Taylor, Samuel Kanner

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

TTH 05:15PM-06:45PM

RCC 21

OPRA-0117-1    **CCR**            **IP**

### **Iaido: the Art of the Japanese Sword**

Samuel Kanner

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

TTH 02:30PM-04:00PM

RCC GYM

**Additional Information:** May be used for the CEL 1 requirement.

OPRA-0119-1    **CCR**    **PR**

### **R.A.D. Advances Self-Defense for Women**

Marion Taylor, Amanda Surgen

The techniques taught in Basic Physical Defense will be extended with additional techniques, combinations of techniques and advanced ground defenses. Participants will practice extensively so that they will be more ready for situations requiring self-defense. All physical abilities are welcome but consistent attendance is necessary. Troy Hill and Marion Taylor are certified Advanced RAD instructors. Students must have completed Basic RAD training. This course runs from January 25 to March 15, 2013. Five college students will be graded pass/fail.

F 01:00PM-04:00PM

RCC 21

OPRA-0121-1    **CCR**

### **T'ai Chi**

Rob Zilin

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

MW 06:30PM-08:30PM

RCC 21

**Additional Information:** May be used for CEL 1 requirement.

OPRA-0123-1    **CCR**

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

Michael Alderson

This course is for students who want to learn how to whitewater kayak. No Previous experience is required, though participants must be able to swim and be comfortable in the water. Topics covered will include: a variety of strokes, basic self-rescue and safety knowledge, eddy turns, ferrying, 'river reading' and rolling the boat. This course is the same as OPRA 0124. The class will meet Wednesdays in the pool 1:00 to 2:20 pm from January 23 to March 13. After spring break

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## SPRING 2013 COURSE DESCRIPTIONS

(2-7-13)

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the class will also go outside on Fridays 12:30 to 6:00 pm from March 29 until May 3. 5-College students will be graded pass/fail.

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

**Additional Information:** May be used for CEL 1 requirement.

OPRA-0124-1 CCR PR

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

Glenna Alderson

This course is for students who want to learn how to whitewater kayak. No Previous experience is required, though participants must be able to swim and be comfortable in the water. Topics covered will include: a variety of strokes, basic self-rescue and safety knowledge, eddy turns, ferrying, 'river reading' and rolling the boat. This course is the same as OPRA 0123. The class will meet Wednesdays in the pool 2:30 to 3:50 pm from January 23 to March 13. After spring break the class will also go outside on Fridays 12:30 to 6:00 pm from March 29 until May 3. 5-College students will be graded pass/fail.

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

OPRA-0126-1 CCR PR

### **Beyond Beginning Whitewater Kayaking**

Glenna Alderson

This class is designed for students who have had previous whitewater kayaking experience. Students will learn advanced whitewater techniques. Prerequisites include a kayak roll on moving water and solid swimming ability. Class will meet Tuesdays in the pool from 2:00-3:20pm from 1/29-3/12, then on the river 12:30-6:00pm from 3/26-4/30. 5-College students will be graded pass/fail.

T 02:30PM-03:20PM T 12:30PM-06:00PM RCC POOL, RCC RIVER

OPRA-0132-1 CCR

### **Outdoor Adventure Sampler**

Karen Warren

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

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

**Additional Information:** May be used for CEL 1 requirement.

OPRA-0141-1 CCR

### **Beginning Swimming**

Glenna Alderson

If you have the desire to learn to swim, here is the perfect opportunity! This class will focus on helping the adult swimmer better understand and adapt to the water environment. Students will work on keeping the fun in fundamentals" as they learn floats, glides, propulsive movements, breath control, and personal safety techniques. Swimming strokes will include: breast, freestyle and elementary backstroke. Glenna Alderson is an American Red Cross certified instructor. 5-College students will be graded pass/fail."

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

OPRA-0143-1 CCR

### **Winter Skills**

Clemencia Caporale

This beginner course will introduce you to different types of winter activities you can do in western Massachusetts including everything from down hill and cross country skiing, to snow shoeing and camping. Students will learn how to choose the right gear for staying comfortable in the winter. Other topics include camping in the winter, dressing and layering for the cold, and how to stay warm all day and night. This class includes one overnight wilderness experience and ends at spring break. Five college students will be graded pass/fail.

W 12:39PM-06:00PM RCC 21

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## SPRING 2013 COURSE DESCRIPTIONS

(2-7-13)

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OPRA-0144-1 **CCR**

### **Thru Hiking**

Clemencia Caporale

Have you ever dreamed of hiking the Appalachian Trail, Pacific Crest Trail, or The Long Trail? Student will learn how to select gear and equipment for long distance hiking, prepare mail drops, meal plan for weeks at a time and execute a thru hike. The class will section hike the Robert Frost Trail during the semester, while planning for a 7 day thru hike at the end of the semester, with a non-refundable \$150 lab fee due by Feb 5. The lab fee will cover transportation, equipment, food, mail drops, permits, camping fees, and map. Completion of this course, participants will be equipped with the skills necessary to successfully thru hike any trail. 5- College students will be graded pass/fail.

F 12:30PM-02:30PM F 02:30PM-06:00PM FPH 103, RCC FOYER

OPRA-0145-1 **CCR**

### **Lifeguard Training**

Glenna Alderson

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

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

OPRA-0148-1 **CCR**

### **Leave No Trace: Outdoor Ethics Training**

Clemencia Caporale

Students will participate in various outdoor activities and learn about the seven principles of Leave No Trace and techniques for disseminating low impact skills during backpacking, rock climbing, and canoeing. Trainer courses are designed for students who are educators, outdoor professionals and is a great skill to have if you work at a school, camp, park or wilderness area. Successful graduates of this course learn the concepts of Leave No Trace and gain the skills to teach these techniques and ethics to their clients, friends and family. This class includes one overnight trip backpacking trip. Five college students will be graded pass/fail.

TH 12:30PM-02:30PM TH 02:30PM-05:00PM RCC 21, RCC FOYER

OPRA-0151-1 **CCR**

### **Top Rope Climbing**

Michael Alderson

This class begins after Spring Break and meets on Thursdays from 3/28 to 5/2. It is for students with little or no climbing experience. Students will learn basic safety techniques, rope work, knots, and climbing techniques. Enjoy the opportunity to exercise your body and mind using the indoor climbing wall and local climbing areas. This class is the same as OPRA 152. 5-College students will be graded pass/fail.

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

**Additional Information:** May be used for CEL 1 requirement.

OPRA-0152-1 **CCR**

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

Clemencia Caporale

This class begins after Spring Break and meets on Wednesdays from 3/27 to 5/1. It is for students with little or no climbing experience. Students will learn basic safety techniques, rope work, knots, and climbing techniques. Enjoy the opportunity to exercise your body and mind using the indoor climbing wall and local climbing areas. Completion of this course, will equip participants with the skills necessary to successfully top rope climb. This class is the same as OPRA 151. 5-College students will be graded pass/fail.

W 12:30PM-06:00PM RCC FOYER

OPRA-0156-1 **CCR PR**

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(see Appendix for Division I index)*

## SPRING 2013 COURSE DESCRIPTIONS

(2-7-13)

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

### **Lead Rock Climbing**

Michael Alderson

This class begins after Spring Break. Students should be experienced top rope climbers and competent belayers. We will cover rope management, anchors, belaying the leader and self-rescue. We will actuate this information outdoors. The goal of this course is to prepare climbers to be competent seconds for multipitch climbs and to provide instruction in lead climbing. Class will meet on Tuesdays 12:30-6:00pm from 3/26 until 4/30. 5-College students will be graded pass/fail.

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

**Additional Information:** May be used for CEL 1 requirement.

OPRA-0157-1 CCR

### **Ice Climbing**

Michael Alderson

New England with its cold, wet winters can be a wonderful place to climb frozen water! Students will meet once a week and travel to local cliffs to practice winter climbing skills. Primary focus will be on steep ice and mixed climbing, and the use of tools and techniques for winter travel in the mountains. Class meets on Tuesdays 12:30pm - 6:00pm until Spring Break, 1/29-3/12. 5-College students will be graded pass/fail.

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

**Additional Information:** May be used for CEL 1 requirement.

OPRA-0161-1 CCR

### **Bicycle Maintenance**

Michael Alderson

While the weather is still too bad to ride, why not put a few hours a week into fixing up and fine tuning your bicycle? Each week students will focus on an area of the bike and learn what is required to clean and maintain that part. At the end of each class, students will have done the maintenance and be able to depart with their bike intact. At the end of this seven week class, students will have rebuilt their bike and be ready for spring weather. Class meets Wednesdays from 3:30pm - 6:00pm from 1/23 to 3/13. 5-College students will be graded pass/fail.

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

**Additional Information:** may be used as partial fulfillment of CEL 1 requirement.

OPRA-0164-1 CCR

### **Beginning Spinning**

Amanda Surgen

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

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

**Additional Information:** May be used for CEL 1 requirement.

OPRA-0165-1 CCR PR

### **Intermediate Spinning**

Amanda Surgen

Spinning is a group cycling class that guides participants through workout phases using music, warm-up, steady up-tempo cadences, sprints, climbs, and cool downs. You control resistance on your bike to make the pedaling easy or difficult as you choose. Constant adjustment is normal. This group cycling class is designed for those who are physically fit and involves various cycling drills that offer an exhilarating cardiovascular workout. The class also teaches you proper form and interval training. Staff and faculty are welcome! Bring workout clothes, towel, and water bottle. The class will begin after spring break and is open to students who have completed OPRA 164. 5-College students will be graded pass/fail.

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

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## SPRING 2013 COURSE DESCRIPTIONS

(2-7-13)

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OPRA-0173-1 **CCR**

### **Strength and Conditioning**

Troy Hill

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

MWF 10:30AM-11:50AM RCC GYM

**Additional Information:** May be used for CEL 1 requirement.

OPRA-0174-1 **CCR**

### **Basic Weight Training**

Troy Hill

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

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

**Additional Information:** May be used for CEL 1 requirement.

OPRA-0175-1 **CCR**

### **Speed and Agility Training**

Troy Hill

The class will focus on improving foot, speed, agility, and explosiveness through drills and plyometrics. The class will meet Tuesday and Thursday from 3pm-4pm for 6 weeks. January 24 - March 7. 5-College students will be graded pass/fail.

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

**Additional Information:** May be used for CEL 1 requirement.

OPRA-0185-1 **CCR**

### **Fundamentals of Tennis**

Arthur Carrington

This class covers basic tennis techniques. Our focus will be on developing smooth confident strokes. Students will also spend time learning the rules of the game and playing. 5-College students will be graded pass/fail.

TH 02:00PM-03:00PM MSC CTS/TRK

**Additional Information:** May be used for CEL 1 requirement.

OPRA-0192-1 **CCR**

### **American Red Cross class in Adult CPR/AED, Section 2**

Clemencia Caporale

This course will cover the material needed for certification by the American Red Cross in Adult CPR/AED. Lecture and video instruction combined with skills practice and testing will prepare each student to cope with various injury and illness situations. This course will meet only on the advising day, April 3. This course is not intended to fulfill any academic requirements. Students must also register at the teamsport web site <http://new.teamsportsinfo.com/customers/hc-opra/2012-2013/> and pay the \$30 lab fee.

W 09:00AM-11:45AM RCC 21

OPRA-0193-1 **CCR**

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

Amanda Surgen

This course will cover the material needed for certification by the American Red Cross in First Aid. Lecture and video instruction combined with skills practice and testing will prepare each student to cope with various injury and illness situations. This course will meet only on the advising day, February 14. This class is not intended to fulfill any academic

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## SPRING 2013 COURSE DESCRIPTIONS

(2-7-13)

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

requirements. Students must also register at the teamsport web site <http://new.teamsportsinfo.com/customers/hc-opra/2012-2013/> to pay the \$30 lab fee.

TH 01:30PM-04:00PM

RCC 21

OPRA-0194-1 **CCR**

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

Karen Warren

This course will cover the material needed for certification by the American Red Cross is First Aid. Lecture and video instruction combined with skills practice and testing will prepare each student to cope with various injury and illness situations. This course will meet only on the advising day, February 14. This class is not intended to fulfill any academic requirements. Students must also register at the teamsport web site <http://new.teamsportsinfo.com/customers/hc-opra/2012-2013/> to pay the \$30 lab fee.

W 01:30PM-04:00PM

RCC 21

OPRA-0218-1 **CCR**

### **Outdoor Leadership**

Karen Warren

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

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

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## Division I Distribution Requirements (for all entrants, beginning fall 2011)

### Distribution Areas

To fulfill the Division I distribution requirement, all students must satisfactorily complete a course in each of 4 out of the 5 following distribution areas, which faculty have identified as characteristic of and fundamental to Hampshire's distinctive academic program.

- **Arts, Design, and Media (ADM)**

Courses meeting distribution in this area explore creativity and works of the imagination, the broader context of artistic practices, the roles and responsibilities of makers and audiences, and students' development of their own original artistic voices.

Some of the artistic modes included in this distribution are: acting, directing and theatrical production, architecture, art education and book arts, choreography and dance, poetry, fiction and creative nonfiction writing, analog and digital media arts: graphic design, film, video, photography installation and performance art, analog and digital music, drawing, painting, and sculpture.

- **Culture, Humanities, and Languages (CHL)**

Courses meeting distribution in this area examine and interpret the texts and the artifacts (created works, performances, rituals) through which humans, both historically and currently, have sought to make meaning of their experience and expressed their feelings, beliefs and values.

Courses in CHL may come from a variety of disciplines including art history, comparative literature, cultural studies, foreign languages, literary analysis and criticism, mythology, philosophy, the analysis of popular culture, religious studies and semiotics.

- **Mind, Brain, and Information (MBI)**

Courses meeting the MBI distribution are devoted to the study of the mind and brain, individual and social behavior, language and communication, and computers and digital technologies.

Among the traditional disciplines that contribute to MBI are psychology, neuroscience, computer science, philosophy, linguistics, animal behavior, anthropology, education, and mathematics/statistics.

- **Physical and Biological Sciences (PBS)**

Courses meeting distribution in this area concern the exploration of physical and biological phenomena. Courses are designed to empower students to effect positive change through analysis, hypothesis-testing, problem-solving, theory-building, exploration, representation and experimentation, as they learn to use scientific theories and methods to observe, investigate, understand, describe and predict physical and biological phenomena.

Among the contributing traditional disciplines are chemistry, environmental sciences, physics, mathematics, astronomy, anthropology, health sciences, and engineering.

- **Power, Community, and Social Justice (PCSJ)**

Courses meeting distribution in this area examine the social and political dimensions of a broad range of human activities, including how the ways that events, periods, societies or groups are described and understood, can affect communities and individuals.

This distribution incorporates studies of philosophy, sociology, history, psychology, economics, anthropology, legal studies, and politics.

### Cumulative Skills

In Division I, students must also develop competence in the four core cumulative academic skills:

#### **Quantitative Reasoning (QUA)**

For QUA, students are evaluated on progress/proficiency in basic elements of numeracy, critically evaluating quantitative information and applying quantitative methods.

#### **Independent Work (IND)**

For IND, students are evaluated on progress/proficiency in learning how to frame an independent project, learning to incorporate outside suggestions, learning to revise, and learning to evaluate one's own work.

#### **Writing (WRI)**

FOR, WRI, students are evaluated on progress/proficiency in sentence-level clarity and basic grammatical conventions, identifying a research topic, building arguments, using evidence, and working with and appropriately citing a variety of sources.

#### **Multiple Cultural Perspectives (MCP)**

For MCP, students consider how social identities such as race, gender, and class shape worldviews and lived realities. This examination should include an analysis of the student's own identity.