

SPRING 2014 COURSE DESCRIPTIONS
(1-22-14)

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

COGNITIVE SCIENCE (CS)

CS-0110-1

Web Development I

DR

Distribution Area: MBI

Zeke Nierenberg

Want to impact the world? Learn to code. We use the web all the time. Most college students describe themselves as "computer literate." How many can truly say they are authors of the internet? In this course students will be exposed to the process of designing and creating web-based content, following some of the most commonly used technologies used in real-life scenarios. Successful students will become proficient in HTML, Cascading Style Sheets, Javascript and the basic principles of computer science.

Cumulative Skills: IND, QUA

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

CS-0134-1

Brain and Cognition

DR

Distribution Area: MBI

Joanna Morris

The problem of explaining how the brain enables human conscious experience remains a great mystery of human knowledge. This course is an introduction to cognitive neuroscience in which we will attempt to examine the neural underpinnings of the mind's complex processes, paying particular attention to vision. Cognitive neuroscience incorporates elements of physiological psychology, neuroscience, cognitive psychology and neuropsychology. In this course we will become familiar with the tools of research used in cognitive neuroscience and with questions that motivate researchers in the field.

Cumulative Skills: WRI

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

CS-0141-1

Social Psych. of Stereotyping

DR

Distribution Area: MBI

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 10:30AM-11:50AM ASH 221

CS/NS-0146-1

Future of Food

DR

Distribution Area: MBI, PBS

Mark Feinstein

Nothing in life is more important than food. But billions of people don't have enough, the way we grow food poses dramatic challenges to the environment, and our collective health and quality of life are in the balance. This course will take a critical multidisciplinary look at the past, present and future of food, farming and eating. Are our current food sources sustainable? What are the ecological impacts of production? What will be the impact of climate change? Can we find new plant and animal species that will enhance our food 'security'? Is genetic modification of food really a bad idea? In what ways might alternative production systems, such as small scale, local and organic farms provide more sustainable solutions? Could the globalization of technology and information change the way we farm? How can education about diet and nutrition affect our behavior? How many farms and how many farmers? Class will meet twice per week for lectures, discussions, small group work and projects.

Cumulative Skills: WRI, QUA, IND

MW 02:30PM-03:50PM CSC 333

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CS-0174-1

Computer Anim 1

DR

Distribution Area: ADM

William Colon

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

Cumulative Skills: IND

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

CS-0179-1

Field Methods: Animal Behavior

DR

Distribution Area: MBI

Dana Moseley

This class will cover research methods for observing, coding, and analyzing animal behavior. We will practice behavior sampling and recording techniques on both wild and domestic animals. Students will carry out independent team projects on a species in the Hampshire woods and we may design and conduct a class study on the communication behavior of a local species. We will examine how to summarize, analyze, and present data. Papers and presentations will be due for each project. Students will be required to learn graphical techniques for presenting data as well as statistical techniques for calculating inter-observer reliability scores.

Cumulative Skills: IND, QUA

T 09:00AM-11:50AM ASH 112

CS-0205-1

Social Development

DR

Distribution Area: MBI

Melissa Burch

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

Cumulative Skills: QUA, WRI

MW 09:00AM-10:20AM ASH 221

CS-0208-1

How People Learn

Distribution Area: MBI

Timothy Zimmerman

In recent years, as a result of interactions between cognitive psychology and education, we now have many ideas about classroom learning, and approaches to teaching, testing and assessment. We also have strong evidence that implementing these ideas could really improve learning for all children and youth, including those who are under-resourced. In this seminar we will work to understand the findings by reading and discussing a selection of theoretical works from cognitive psychology and examine their practical applications to education through discussion and time observing/assisting in a classroom or tutoring/mentoring. We will also learn how to evaluate educational claims. Students will be evaluated on a series of short reaction papers, a final paper, and their general participation. This course can be used to satisfy the Educational Psychology requirement for licensure students. This course will require field trips that are the responsibility of the students.

Cumulative Skills: IND, MCP

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

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CS-0212-1

Philosophy of Color

DR

Distribution Area: MBI

Jonathan Westphal

The philosophy of color, through the science, art, history and technology of color. Some classroom demonstrations and experiments. Topics chosen from the following: aesthetics of color and color in film and the moving image, color in studio art, astronomical color and the color of stars, animal coloration, animal color vision, color words and imagery in poetry and literature, anthropology and linguistics of color naming, physics and psychology of color (including color illusions), color vision, color in the visual cortex, color and the mind-body problem, variations in color vision, models of color space, impossible colors. The focus of the class will be on the philosophy of color, and philosophical answers to the questions 'What is color?' and 'What is a color?' in the light of the above fields. Contributions will be made by visiting lecturers in the different fields from Hampshire and other colleges.

Cumulative Skills: IND, WRI

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

CS-0222-1

Pixelbending

DR

Distribution Area: MBI, ADM

Christopher Perry

With an affordable digital camera and simple editing software, anyone can be an image maker. But what does it take to be an image master? How does one take control over the images and films one makes rather than ceding it to the engineers of the software and hardware? This course is designed for students who seek mastery over the digital images they create, capture, edit, and/or distribute. The class will expose the foundational core that hides behind the interfaces of digital imaging and filmmaking technologies but which is crucial to using them with precision and finesse. Topics that may be covered include digital image representation, compression/decompression (codecs), frame rate changes, compositing, matting, tracking, color correction, color grading, and more. Prerequisite: An evaluation/passing grade from at least one media production class (film, video, animation, photography.)

Cumulative Skills: QUA

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

CS-0227-1

Designing Treasure Hunts

DR

Distribution Area: ADM, MBI

Ira Fay

What are the elements of a great puzzle or a great adventure? In this game design class, we will discuss the history of treasure hunts, create and playtest our own treasure hunts, and analyze the business elements of modern treasure hunts (yes, some professional game designers are making money designing treasure hunts!) The course will culminate in a campus-wide treasure hunt collaboratively designed by the students in this class.

Cumulative Skills: IND, QUA

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

CS-0241-1

Statistics Using R

DR

Distribution Area: MBI

Michael Sutherland

How do we know what we know? And, how sure can we be about it? These are the challenges of inference. Statistical thinking worries about both these questions. Statistical methods allow us to assess risk and measure uncertainty. Over the last 50 years statistical practice, like so much of our world, has dramatically changed and yet, fundamentally, the same challenges remain. "Everything has changed" focuses on statistical methodologies, their implementation, their computation, their scale, their applicability and their "productization." "Everything is fundamentally the same" reminds us that life is still uncertain. Chance, expressed as variability, remains the dominant determinant of most life events. In this course you will think about these ideas, learn to compute about them using the R language, and learn to wrestle with real data - some of it from your projects, some about the effects of Hampshire College and some from my data archives.

Cumulative Skills: QUA, WRI

F 09:30AM-12:20PM ASH 222

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CS-0243-1

Mental "Illness" and Treatment

DR

Distribution Area: MBI

Mamta Dadlani

It seems like most people we meet have a psychological disorder, are taking medication, or seeing a mental health professional. Why is this? What roles do culture, development, and biology play in the etiology and treatment of a psychological disorder? How do we evaluate "best practices" for treatment? This course will examine psychopathologies such as Depression, Anxiety, Eating Disorders, Schizophrenia, and Substance Use from multiple perspectives. We will explore various forms of evidence and engage in critical examinations of research related to the development and treatment of these disorders. Students will read primary, interdisciplinary research and write several short papers, in addition to a semester long individual project that connects course material to their primary area of focus or a population of interest.

Cumulative Skills: MCP, QUA, WRI

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

CS-0244-1

Privacy in the Internet

DR

Distribution Area: MBI

Jaime Davila

Inspired by the Edward Snowden and National Security Agency events of the summer of 2013, this course will examine the ways in which current technology facilitates and even encourages the collection of information on individuals, the ways in which that information can be used, pros and cons of such tendencies, and a variety of techniques to either expand or restrict the sharing and collection of data. The course will both deal with the mathematical foundations of these techniques and its social implications. While students might opt to write programming code or delve into very technical matters as part of the course, this will be only one of several ways to engage with the course, and will not be required. No previous computer experience is required for the course.

Cumulative Skills: IND, WRI

TTH 09:00AM-10:20AM ASH 221

CS-0254-1

Genetic Programming

DR

Distribution Area: MBI

Lee Spector

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

Cumulative Skills: QUA, IND

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

CS-0260-1

Social Psychology of Emotion

Thomas Cain

This course will be an exploration, from a social psychological perspective, of how emotions and cognition interact to influence our thoughts, perceptions, and behavior. Specifically, we will be examining how they affect social perceptions, social interactions, and intergroup relations. Students will be expected to read primary research articles in psychology - prior experience with these articles, including a basic understanding of research and quantitative methods, is highly recommended. Additionally, Students will be expected to write brief reaction papers to weekly readings, as well as complete a final paper and presentation on a related topic of their choosing.

PREREQUISITE: At least one prior course in Cognitive Science.

Cumulative Skills: WRI

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CS/IA-0261-1

Animals, Robots, Design

Sarah Partan, Donna Cohn

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

Cumulative Skills: IND

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

CS-0264-1

New Media

James Miller

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

Cumulative Skills: IND, WRI

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

CS-0267-1

Research in Autobiog. Memory

Melissa Burch

In this course students will gain first-hand experience in the process of conducting research in autobiographical memory. Students will be exposed to some of the main issues in autobiographical memory for personal past events throughout the childhood years and into adulthood. We will consider the potential roles of social interaction, self, culture, and emotionality of events as well as developmental changes in autobiographical memory reports. Course requirements will include reading primary research articles, and designing and executing an original research project. This is an intensive course comprising instruction in all areas of the research process, including collecting, coding, and analysis of data. Prerequisite: Previous coursework in psychology.

Cumulative Skills: IND, QUA, WRI

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

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CS-0278-1

Sex on the Brain

Jane Couperus

This course is designed to examine sex, gender, and sexuality in multiple contexts. The primary aim of this course is to develop an understanding of the biology and neuropsychology of sex gender and sexuality. Additionally the course will examine how biological and environmental factors influence sex gender and sexuality across development and how these factors influence differences in brain and behavior. Course requirements will include reading primary research articles in the fields of psychology neuroscience sociology anthropology and women's studies. Students will also be asked to conduct library research write several short response and review papers and conduct a larger research project. Students are not required to have a scientific background but they are asked to be open to reading and evaluating scientific research.

Cumulative Skills: WRI

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

CS-0282-1

Media in the Built Environment

James Miller

The future of media "functionalities" - what media do, not the objects that they are - is likely to entail their ubiquity, embedded and distributed throughout the spaces where people live. There is a hint of this already in the way we use smartphones. They are portable, personalizable, multi-functional and almost never disconnected from the web. This advanced seminar will explore theories and case studies that suggest how this near-term media future may come about. Students will pursue their own independent projects - research, model building, demonstrations - while discovering and sharing common readings. Ideally, we will approach the subject from diverse backgrounds, including design and architecture, media and cultural studies.

Cumulative Skills: IND, WRI

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

CS-0285-1

Philosophy of Language

Jonathan Westphal

How do words and sentences do it? How do they get and keep their meaning and reference? How can the word "London" attach itself to London, its meaning travelling at high speed like a guided missile through space for over 5000 kilometers before ending up, safely in London - and never missing its target? Or does the word refer to an idea in the mind? But then how does that idea attach itself to London, its sense travelling at high speed like a guided missile . . . Topics will include meaning and reference, performative utterances, names, demonstratives, pronouns, definite and indefinite descriptions, and - the dark side - metaphor and other kinds of figurative language. Emphasis on the understanding of existing theories in the field and the development of students' own views through portfolio and notebook work. Two short (6 pages) papers, two exams (not unseen) and reading question sets. Prerequisite: At least one previous class in philosophy

Cumulative Skills: IND, WRI

MW 04:00PM-05:20PM ASH 221

CS-0287-1

Educational Research

Timothy Zimmerman

Many people have opinions about the best ways to improve education, yet few people have conducted research in educational settings. However, improving education requires evidence gathered systematically through research. In this course, students will learn methods for conducting research on learning and teaching that yield evidence leading to program improvements. Methodologies include classroom and field trip observations, interview, survey, pre-post assessment, and discourse analysis. Students learn these methods while collaboratively participating as part of a research team with the professor on an on-going, NSF-funded, design-based research project. We will read and discuss relevant literature on learning, design of learning experiences, and how to help more students succeed. This course is designed to teach various learning research methods and is particularly helpful for students

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who are in their last semester of Division II, are interested in education and wanting to start thinking about a Division III project. Field trips will be a part of the students' research and course experience. Prerequisite: Some basic statistics (t tests, descriptive statistics, etc.).

Cumulative Skills: IND, WRI

TTH 02:00PM-03:20PM EDH 5

CS-0291-1

Software Engineering

Jaime Davila

Bigger-sized software programs, which are developed through a longer span of time, require looking into aspects of the software development cycle that are not necessary for smaller projects. This course will expose students to the design, implementation, testing, and maintenance of this type of projects, putting particular but not exclusive emphasis on agile development methods. Students will be involved in the actual GROUP implementation of a major piece of software, in conditions similar to those found in industry. Prerequisite: Students must have ample experience before the beginning of the course with the C, C++, or Java, or some other high level languages, in at least a semester of computer programming experience.

Cumulative Skills: IND, QUA

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

CS-0293-1

Introduction to Semantics

Carlos Molina-Vital

This course presents Semantics as a cognitive phenomenon: what aspects of the representation of reality are relevant for speakers when they use language to convey meaningful utterances? The first part of this course will provide basic insights into classic topics in Semantics such as the nature of meaning, the problem of sense and reference, lexical semantics, meaning as logic form, and meaning as context of use. The second part will explore the relation between language and cognition from a cognitive-functional framework (Cognitive Semantics). Finally, the third part will show how linguistic structures in different languages are motivated through the cognitive principles proposed in the second part. We will apply this Usage-Based approach to morphosyntactic analysis, particularly the nature of grammatical categories, the semantic basis of grammatical relations such as subject and object, and the conceptual motivation behind active, passive, middle and causative constructions in different languages.

Prerequisite: One course in linguistics, philosophy of mind, or introduction to anthropology.

Cumulative Skills: WRI

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

CS-0298-1

Words, Faces and Other Minds

Joanna Morris

Human social interaction relies upon the ability to correctly attribute beliefs, goals, and percepts to other people. This set of meta-representational abilities--a "theory of mind"--allows us to understand the behavior of others. Individuals with autism are often thought to lack a theory of mind as they show impairments on tasks testing this ability, as well as impairments on tasks involving language and face processing. In this course we will examine the links between these three domains--language, face processing and social cognition, and the role each plays in helping us navigate the social world. Prerequisite: One prior course in cognitive psychology, linguistics or neuroscience.

Cumulative Skills: WRI

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

CS-0299-1

Special Education and Inclusio

Gwendolyn Bass

Schools operate on the idea that learners are "regular" or "special needs." This course examines these ideas, exploring topics related to a variety of learning differences including ADD and autism, as well as factors that

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influence a child's readiness to learn. With an emphasis on inclusion in schools, students will discuss the impact of current policies, laws, assessments, and practices on students who learn "typically" and on those who learn "differently." Students will consider adaptations to the learning environment, classroom structure, and approach to teaching that enable all children, regardless of their learning strengths and needs, to reach their potential and achieve meaningful goals. Students integrate their knowledge and further their practical understanding through a community engaged learning component.

Cumulative Skills: MCP, WRI

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

CS-0313-1

Electrophysiological Methods

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. In this years course 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 will consist of reading primary research articles, 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: WRI, QUA, IND

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

CS-0319-1

Interdisciplinary Game Project

Ira Fay

In this course, students will delve deeper into game development by getting practice working as a specialized member of a small team. Students will continue to hone game development skills, taking on one of four possible roles: Programmer, Modeler/Animator, Painter, or Audio designer/Project Manager. All students will contribute to the game design. The course will use Unity 3D as the game engine, which is used in many professional game development projects. To ensure balanced teams, the instructor may add students to the course who have specific needed skills (programming, art, design, project management, other). Prerequisite: An evaluation/passing grade from 2 computer science, OR 2 art, OR 2 audio/music courses.

Cumulative Skills: IND, QUA

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

CS-0330-1

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 society. The primary focus of the 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 elephants), 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, and, 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: Prior work in the biological and/or cognitive sciences

Cumulative Skills: IND, QUA, WRI

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

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CS-1IND-1

Independent Study - 100 Level **DR**

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.
Cumulative Skills:

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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.
Cumulative Skills:

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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.
Cumulative Skills:

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CRITICAL SOCIAL INQUIRY (CSI)

CSI-0114-1

Politics of Health Insurance **DR** **Distribution Area: PCSJ**

Robert Rakoff

The U.S. is alone among the wealthy capitalist nations in not providing health insurance to all its citizens. In this course we will examine the reasons for this dubious distinction, focusing on Americans' historic distrust of government, the power of important stakeholders in medicine and insurance, the dominance of individualism in American political life and thought, and the bias toward incremental change that is built into our political institutions. We will examine the history of major health insurance programs like Medicaid, Medicare, and Veterans Affairs, the increasing problems with employment-based insurance, and the conservative push for programs based on personal responsibility. We will pay special attention to the politics and implementation of the 2010 Patient Protection and Affordable Care Act (aka Obamacare) and will examine possible alternatives - everything from individual vouchers to a single payer system.

Cumulative Skills: IND, WRI

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

CSI-0116-1

African Diaspora **DR** **Distribution Area: PCSJ, CHL**

Christopher Tinson

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

Cumulative Skills: IND, MCP, WRI

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

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CSI-0119-1

Africa Diaspora

DR

Distribution Area: PCSJ

Rachel Engmann

What is the connection between the consumption of colonial postcards in Senegal, cosmetic products in Zimbabwe, African-American bric-a-brac during segregation, second-hand clothing in Zambia, Coca-Cola in Trinidad, and African art in New York? This course examines two central themes for material culture studies: commodities and consumption. Consumption is a process that enables people to reproduce themselves as social beings, as well as the maintenance and reproduction of social relationships, giving commodities 'value'. This course adopts an historical approach, tracing the evolution of the study of commodities and consumption in Africa and the African Diaspora. How does object consumption take on new meanings in different historical, political, social and economic contexts? How does the consumption of objects document ties spanning the seemingly remote into the global community? What is the relationship between consumption, commodities and identity? Adopting approaches from the disciplines of history, archaeology, anthropology and material culture studies, we explore the consumption of commodities as a politicized process addressing issues such as colonialism, globalization, citizenship, race, ethnicity, class, gender, power and inequality.

Cumulative Skills: IND, MCP, WRI

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

CSI-0130-1

Interrogating Gandhi

DR

Distribution Area: PCSJ

Uditi Sen

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

Cumulative Skills: IND, WRI

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

CSI-0139-1

Writing the Urban Experience

DR

Distribution Area: PCSJ

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

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

CSI-0150-1

Fighting Over the Facts

DR

Distribution Area: CHL

James Wald

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

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identity? Why did eighteenth-century French artisans find the torture and slaughter of cats to be hilarious rather than cruel? Were Nazi killers who committed genocide motivated by hatred or peer pressure? Are European Jews descended from medieval Turks rather than biblical Hebrews? Students will come to understand how historians reason and work. In so doing, they themselves will learn to think historically.

Cumulative Skills: WRI

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

CSI-0151-1

Camelot and Crisis

DR

Distribution Area: PCSJ

William Ryan

To this day, the charm of the Kennedy style and the drama of the Kennedy assassination disguise the mounting critique of American society during the first half of the 1960s. Upon closer examination, the criticism appears not only prescient but quite artful in its presentation. We will explore the social and political particulars under question - and also look to the writing as models for our own prose. We will devote considerable time to the development of effective writing strategies. Readings will include the work of Eqbal Ahmad, James Baldwin, Toni Cade Bambara, Rachel Carson, Truman Capote, Joan Didion, Betty Friedan, Michael Harrington, Joseph Heller, Jules Henry, Harper Lee, C. Wright Mills, and William Appleman Williams.

Cumulative Skills: WRI

TTH 12:30PM-01:50PM FPH 101

CSI-0154/0254-1

Going to College

DR, DCXL

Distribution Area: PCSJ

Kristen Luschen, Karina Fernandez

Why do some students think about college as the natural next step in their education, while others do not consider college as an available option? What are the various factors that influence college access and what types of resources and programming contribute to the inclusion and retention of first generation and underserved students in college and universities. This course will build upon the outreach efforts of the Critical Studies of Childhood, Youth and Learning program (CYL) by acquainting students interested in education studies, youth mentoring & leadership, and youth development with the research on college access and retention. Students will explore the history of higher education with regard to educational access as well as the significance of early college awareness for students from underserved communities. Enrolled students will be required to participate in a semester-long community-based, college awareness project.

Cumulative Skills: IND, WRI, MCP

F 09:00AM-11:50AM FPH 108

CSI-0163-1

The Politics/Poetics of Space

DR

Distribution Area: PCSJ

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, WRI

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

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CSI-0169-1

Migration Through Film

DR

Distribution Area: CHL

Leyla Keough

The dramatic increase in transnational migrations has prompted new debates by policymakers, activists, and scholars over the expanding global economy, cultural diversity and tolerance, and national and human security. We cannot intelligently engage these debates without first understanding the reasons for these migrations and the perspectives of migrants themselves. Using documentaries, feature films, and ethnographic works, this course will explore a variety of migrant lives and the processes that structure them. Why do people decide to go abroad? What effect does their migration have on communities at home? What is it like to be a migrant worker; to grow up as the "second generation"; to have a transnational family? What are the conditions of trafficked women and refugees? And finally, how do these experiences differ according to geography, citizenship, class, gender, age, ethnicity, race and religion? Through class discussions and analytic essays, students in the course will critically explore transnationalisms and compare and contrast the ways migrants are represented in films, public discourse, and in anthropology.

Cumulative Skills: IND, MCP, WRI

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

CSI-0171-1

Striking Against the Empire

DR

Distribution Area: PCSJ

Wilson Valentin-Escobar

There is growing interest in studying empire and citizenship in a postcolonial context. Yet, how can this perspective apply to delocalized Puerto Rican communities? In order to address this question, we will study conquest, colonial "encounters," and empire formation in the Americas, with a particular emphasis on Puerto Rico's unique position in the Atlantic world. This seminar will analyze Puerto Rico, its Diaspora, and its decolonial struggles, commencing from the Spanish conquest and the U.S. invasion, through the mass migration of Puerto Ricans after World War II into the U.S. We will examine how the scattered Puerto Rican nation developed in relation to European and U.S. expansion. We will begin with the emergence of the transoceanic movement of peoples and commodities to examine how ordinary Puerto Ricans became involved in the global economy and how their social and historical experiences overlapped with other racialized/colonized communities. We will also consider how local and global processes shaped social movements, anti-colonial struggles, transnational initiatives, Diaspora narratives, poetic visions, literary voices, and cultural/aesthetic agency.

Cumulative Skills: MCP, WRI

M 04:00PM-07:00PM FPH 108

CSI-0178-1

Race/Queer Pol.

DR

Distribution Area: PCSJ

Stephen Dillon

This course explores the history and politics of gender and sexuality in relation to the racial politics of prisons and the police. By engaging recent work in queer studies, feminist studies, transgender studies, and critical prison studies, we will consider how prisons and police have shaped the making and remaking of race, gender, and sexuality from slavery and conquest to the contemporary period. We will examine how police and prisons have regulated the body, identity, and populations, and how larger social, political, and cultural changes connect to these processes. While we will focus on the prison itself, we will also think of policing in a more expansive way by analyzing the racialized regulation of gender and sexuality on the plantation, in the colony, at the border, in the welfare office, in the hospital, among other spaces, historical periods, and places.

Cumulative Skills: IND, MCP, WRI

TTH 10:30AM-11:50AM FPH 106

CSI-0181-1

West African Dance

DR

Distribution Area: ADM, PCSJ

Amy Jordan

This course will combine West African dance classes, conducted with the help of musicians who will provide live drumming for each class, and discussion based classes on the cultural and social history of Guinea.

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Students will explore West African aesthetics as represented in the music and dance traditions of Guinea by engaging in the dance, watching films of performances and celebrations, and reading recent scholarship on the role that national dance companies, such as Les Ballets Africains, played in the anti-colonial, revolutionary nationalist politics of Guinea. The literature will include broader social histories of the struggle for independence and as well as cultural analysis of recurring themes such as authenticity and modernity. We will discuss the ways in which dance figured into the forging of national identity during the Independence era and consider how these projects in self-making evolved over time as the challenges of the post-colonial era constrained and informed the possibilities for such a project.

Cumulative Skills: MCP, WRI

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

CSI-0202-1

Africa, Islam

DR

Distribution Area: PCSJ

Rachel Engmann

This course explores Islam, the slave trade and slavery in Africa. The slave trade and slavery is an often-unacknowledged tradition in the 'Islamic world'. We will begin by examining Qur'anic and Islamic jurisprudence regarding slavery. Then, against the backdrop of slavery in early Islamic empires, we will proceed to slavery in East, West and Southern Africa, and the African Diaspora. Including readings from archaeology, history and anthropology, the course will explore the ways in which local interpretations of Islam influenced understandings of slavery by situating them within specific historical, political, socio-cultural and geographic locales. Examining the connections between Islam and slavery, and more specifically, labor, rebellion and manumission, we will also explore the role of the enslaved as rulers, soldiers and concubines. In addition, we will enrich our understandings of Islam and contemporary slavery in Africa.

Cumulative Skills: IND, MCP, WRI

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

CSI-0209-1

US-China Geopolitics

Distribution Area: PCSJ

Michael Klare

This course will examine the impact of China's rise on international affairs generally and US-Chinese relations in particular. It will focus especially on issues of contention in US-Chinese relations: Taiwan, North Korea, Iran, energy competition, trade, the environment and so on. Students will be expected to select a particular problem for research in depth.

Cumulative Skills: IND, WRI

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

CSI-0210-1

Intro. to Economics

DR

Distribution Area: PCSJ

Geoffrey McCormack

This course will provide an introduction to economics from a political economy perspective. We will examine the historical evolution and structure of the capitalist system, distinguishing it from other economic systems that have preceded it, such as feudalism, and existed alongside it, such as state socialism. Most of the class will be devoted to examining economic theories that have been developed to explain and support the operation of this system. In particular, we will study how different theories explain the determination of prices, wages, profits, aggregate output, and employment in the short run, as well as economic growth and income distribution in the long run. The relationships between economy, polity, society, and culture will all be discussed and explored. This course functions as an introduction to both micro- and macroeconomics and will prepare the student for intermediate-level work in both fields.

Cumulative Skills: QUA

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

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CSI-0211-1

Queerness/Cap'ism

DR

Distribution Area: PCSJ

Stephen Dillon

In his 1983 essay "Capitalism and Gay Identity," John D'Emilio argued that homosexuality was made possible by the rise of capitalism. Since then, queer scholars have worked to explore more fully the relationship between economics and sexuality. This course will explore debates in queer studies about Marxism; race and class; capital and immigration; neoliberalism and gay rights; labor and queer identity; anti-capitalism and trans politics; among others. We will begin reading selections from Marx's Capital: Vol. 1 to understand the foundation of the study of capitalism, and then we will explore the ways that queer scholars, artists, and activists have modified, challenged, and rewritten Marxist theories, or invented entirely new conceptions of the economic.

Cumulative Skills: IND, MCP, WRI

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

CSI-0215-1

Abortion Debate

DR

Distribution Area: PCSJ

Marlene Fried

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

Cumulative Skills: IND, MCP, WRI

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

CSI-0216-1

Framing Blackness

DR

Distribution Area: PCSJ

Christopher Tinson

In the 1970s artist Gil Scott Heron announced, "the revolution will not be televised." In the 1990s critic bell hooks observed a direct relationship between oppressive images via mass media and the maintenance of global white supremacy. And today, professor Jared Ball writes, "all that is popular is fraudulent." This course takes these perspectives into serious consideration while exploring the complex relationship between African Americans and the function of mass media in the United States in the twentieth and twenty-first centuries. Using an African American Studies interdisciplinary framework that incorporates political history as well as popular culture, this course begs the question of how media influences the perception of Black people in the U.S. and the world. Importantly, this course will also look at contemporary visionary efforts to challenge dominant stereotypic images of African Americans and communities of color in the media and their participation in current media justice efforts.

Cumulative Skills: IND, MCP, WRI

W 06:00PM-09:00PM FPH 105

CSI-0218-1

Litigating Guantanamo

Melissa Hoffer

This seminar will track the case of Boumediene v. Bush from the filing of the initial writ of habeas corpus to the Supreme Court's decision. The course will explore the anatomy of a constitutional/human rights litigation in uncharted legal waters, including the conflict over the correct legal frameworks to apply-law of war, international human rights law, U.S. criminal law. The course will also review the use of torture at Guantanamo and the practices that were then exported to Abu Ghraib. You will learn the history of the Guantanamo prison camp; the advocacy strategies employed by lawyers representing the detainees; the legal theories advanced on behalf of the detainees to challenge indefinite imprisonment without charge and those proffered by the Department of Justice to justify the

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detentions; the legal procedures the U.S. put in place (combatant status review tribunals, military commissions); and Congress's efforts to remove habeas protections.

Cumulative Skills: MCP, WRI

W 06:00PM-09:00PM FPH 104

CSI-0221-1

Ethnographies of Europe

DR

Distribution Area: CHL

Leyla Keough

Traditionally anthropology has been conceived as the study of non-Western cultures, but contemporary critical approaches focus the ethnographic lens on Europe. This move was accompanied, perhaps even prompted, by an historic shift in anthropology from studying self-contained "communities" to questioning the construction of geographic categories such as "Europe" itself. After exploring this shift, this course examines the on-the-ground effects of recent political, economic, and cultural transformations here and individual roles in these changes. Themes to explore include the fall of communism or "postsocialism", new transnational migrations, rising multiculturalisms and xenophobias, European Union integration, and neoliberalism. Throughout, we will keep a close eye on the dynamic intersections of race, class, gender, citizenship, and ethnicity. Students will explore these themes through close reading of several ethnographies and careful study of a few films, class discussions and short writing assignments, and an independent research paper on a topic of their choice.

Cumulative Skills: IND, MCP, QUA, WRI

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

CSI-0224-1

Env'm'tal Activism

Kelly Bitov

This course will explore the legal regime in the United States in which citizens and activists work to protect public health and the environment, and various approaches to environmental activism. How does the law help protect us and our environment? What are its shortfalls? Who are the stakeholders in this system? What can you do to make change happen? We will explore the law and policy around major environmental issues including global climate change, mass toxic chemical exposure, environmental impacts of the industrial food system and more, through analyzing the different approaches, values and impacts of environmental activists dedicated to these issues. The different kinds of activism we will analyze in this course will include: 1. direct action and eco-terrorism; 2. playing insider politics; 3. grassroots activism; 4. conservation; 5. corporate social responsibility work, and; 6. art. In addition to assigned readings, students will watch a collection of topical environmental documentaries and films. Coursework will include two short response papers and a semester-long project on an environmental activist or activist group (including interviewing your subject) culminating in a final written report and in-class presentation.

Cumulative Skills: IND, MCP, WRI

MW 02:30PM-03:50PM FPH 107

CSI-0226-1

Past Performed

DR

Distribution Area: CHL

Uditi Sen

This course immerses students in a creative process of hearing, interpreting and performing voices from the past. The voices are of ordinary people, describing their extra-ordinary experiences of living through the partition of India and Pakistan in 1947. Through a combination of creativity and historical inquiry, students explore what it means to 'hear' a voice from a different culture and time. In the first part of the course, students will engage with documentaries and historical writings to contextualize the people's memories of partition. In the second part, students learn about the interpretative methods used by oral historians and use them to develop their own method of 'hearing'. The final and culminating part of the course conceptualizes hearing as an active and creative process. Students use creative formats, such as acting, dance, movement etc. to reinterpret and perform voices from the past. No prior knowledge of South Asia is necessary, but some experience or comfort with performance and creativity is recommended.

Cumulative Skills: IND, MCP

M 06:30PM-09:30PM FPH 104

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CSI-0230-1

Middle Eastern Economics

Omar Dahi

The Uprisings that swept the Middle East and North Africa (MENA) region have had a profound impact on the political economy of authoritarian regimes within the region as well as academic frameworks used to explain them. This course examines the economics of the MENA region and asks the following questions: Do the uprisings represent failures of the developmental state, neo-liberalism, or authoritarian regimes? How does human development within MENA compare to other regions in the developing world? To what extent does either religion or oil explain economic outcomes? What impact will the upheaval associated with the uprisings themselves have on the economies of the different countries? The course will explore these questions through theoretical readings, case studies from Syria, Egypt, and the Gulf as well as guest speakers from within or specializing in the region.

Cumulative Skills:

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

CSI-0235-1

Childhood and Time

Rachel Conrad

How do we understand childhoods as temporary states of being, and childhood itself as a temporal construct? How does time play a role across children's lives? How might children's ideas about and experiences of time differ from adults' ideas about and experiences of time? How do children imagine time in relation to themselves? In this course we explore time and temporality as a window onto children's self-experiences and adults' ideas about children and childhood. We will explore perspectives on time and childhood through readings in sociology, psychology, children's literature, and childhood studies, and a combination of analytic and creative assignments. Students are invited to integrate their interest in particular artistic media with their social analytic work.

Cumulative Skills: IND, WRI

TTH 10:30AM-11:50AM FPH 108

CSI-0237-1

Organizing in the Whirlwind

DR

Distribution Area: CHL, PCSJ

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.

Cumulative Skills: MCP, WRI

MW 10:30AM-11:50AM FPH 106

CSI-0249-1

Critical Ethnography

DR

Distribution Area: PCSJ

Kimberly Chang

In this course, we will use the method of critical ethnography to explore food as a system that connects individuals and communities, 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, identity and belonging, 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

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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 Initiative on Asian Studies and the Environment, this year we will focus as a class on following the "Chinese food" as it connects consumers and producers, individuals and communities, from Western Mass to Boston to China.
Cumulative Skills: IND, MCP, WRI

TTH 02:00PM-03:20PM CSC 101

CSI-0250-1

Peer Mentoring in Speaking

DR

Distribution Area: PCSJ

Laura Greenfield

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

Cumulative Skills: MCP, WRI

MW 10:30AM-11:50AM FPH 108

CSI-0251-1

Cheap Labor to Terror Suspect

Sujani Reddy

This course focuses on the political, economic, ideological, social and cultural dimensions of South Asian migration to the United States as a case study for investigating processes of U.S. racial formation. In particular, we will unpack both the "exceptionality" of elite migration from South Asia (the "model minority") and the post-9/11 category of South Asian/Arab/Muslim within the larger context of South Asian diaspora (hi)stories. We will begin, roughly, with Indian labor migration with the system of British colonial indenture in the Americas, proceed through the "free" labor migration of workers in the colonial and post-colonial period, and conclude with the place of South Asia and South Asians in the US-led war on terror. Our approach will be interdisciplinary, working with social theory and history as well as literature, film, and music. Our primary analytic lens will be critical race theory, broadly construed to interrogate the interrelationships between hierarchies of race, gender, class, sexuality, nation and religion.

Cumulative Skills: IND, MCP, WRI

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

CSI-0252-1

Exploring Youth Oppression

Keri DeJong

What are prevailing constructions of childhood and youth in our society? Who do these constructions serve? Who benefits, and who is impacted? In what ways do young people respond to and challenge these constructions? This interactive seminar invites students to grapple with discourses of childhood in order to develop an analysis of youth oppression as a social justice issue. As a learning community, we will examine the period of childhood/youth in the lifespan as a socially constructed age status that impacts young people's lives while serving dominant political, social and economic interests. An exploration of youth led models of social justice will support envisioning possibilities to transform oppressive practices from multiple perspectives. These perspectives provide for a critical view of where young people are located in political and economic life. Through research and informed dialogue, we will envision stronger and more equitable partnerships between young people and adults in community and education settings.

Cumulative Skills: IND, MCP, WRI

WF 01:00PM-02:20PM FPH 108

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CSI/IA-0253-1

Disturbing Desire

Annie Rogers, Jill Lewis

In this course we will read writers who disturb experiences of memory, perception, the body and desire itself, rupturing a familiar, stable 'reality', and offering in its stead the elusive workings of the unconscious. The fiction of Proust and Woolf uniquely leaves a trace of this process of disturbance, a rich vein of language in which each maps and remaps the shifting shoreline of consciousness and desire - processes that change engagement with the world. Their work interrogates the routines and habits that disallow ambivalence and fluidity. Each explores spaces from which change can emerge, as the closure of social conventions and habits of gender become productively disturbed and critically remapped. In Lacan's work, we will explore desire as founded in radical loss and lack, the chaining of signifiers in language as key to the way the unconscious reveals itself, and creativity as a particular response to desire. Students should anticipate a challenging reading process. After engaging with the texts and responding to the art of Proust and Woolf through discussion and short papers, each student will undertake a creative project of her or his own and write about their process of creativity. Readings will include Woolf's short fiction, *To the Lighthouse* and *The Waves*; readings from Proust's *The Way by Swann's* and *In the shadow of Young Girls in Flower*, and excerpts from *The Prisoner and the Fugitive* and *Time Regained* (using new Penguin edition translations), as well as Lacanian theories of sexuality and selections from Lacan's crits.

Cumulative Skills: WRI

TTH 09:00AM-10:20AM FPH 108

CSI-0254/0154-1

Getting to College

DCXL

Kristen Luschen, Karina Fernandez

Why do some students think about college as the natural next step in their education, while others do not consider college as an available option? What are the various factors that influence college access and what types of resources and programming contribute to the inclusion and retention of first generation and underserved students in college and universities. This course will build upon the outreach efforts of the Critical Studies of Childhood, Youth and Learning program (CYL) by acquainting students interested in education studies, youth mentoring & leadership, and youth development with the research on college access and retention. Students will explore the history of higher education with regard to educational access as well as the significance of early college awareness for students from underserved communities. Enrolled students will be required to participate in a semester-long community-based, college awareness project.

Cumulative Skills:

F 09:00AM-11:50AM FPH 108

CSI-0256-1

Framing Climate Change

Elizabeth Hartmann

Climate change is one of the most important environmental, social, economic and political challenges of our time. While there is now widespread scientific agreement about its causes, considerable controversy exists over its potential effects and what measures should be taken to address it. This course will look at the competing ways climate change is framed by different actors, including governments, international agencies, energy companies, militaries, environmental movements, celebrities, politicians, and social justice activists. What rhetorical and political strategies do different actors employ? How is popular culture implicated? How do race, gender and economic inequalities shape vulnerabilities and responses to climate change nationally and internationally?

Cumulative Skills: IND, MCP, WRI

TTH 02:00PM-03:20PM FPH 102

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CSI-0262-1

Women on Top?

Megan Briggs Lyster

Since 1982, women have earned college degrees at a higher rate than men. Yet in 2011, female full-time workers made only 77 cents for every dollar earned by men, and in 2013 only 4.2% of Fortune 500 CEOs are women. This course is designed to provide students with ideas, information, and insights about women's experiences in business. The course will look at women's experiences both historically and currently, exploring the dynamics of power, leadership and access, and considering how this may inform and shape strategies to change the landscape for women in business. Joining us throughout the semester will be a range of Hampshire alumnae and friends who have successfully navigated careers in the business world. Students in the course will also have the opportunity to consider the ways in which their future goals may intersect with business, either directly or indirectly.

Cumulative Skills:

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

CSI-0267-1

Economics & the Environment

Helen Scharber

How much environmental degradation is too much? How should we value intangible goods like environmental quality? Who wins and who loses from environmental degradation? In this survey course, we will examine how the theories of neoclassical, ecological and political economics have been used to answer these questions. Using these economic lenses, we will analyze a range of issues related to pollution and natural resource use, with special attention to climate change. We will also consider the policy prescriptions of these economic approaches and compare them to existing and proposed environmental policies. This theory-based survey class is appropriate for Division II students with some background in environmental and/or economic issues, though formal training in economic theory is not required. Some assignments will have a creative option and quantitative reasoning will be assessed through a student-led cost-benefit analysis of environmental goods.

Cumulative Skills: IND, QUA

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

CSI-0271-1

Global War on Terror

Falguni Sheth

SS 272 Global War on Terror The events following the attacks of September 11, 2001 were as shocking as 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? What kinds of new paradigms does the War on Terror breed for us? Can we find this framework in other moments in history? In this course, we will read a range of historical, political, and theoretical materials in order to answer this question. Prefer that enrolled students have had one course in political philosophy, ethics, or legal or social theory.

Cumulative Skills: IND, MCP, WRI

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

CSI-0275-1

Critical Approaches/ Planning

Myrna Breitbart

"Wicked Problems" are complex, ever changing, and resistant to simple solutions; they require transformative and purposeful innovation. In urban studies, the challenges posed by economic and social inequality, the need to plan for multiple publics, and the distancing of residents from public space and access to planning processes, suggest a number of questions: What do we need to understand about the people who seek to participate in, and are impacted by, spatial (and social) planning as we try to foster more equitable and sustainable living and

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working environments? How do we design methods for understanding the experience of multiple publics in places that are undergoing constant change and need to respond to a diverse constituency? Where are the spaces in which to experiment with improvisational and flexible forms of intervention that might open up new economic and social opportunities? These and other questions will be explored in this course through case studies of urban intervention methodologies and practices. Mid semester we will pair with a sister course in social entrepreneurship to both combine our collective learning and work collaboratively on a shared project. This project(s) will bring students together to share, re-purpose and utilize the various approaches they have learned about social enterprise development and urban planning/design to creatively address an identified need on campus.

Cumulative Skills: IND, MCP, WRI

TTH 02:00PM-03:20PM FPH 108

CSI-0276-1

What Is Psychotherapy?

Peter Gilford

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

Prerequisite: Some prior undergraduate background in psychology.

Cumulative Skills: IND, WRI

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

CSI-0279-1

Death from Childbirth

DR

Distribution Area: PCSJ, PBS

Pamela Stone

This course examines the biological, cultural, and political frameworks that put females at risk for high rates of morbidity and mortality. Using the (8) Millennial Development Goals (MDGs) set by the United Nations and its partners to frame our conversations, we will work to understand the UNs targeted programs. We will unpack the complex global issues that reproductive aged women face, and investigate how obstetric death rates can be used as a litmus test to understanding the underlying health contexts, disparities, and political/cultural systems that impact wellness. We will juxtapose the roles of biological health, specifically pregnancy and birth, with cultural practices, to consider other factors that adversely impact women's health including: endemic and epidemic diseases, domestic violence, and structural violence. Through this course we will aim to understand the larger contexts and complexities of improving and supporting reproductive aged women's health and wellness as we near the MDGs target date of 2015.

Cumulative Skills: MCP, QUA, WRI, IND

MW 10:30AM-11:50AM CSC 3-OSTE

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CSI-0280-1

20th Cent. Pol/Philosophy

Falguni Sheth

Political Philosophy in the twentieth century features a reaction to the dominant liberalism of the 16th to the 19th centuries. At its heart, lie challenges to notions of subjectivity, borders, sovereignty, and membership. These challenges range from philosophers on the far left to the far right, and are core to the issues that we face today internationally as well as in the U.S. Is it the case, for example, that human rights should be restricted to those who are legal citizens of a country? Can we agree that certain human beings should not receive protection from torture or excessively rough treatment? What are the conditions by which someone can be protected under the law? Should we accept that "freedom at home and abroad" will cost us millions of human lives, or don't the ends justify the means? Is cosmopolitanism an acceptable alternative to liberalism, or does it privilege those who already have? In this course, we will examine these questions, among others which are so relevant to contemporary politics.

Cumulative Skills: WRI

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

CSI-0288-1

Oral Hist. Part II

Wilson Valentin-Escobar

This two-semester seminar discusses, theorizes, and illuminates the importance of oral history (the recording of life experiences) for silenced communities alienated from prevailing historical discourses. Oral history allows us to look at history from "below," to acquire "new ways of seeing," and to delineate new epistemologies. Some of the questions that guided the course include: Who makes history? Why have certain individuals been studied while others ignored? How does this shape the production of knowledge, our understanding of the past and the analysis of experience and thus challenge what Michel Foucault calls a "regime of truth"? Why have the meanings of particular events been diminished? How do particular identities complicate the writing and interpretation of history? How do particular social factors shape historical knowledge? How does historical memory affect the reading of the past? By the end of the spring term, each student is expected to produce an extensive oral history analytical research paper. Interdisciplinary/Multi-media projects that incorporate the performing arts are also welcome. Students and the Professor will co-organize a Spring Semester symposium showcasing the work completed in this course.

Cumulative Skills: IND, WRI

W 04:00PM-07:00PM FPH 106

CSI-0289-1

Poetry/Childhood

Rachel Conrad

In this advanced seminar we will 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 primarily in 20th century American poetry, and explore poetry-writing in relation to thinking about children and childhood. Our goal will be to balance attention to questions about ideas with questions about creative form. Readings will include poetry written by adults for adult audiences, poetry written by adults for young audiences, and poetry written by young people, supplemented by readings in childhood studies and literary criticism. Assignments will encompass analytic writing and weekly poetry writing. Previous coursework in childhood studies and creative writing is strongly recommended.

Cumulative Skills: MCP, WRI

T 12:30PM-03:20PM FPH 107

CSI-0291-1

Decolonial Thought in Latin Am

John Gibler

This seminar will be a reading and discussion intensive course. Students will prepare drafts of a long theoretical paper due at the end of the course. We will read key anti-colonial texts including Felipe Guaman Poma's "The First New Chronicle and Good Government," Jos Carlos Maritegui's "Seven Interpretive Essays on Peruvian

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Reality," Edmundo O'Gorman's "The Invention of America" and Gloria Anzalda's "Borderlands/La Frontera: The New Mestiza," as well as essays from edited volumes, like "The Latin American Subaltern Studies Reader" and "Coloniality at Large," and journals engaging contemporary debates on coloniality and decoloniality.

Cumulative Skills: IND, MCP, WRI

MW 09:00AM-10:20AM FPH 108

CSI-0293-1

Twentieth-Century Europe

DR

Distribution Area: CHL

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

TTH 12:30PM-01:50PM ASH 111

CSI-0297-1

Border Culture

DR

Distribution Area: CHL

Lorne Falk

This course will look at globalization and contemporary art through the lens of border culture, a term that refers to the "deterritorialized" nature of a subject when she is removed from her context or place of origin. Her 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 2014 might well represent the nature of contemporary life as well as cultural praxis. Division II and III students will have the opportunity to develop an independent paper or portion of their Division III project in this course.

Cumulative Skills: IND, MCP, WRI

TH 07:00PM-10:00PM FPH 104

CSI-0303-1

Space, Race & Nationalisms

Hiba Bou Akar

This Division III Seminar is geared towards students who are in their final semester of writing and who are engaged in projects related to urban studies, planning, and geography; nationalism, security, and territoriality; discrimination and exclusion; non-governmental organization and political parties; and/or Middle Eastern studies. The class will be structured around the students' Division III work-in-progress. Students will be responsible to establish and work in writing groups, present their work in class, facilitate sessions, and engage thoughtfully with their peers through written and oral feedback. The aim of the class is to provide an intellectually engaging classroom that allows for writing partnerships to flourish and enables the production of Division III in a peer-supportive context.

Cumulative Skills: IND, WRI

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

CSI-0305-1

Writing Against Culture

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

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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:

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

CSI-0320-1

Div III Seminar

Robert Rakoff, Lynda Pickbourn

This Division III seminar will be organized around students' Division III Independent Study Projects. Students will be responsible for presenting their Division IIIs in progress several times during the semester and for providing serious, thoughtful written feedback on one another's work. We will also address general and shared issues of conducting research, formulating clear and persuasive analysis, and presenting results both orally and in writing. The primary purpose of the seminar is to provide a supportive and stimulating intellectual community during the last phase of the Division III process. We welcome students from a variety of fields within CSI; students working within a political economy framework are especially invited to enroll.

Cumulative Skills:

M 02:30PM-05:20PM FPH 104

CSI-175T-1

Syria in Crisis

DR, FY

Distribution Area: PCSJ

Omar Dahi

Once one of the most isolated and least studied countries in the Middle East, Syria has become a daily topic of coverage in news media all over the world. This interdisciplinary course will focus on the Syrian crisis by placing it in historical and regional context. Through movies, documentaries, short stories, news items and academic research we will explore the modern history of Syria and the origins and trajectory of the current crisis. The course will examine in detail the origins and trajectory of the Syrian uprising focusing on the internal as well as regional dynamics. We will also study the humanitarian crisis unfolding across the region. Students will be expected to write weekly assignments and a final research paper.

Cumulative Skills: MCP, WRI

MW 09:00AM-10:20AM FPH 106

CSI-1IND-1

Independent Study - 100 Level

DR

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.

Cumulative Skills:

-

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.

Cumulative Skills:

-

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.

Cumulative Skills:

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HUMANITIES, ARTS AND CULTURAL STUDIES (HACU)

HACU-0101-1

Chorus **DR** **Distribution Area: ADM**

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. 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. ability to sing on pitch).

Cumulative Skills: MCP

MW 04:00PM-06:00PM MDB RECITAL

HACU-0112-1

Drawing Through: Fundamentals **DR** **Distribution Area: ADM**

Sara Rafferty

This course is a rigorous research project in the possibilities, meanings, histories, practices and contemporary meanings of drawing. It functions as an introduction to different ways drawing is used in contemporary art making. As such, we will be doing different types of investigations weekly. Through investigations into the history of drawing practices- with particular focus on its role in the liberal arts- students will develop a facility with materials, methods, concepts, and critique. Collaboration and shared findings are highly encouraged. In addition, students will be asked to do two essential drawing/artmaking activities alongside weekly projects: 1. maintain a strong sketchbook practice and 2. develop an individual and personal visual vocabulary of concepts, themes, topics, subjects to be used in the creation of (drawing) artwork. Reading, writing, field trips, and oral critique are essential parts of the course as are the foundational activities of drawing and looking. This class will be challenging and useful for students at all levels of drawing experience, but is designed as a drawing foundation.

Cumulative Skills: IND

W 01:00PM-05:50PM ARB STUDIO 2

HACU-0115-1

A History of Queer Cinema **DR** **Distribution Area: ADM**

Julien Rosskam

With an emphasis on American experimental and avant-garde works, this introductory level course will explore one path through the complex and winding history of queer cinema. We will examine some central texts in queer, feminist, and film theory in order to fully consider what makes a film queer, as opposed to gay/lesbian. Students will be required to write weekly response papers, a 10-page analytical paper, and complete an in-class presentation. Some of the filmmakers works we may view include: Derek Jarman, Kenneth Anger, Su Friedrich, Barbara Hammer, Sadie Benning, Yvonne Rainer, Marlon Riggs, Isaac Julien, Gregg Araki, Wu Tsang.

Cumulative Skills: IND, WRI

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

HACU-0123-1

Degas, van Gogh, Gauguin **DR** **Distribution Area: CHL**

Sura Levine

Edgar Degas, Vincent van Gogh, and Paul Gauguin each hold a special place in our popular imagination and in art historical studies. While each of these artists was associated with the avant-garde in late 19th century France, their lives and imagery have been the subjects of films, and myriad exhibitions and the resulting recent critical reassessment; their imagery also can be found on mugs, calendars, and even clothing. This course will focus on these three artists, primarily as historical figures but we also will look into their present positions in visual

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culture. In so doing, students will gain mastery of different art historical methods, from formalism and the social historical, to the psychoanalytic, post-structuralist, feminist, and post-colonialist.

Cumulative Skills: IND, MCP, WRI

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

HACU-0130-1

Painting Foundations

DR

Distribution Area: ADM

Daniel Schrade

This course will introduce students to the fundamentals of painting, such as composition, value, and color. Students will learn about material and the technical issues of painting. Drawings will often be produced in tandem with paintings in order to illuminate visual ideas. We will work with water based and oil based paint on various surfaces. Besides creating individual paintings, students will collectively prepare and work on large-scale canvases. This course will develop from individual representational set-ups towards collective, abstract work. Regular class critiques will assist in examining formal composition principles. The course will focus on the work of non-western contemporary artists and we will discuss historic work examples from a post-colonial perspective. Readings and one paper on an artist to be assigned will be part of this class. Assignments will require students to work independently outside of class.

Cumulative Skills: IND

TTH 12:30PM-03:20PM ARB STUDIO 1

HACU-0148-1

Intro to "Asia"

DR

Distribution Area: CHL

Junko Oba

"Asia" is a diverse, dynamic, and complex cultural entity that encompasses a vast geographic area and a long rich history. In this course we will investigate some representative performing arts traditions of South, Southeast, and East Asia, e.g., Indian classical music, Javanese gamelan, Chinese operas, Japanese noh theatre, as a way of learning about the regions' unique history, different value systems, aesthetic sensibilities, spiritual beliefs, philosophies, and ways of life. We will also cross-culturally examine these performing arts traditions to understand the past and ongoing trans-regional cultural interactions. No previous music training is necessary but the students are expected to engage in critical listening and basic musical analysis of various music examples.

Cumulative Skills: MCP, WRI

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

HACU-0149-1

Masculinity and Am. Novel

DR

Distribution Area: CHL

Scott Branson

The history of the novel in America has always been intertwined with the production of an image of the American man. From Hawthorne's attempt to best the "mobs of scribbling women" to the idealized loner cowboy, from the hard-boiled journalistic prose of Hemingway to the maximalist and misogynist rantings of Roth, we might say that the epitome of the American self-made man is the novelistic protagonist. In this course, we will combine literary study and gender theory to begin to examine the myth of the American man, considering both how it is constructed and undermined in American literature. We will pay particular attention to the function of sexual and racial difference - and its erasure - in the idealization of the male protagonist (and author). Readings will draw from a range of texts from the 19th-century to the present, including short stories and novels by Melville, Hemingway, Chandler, Wright, O'Connor, Baldwin, Roth, Diaz and Wallace.

Cumulative Skills: WRI, MCP, IND

MW 10:30AM-11:50AM EDH 5

HACU-0151-1

Making Dances I

DR

Distribution Area: ADM

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

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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

HACU-0153-1

Community, Photo, Storytelling

DR

Distribution Area: ADM

Sarah Mandle

"Remembering is an ethical act," wrote Susan Sontag. Photography's history is rich with diverse theories and practices of community engagement and documentation; in this class students will contribute their own approach. Throughout the semester students will work closely with older members of the Amherst community, photographing together, participating in group critiques and exploring photography's ability to communicate. As a class we will study the array of historical and contemporary artists who intertwine social involvement with artistic detachment and students will be required to write extensively and produce art in response to their experiences. In addition, students will curate their narratives and the class photographs into a final exhibition. Prior photography experience is recommended but not required; it is required that students be able to listen empathetically and work well independently.

Cumulative Skills: MCP, IND

T 09:00AM-11:50AM M 04:00PM-06:00PM JLC 131,

HACU-0154-1

Introduction to Film Studies

DR

Distribution Area: CHL

Lise Sanders, Eva Rueschmann

This course is designed to introduce students to key issues in film studies, focusing on the history of American cinema from 1895 to 1960. We will pay particular attention to the "golden age" of Hollywood, with forays into other national cinemas by way of comparison and critique. Screenings will range from actualities and trick films, to the early narrative features of D. W. Griffith, to the development of genres including film noir (Double Indemnity), the woman's film of the 1940s (Now, Voyager), the western (Stagecoach) and the suspense film (Rear Window). Several short papers and in-class discussions will address how to interpret film on the formal/stylistic level (sequence analysis, close reading, visual language) as well as in the context of major trends and figures in film history.

Cumulative Skills: WRI

TTH 10:30AM-11:50AM M 07:00PM-09:00PM FPH WLH, FPH WLH

HACU-0160-1

Introduction to Metaphysics

DR

Distribution Area: CHL

Christoph Cox

What is ultimately or fundamentally real? What is the nature of being? Is reality ultimately physical or nonphysical? Is it one or many, visible or invisible, discrete or diffuse, eternal or temporal? Philosophers have offered the wildest and most varied answers to these questions. Today, metaphysical debates continue to rage within philosophy, cultural theory, and social theory. In this course, we will survey a range of metaphysical theories, from ancient Greek, Indian, and Chinese ontological theories up through the most recent debates in European and Anglo-American philosophy. Readings from Heraclitus, Parmenides, Plato, Aristotle, the Buddha, Nagarjuna, Lao Tsu, Samkara, Leibniz, Spinoza, Berkeley, Schopenhauer, Nietzsche, Bergson, Whitehead, Harman, and others. The readings will be very difficult but also very rewarding. As Spinoza said: "Everything excellent is as difficult as it is rare."

Cumulative Skills: WRI, MCP

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HACU-0161-1

The English Bible

DR

Distribution Area: CHL

Alan Hodder

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

Cumulative Skills: WRI, MCP, IND

MW 01:00PM-02:20PM FPH 104

HACU-0172-1

Commodities of Desire

DR

Distribution Area: CHL

Susana Loza

How does popular culture reproduce gendered identities and racialized difference(s)? By critically investigating racial stereotypes and hetero-sexist conventions within the varied field of popular culture (images, texts, and sounds), we can begin to understand and analyze how race and sexuality structure our desires and code our cultures. This course will employ Cultural Studies and Women's Studies to examine how the themes of exotification, hybridity, authenticity, cultural appropriation, essentialism, and liberal humanism circulate within the popular imaginary. In the process, we will consider the following questions: Can the consumption of popular culture be more ethical and active? What are the politics of production and consumption in an age of communication overload? What is resistance? Where is it located? How much agency does a consumer actually have? How responsible is the producer for his/her productions? Can gendered and raced commodities be used to explore difference? Or will their consumption lead to the reinforcement of sexist, racist, and homophobic stereotypes?

Cumulative Skills: MCP, IND, WRI

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

HACU-0179-1

Black Lit Texts & Contexts

DR

Distribution Area: CHL, PCSJ

Suzette Spencer

A general study of writing and cultural production by and about black people from the earliest times to now. What has been and is being voiced by and about black people and black life? Who are black writers? What are some important themes and concerns in writing, film, and art by and about black people? What are the contexts for these themes and concerns? Of what value are they today, and how might they make us understand the world and inspire us? We will answer these questions and generate others by studying slave narratives, essays, speeches, novels, poems, film and art. Selections from *Crossing the Danger Water*, the anthology of black writing, and the Norton Anthology of African American Literature will be used to cover major periods. Authors include: Equiano, Walker, Douglass, Garnet, Delany, Northrup, Brown, Jacobs, Malcom X, Garvey, Hurston, King, Baldwin, Riggs, Sanchez, Williams, and Bell. Requirements: attendance, presentations, discussion posts, in-class discussion.

Cumulative Skills: MCP, WRI

TTH 06:00PM-07:20PM FPH 102

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HACU-0180-1

Intro. Media Stud

DR

Distribution Area: CHL

Viveca Greene

This course will introduce students to the theory and practice of media studies, an interdisciplinary field of inquiry that analyzes the complex interactions between media, culture, art, politics and ideology. We will use American comedy as a lens through which to focus our study, as well as to develop an understanding of the relationship between media institutions, texts and audiences. In this discussion-based and writing-intensive course, students will read and write analyses of both cultural theory and specific texts, and ultimately produce a final paper on a topic of their own choosing.

Cumulative Skills: WRI, MCP

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

HACU-0181-1

Intro to World Cinema (II)

DR

Distribution Area: CHL

Aniruddha Maitra

This is the second part of a year-long course in which we will continue to examine "world cinema" as a concept that is productive while studying film history but also one that needs to be critically examined. This course explores how cinema has been "global" from the very beginning, becoming a popular form of entertainment simultaneously in several countries, making worlds visible, and staging intercultural encounters. Simultaneously, it focuses on vibrant non-Western film traditions that are eclipsed by the global dominance of Hollywood but are, paradoxically, often called "world cinema." We will study key debates around national, post-colonial, and diasporic cinemas through a number of cultural and political contexts. We will also look at the interaction between and hybridization of Western and non-Western film cultures. Spring 2014 topics likely to include: Iranian Cinema, Israel/Palestine, Shanghai Modernism, Hong Kong Cinema, HK Auteurs in America, Russian Cinema, African Cinemas, and Global Hollywood.

Cumulative Skills: MCP, WRI

WF 01:00PM-02:20PM T 06:00PM-09:50PM FPH 105, FPH 105

HACU-0182-1

History of Photography

DR

Distribution Area: CHL

Karen Koehler

This course will be a selective examination of the history of photography in Europe and the U.S., from the earliest daguerreotypes in the 19th century to the digital works of the present. We will consider the evolution of photography in relationship to other art forms, including architecture, literature, painting, collage, video, performance, printmaking, and film. We will treat the photograph as an art historical document, and above all, interrogate the works as aesthetically resonant reflections of specific historical moments. This will be a rigorous critical examination of both canonical and non-canonical photographs, and we will work to link the "decisive moment" of the image to those social, political, cultural and intellectual moments in the past that informed their creation and reception. Students will be responsible for a series of papers, regular trips to Five College Museums, and a final student symposium on the state of photography in the 21st century, including global perspectives.

Cumulative Skills: WRI

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

HACU-0193-1

Ancient Ireland

DR

Distribution Area: CHL

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

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and Topography of Ireland by Giraldus Cambrensis; the writings of Patrick; and selections from early Irish hagiography.

Cumulative Skills: WRI, IND

MW 01:00PM-02:20PM EDH 2

HACU-0197-1

Post-45 U.S. Lit. **DR**

Michele Hardesty

This course presents a cultural history of United States literatures from the post-World War II period to the present. We will traverse a range of literary forms (prose, poetry, essay, drama, comics), trends (e.g., postmodernism, Black Arts), and periods (e.g., the Cold War, the Vietnam era, the post-9/11 period). The goals of the course are 1) to familiarize students with both canonical and counter-canonical literary figures, trends, and texts; and 2) to practice skills of close reading and contextualized analysis. Our main text will be *The Heath Anthology of American Literature, 1945-present*, a revisionist anthology that counters the traditional American literary canon by emphasizing multicultural inclusivity and historical contexts. Students will give an oral/visual presentation, submit to a weekly online forum, and write a series of short essays.

Cumulative Skills: WRI, MCP

TTH 12:30PM-01:50PM FPH 105

HACU-0199-1

Hum. Div. I/II Indp. Proj. **DR** **Distribution Area: CHL**

Lise Sanders

This course is intended as a research- and writing-intensive seminar for first- and second-year students interested in pursuing independent projects in the humanities, broadly conceived, but focusing on the analysis of primary texts (e.g., literature, still and moving images, new media). During the first half of the semester, we will establish a foundation in readings selected from among canonical and recent texts in cultural theory and criticism. The second half of the semester will focus on the process of developing a substantial independent research project in five stages: prospectus, annotated bibliography, detailed outline, draft and revision. Peer review workshops will be a key component of the course, complemented by library research sessions and instruction in effective argumentation. Interested students should bring a one-page proposal to the first class meeting.

Cumulative Skills: WRI, IND

W 09:00AM-11:50AM FPH 104

HACU-0200-1

Independent Study **TRCOM**

Viveca Greene

Cumulative Skills:

-

HACU-0200-2

Independent Study **TRCOM**

Jeffrey Wallen

Cumulative Skills:

-

HACU-0203-1

Group Improvisation **DANCE**

Christine Goehring

Group Improvisation: Introduction to Creative Dance: 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

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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.

Cumulative Skills:

TTH 12:30PM-01:50PM MDB MAIN

HACU-0205-1

American Strings

DR

Distribution Area: ADM

Rebecca Miller

This course focuses on American southern old-time string band music, bluegrass, and early country song. We will draw on cultural theory to explore the growth of these musics throughout the 20th century as well as the influences of gender, music revivalism, and African-American musical expression. We will consider old time and bluegrass both from an historical perspective and as vital forms in communities today. There will be an off-campus fieldwork, weekly reading and listening assignments, and regular written assignments. This course also has a performance component: students will learn to play old time music by ear and develop a repertoire of dance music. Prior experience with old time and bluegrass is not necessary, but a basic working knowledge of one of the following instruments is required: fiddle (violin), banjo, guitar, upright bass, mandolin, harmonica, and other appropriate instruments. A painless audition in the first week of class will determine eligibility.

Cumulative Skills: WRI, MCP

TTH 02:00PM-03:20PM M 07:00PM-08:15PM MDB RECITAL, ASH 112

HACU-0206-1

Design Investigations

DR

Distribution Area: ADM

Michelle Darling

This is an introductory studio for those students interested in exploring the design fields: architecture, interior design, landscape architecture, and product design. These fields all share a studio based approach to problem solving that is at once spatial, material, conceptual and social. In practice today, this also necessitates considering sustainability issues in the broadest sense from the very beginning of the design process. Over the course of the semester, students will be given a series of projects that will introduce visual and spatial thinking and communication. Emphasis will be placed upon developing a conceptual approach to a problem and investigating a design process that may lead to surprising and unexpected outcomes. Projects will increase in scope and complexity over the course of the semester. Specific projects will address issues of materiality, structure, mass, light, and the peripatetic experience. All projects will be presented in a studio critique format with drawings and models conveying the intent of the design project. Note: this course is a pre-requisite for all advanced architectural design courses. This course satisfies the Division I distribution requirement.

Cumulative Skills: IND, QUA

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

HACU-0209-1

Video I: Live!

NO5C, DCXL, VI

Kara Lynch

Video I is an introductory video production course. Over the course of the semester students will gain experience in pre-production, production and post-production techniques as well as learn to think and look critically about the making of the moving image. We will engage with video as a specific visual medium for expression with a specific focus on live-ness in time-based media in direct action, installation, and performance. The thematic focus of this course will critically engage issues of presence, process, technology, the body, and site. Also of importance is the nature of video as an immediate, electronic technology. Projects are designed to develop basic technical proficiency in the video medium as well as the necessary working skills and mental discipline so important to a successful working process. Final production projects will experiment with established media genres. Readings, screenings, In-class critiques and discussion will focus on media analysis and the role of technology in image

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production. Prerequisite: 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

TH 09:00AM-11:50AM W 07:00PM-09:00PM JLC 131, JLC 131

HACU-0209-2

Video I: Live!

NO5C, DCXL

Kara Lynch

Video I is an introductory video production course. Over the course of the semester students will gain experience in pre-production, production and post-production techniques as well as learn to think and look critically about the making of the moving image. We will engage with video as a specific visual medium for expression with a specific focus on live-ness in time-based media in direct action, installation, and performance. The thematic focus of this course will critically engage issues of presence, process, technology, the body, and site. Also of importance is the nature of video as an immediate, electronic technology. Projects are designed to develop basic technical proficiency in the video medium as well as the necessary working skills and mental discipline so important to a successful working process. Final production projects will experiment with established media genres. Readings, screenings, In-class critiques and discussion will focus on media analysis and the role of technology in image production. Prerequisite: 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

TH 09:00AM-11:50AM W 07:00PM-09:00PM JLC 131, JLC 131

HACU-0210-1

Film Workshop I

NO5C, DCXL, V1

William Brand

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

Cumulative Skills: IND

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

HACU-0210-2

Film Workshop I

DCXL

William Brand

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

Cumulative Skills: IND

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

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HACU-0211-1

Still Photography I: Analog

NO5C, DCXL, V1

Sondra Peron

This course emphasizes three objectives: first, the acquisition of basic photographic skills, including composition, exposure, processing, and printing in the black and white darkroom; second, familiarity with historical and contemporary movements in photography and the development of visual literacy; third, the development of individual artistic methods and goals. This course will be taught using medium and large format cameras. Cameras will be available through media services. 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 Introduction to Media Arts, any art, photo or film history/theory course, or another art class (drawing, painting, sculpture, film) Required lab: 2 hours outside of class time per week.

Cumulative Skills: IND

M 01:00PM-03:50PM T 07:00PM-09:00PM JLC 131, JLC 131

HACU-0211-2

Still Photography I: Analog

DCXL

Sondra Peron

This course emphasizes three objectives: first, the acquisition of basic photographic skills, including composition, exposure, processing, and printing in the black and white darkroom; second, familiarity with historical and contemporary movements in photography and the development of visual literacy; third, the development of individual artistic methods and goals. This course will be taught using medium and large format cameras. Cameras will be available through media services. 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 Introduction to Media Arts, any art, photo or film history/theory course, or another art class (drawing, painting, sculpture, film) Required lab: 2 hours outside of class time per week.

Cumulative Skills: IND

M 01:00PM-03:50PM T 07:00PM-09:00PM JLC 131, JLC 131

HACU-0216-1

Contemp. Dance Technique 4

DANCE

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. Prerequisite: previous study of dance technique. Level will be assessed during the first week of classes.

Cumulative Skills:

MW 04:00PM-05:20PM MDB MAIN

HACU-0219-1

The Soviet Jewish Experience

DR

Distribution Area: CHL

In this course we will examine the history and culture of the Jews of the Soviet Union, once one of the largest and most diverse Jewish communities in the world. Beginning with the Bolshevik Revolution, we will explore the dramatic transformations of daily life in the world's first socialist state, and investigate the changing contours of Jewish identity in the region through the eras of Stalinism, Stagnation, perestroika and up to the present day. How is Jewishness defined in a state where the practice of Judaism is officially discouraged? How do historians understand a society under surveillance, where the reliability of the documents left behind is always in question? To better understand these paradoxes, we will consider the following themes in particular: the place of Jews as a minority in Soviet society; anti-Semitism; the interplay of ideology and everyday life; Russian and Yiddish culture;

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the survival of religion in an officially atheist state; migration; memory, nostalgia, and the longing for home. Special emphasis will be placed on innovative primary source analysis, as students engage with a variety of rich and sometimes unusual research materials including: fiction, film, memoirs, secret diaries, propaganda, oral histories, music, digital exhibits, and other texts. All readings in English.

Cumulative Skills: WRI

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

HACU-0220-1

The Good Story

DR

Distribution Area: ADM

Eric Sanders

How do narratives function? What are the basic elements that combine to create a "good story"? This course will address these and other questions in an effort to provide students interested in reading and writing short fiction, film and theatrical scripts with the fundamental skills necessary for analyzing and creating successful narratives. Close readings will seek to reveal how writers are able to grip an audience's attention by building narrative questions, how plots are structured both within scenes and across an entire work, how resonant dialogue can effectively manage to impart information and create subtext, and how characters relate to plot. Classes will combine textual analysis, writing instruction, and peer review. A 100-level writing-intensive course is recommended but not required.

Cumulative Skills: WRI, IND

T 09:00AM-11:50AM FPH 104

HACU-0222-1

Modernity and the Avant-Gardes

DR

Distribution Area: CHL

Karen Koehler

This course is an examination of the emergence, development, and dissolution of European modernist art, architecture and design. The course begins with the innovations and collisions of early twentieth century art, in response to the growth of modern urbanism, industrialist production, colonialist politics, and psychological experimentation, and ends with the cooptation of modernist radicalism in the wake of World War II. Distinctions between the terms modernist, modernity, threshold modernism, and the avant-garde will be explored as we unpack the complex equations between art, politics and social change in the first half of the twentieth century. Covering selected movements and groups (such as Expressionism, Cubism, Futurism, Dadaism, Surrealism, Bauhaus, De Stijl, Constructivism, and New Objectivity) this course will consider themes such as mechanical reproduction, nihilism, nationalism, consumerism, and primitivism as they are disclosed in the making and reception of modern art. Students will be responsible for presentations, essays, a research paper and museum visits.

Cumulative Skills: WRI

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

HACU-0225-1

Southern Lit. and History

L. Brown Kennedy, Susan Tracy

Constructed as almost a mythic fiction by its own major novelists and historians and stereotyped in the popular media, the US "South" is also a set of multiple stories told by former slaves and slave holders, by women and men working in factories and mines, fields and homes. Through analysis of fiction, autobiography and some films, together with reference to debates in the current historical scholarship, this course introduces you to South(s) of starkly contrasting geographies and economies. We will trace themes that span the period from the 1880's to the 1990's: the aftermath of slavery, war and Reconstruction; the roles of family, religion, memory and myth-making; the tensions of poverty, individualism, and community; the growing split between rural and urban life; the relations among classes, races and sexes; the impact of and reaction to Civil Rights and to other Twentieth Century liberation movements.

Cumulative Skills: WRI, MCP

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

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HACU-0228-1

Mind in the Material World

Joshua Wood

Mind in the Material World will draw on texts from Descartes, Leibniz, Locke, Berkeley, and Hume. We will examine the fundamental distinction between mind and matter as it is initially proposed by Descartes and later challenged by Leibniz; the argument against the existence of matter as it appears in Berkeley; skepticism about the very nature of substance, whether material or spiritual, as it occurs in Locke and Hume; and, finally, the conceptions of mind, particularly as this concerns rationality and selfhood, which are developed by each of these thinkers. Texts: Descartes Meditations and Principles; Leibniz's Discourse on Metaphysics; excerpts from Locke's Essay; Berkeley's Three Dialogues; and excerpts from Hume's Treatise.

Cumulative Skills: IND, WRI

MW 01:00PM-02:20PM FPH 107

HACU-0229-1

Lives & Afterlives of Pompeii

Barbara Kellum

Destroyed by the eruption of Vesuvius in 79 CE, Pompeii preserves traces of every aspect of life from shop signs and graffiti to a temple of the Egyptian goddess Isis to richly decorated houses. This course will focus on analyzing that material culture record to see what it can reveal about the town's social and economic structure, its politics, patterns of worship, its places of entertainment, and its burgeoning sex industry. Of equal importance will be the rediscovery of the site in 1748 and the creative reconstructions and fictions it has generated since from lurid nineteenth century paintings and novels to films and an episode of Dr. Who. The marketing of Pompeii in recent blockbuster museum exhibitions and the politics of the preservation of a site, which is rapidly disintegrating will also be subjects for discussion and research.

Cumulative Skills: IND, MCP, WRI

TTH 02:00PM-03:20PM EDH 2

HACU-0231-1

Dancefilm: Choreography & Film

Constance Hill

Moving nimbly between dance history and film theory, big mainstream movies and small experimental films, this course is an exploration of the choreographic in cinema. We will trace the history of the dance film form from its earliest manifestation in the silent film era, through the historic avant garde, musicals and music videos to contemporary short dance films, showing how the combination of dance and film produces cine-choreographic practices that are specific to the dance film form. This course, which combines theory and practice, invites video and film concentrators, dancers, and dance-makers interested in exploring new frontiers of choreography on film.

Cumulative Skills: WRI, MCP, IND

M 06:00PM-09:00PM FPH ELH

HACU-0232-1

Asian Spirituality in the West

Ryan Joo

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

Cumulative Skills: WRI, MCP

TTH 02:00PM-03:20PM FPH 101

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HACU-0235-1

U.S. Latino/a Carib. Fiction

DR

Distribution Area: CHL

Norman Holland

Contemporary Caribbean-U.S. Latino/a fictions portray authors and protagonists caught in a bind. They face the pressures of assimilation into mainstream American culture. On the other, they are all bound to a language other than American English and to memories of the lands of origin. Due to the proximity of these birthplaces (Dominican Republic, Cuba, Puerto Rico, Mexico) to New York, Miami, Chicago, protagonists and authors often idealize la familia as the source of identity and salvation. How are these predicaments resolved? What mechanisms of desire and denial are projected? How are origins re-inscribed? Will be some of the questions that guide our readings and discussions. Possible authors include Edward Rivera, Sandra Cisneros, Junot Diaz, Loida Maritza Perez, Rosario Ferre, Cristina Garcia, and Carlos Eire. This course satisfies the Division I distribution requirement.

Cumulative Skills: WRI, MCP

MW 04:00PM-05:20PM EDH 5

HACU-0239-1

Jazz Improvisation Orchestra

Carl Clements

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

Cumulative Skills: MCP, IND

T 06:30PM-09:20PM MDB RECITAL

HACU-0241-1

Transcultural Manipulations

Norman Holland, Corine Tachtiris

What difference does it make to read Richard Pevear and Larissa Volokhonsky's translation of Anna Karenina or Constance Garnett's? The King James Bible or the New English version? The fact that multiple translations exist implies that translation, like any form of writing, involves a series of choices. The goal of this course is to examine the possibilities translators face, the factors that motivate and influence their decisions, and the resulting effects of those decisions, so that you as translators can develop your language, literary and cultural skills. Readings dealing with the history and theory of the practice of translation and its political and ethical consequences will provide a framework for our discussions. Students will undertake a translation project in which they will produce an original translation and an analysis of the choices they faced. Course requirement: students must demonstrate at least intermediate proficiency in a language other than English.

Cumulative Skills: IND, MCP, WRI

T 06:00PM-08:50PM EDH 5

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 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

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generate them we begin a journey that ultimately takes us beyond ourselves and into the community, which can establish our common humanity. In this class we will learn and practice the elements of the personal essay, including narrative, character, setting, dialogue, and how they fit together to create a thematic whole.

Cumulative Skills: IND

TTH 12:30PM-01:50PM EDH 5

HACU-0246-1

Art History: Pop./Visual Cult.

DR

Distribution Area: CHL

Sura Levine

How many times has Edvard Munch's *The Scream* (1893) been referenced in film and/or advertising and what makes it recognizable? How do artists such as Barbara Kruger use the strategies of advertising to create high art? How else have high and low culture merged and reverberated? Why have van Gogh, Klimt, and Mondrian become source material for fashion designers, tattoo artists, and even liquor makers? Why do art historians and archeologists figure so frequently in popular novels and other non-academic media? Why are we fascinated with an object's provenance and artists who "sample" other artists? How does copyright function in a world of endless reproduction and social media? This course will examine the ways that the art historical concerns with iconography, canonicity, style and context, the cult of the artist as genius/fallen hero(ine), arts economics, and other issues underlie the ways that art, artists and art history have entered arenas outside of art history and it will examine how the study of popular and visual culture has shifted the field of art production and art history. This course satisfies the Division I Distribution Requirement.

Cumulative Skills: IND, MCP, WRI

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

HACU-0248-1

Lit. in the Age of Terror

Distribution Area: CHL

Daniel Block

"Literature in the Age of Terror" undertakes a cultural study of terror that reaches from the French Revolution to the twenty-first century. The course argues that our specifically political use of the words "terror" and "terrorism" emerged alongside a late eighteenth-century fascination with anxiety, paranoia, and panic to form part of a broad historical phenomenon that literary scholars call Romanticism. Under what political conditions, we ask, did the genre of Gothic fiction come to be read as a "terrorist school of novel writing?" By extension, how do Romantic-era reflections on the fantastic and phantasmagorical, media and mediation, revolution and counter-revolution continue to inform the discourse surrounding 9/11 and "The War on Terror?" Readings explore British reactions to the Reign of Terror, the rise of the gothic novel, the threat of "theory" in the Anglo-American academy, and a growing body of contemporary writing that engages with the legacy of 9/11.

Cumulative Skills: WRI

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

HACU-0251-1

Black Resistance & Oppressio

DR

Distribution Area: CHL, PCSJ

Suzette Spencer

Close readings of literature, law, cultural and historical texts, and societal behaviors that concern the racial oppression of black people and black people's resistance to oppression. What forms of racial oppression can be identified in literary, legal, cultural, and historical texts, and in societal practices? When is racial oppression visible or invisible? When are its signs and designs clear, and when and how are they hidden? What language is used to make racial oppression clear or camouflage it? Can concepts such as liberty, diversity, equality, and democracy actually reinforce oppression? How? Who are some thinkers who have addressed these issues and the theme of black resistance to racial oppression? How can their works inspire us; create clarity about the impact of racial oppression? Authors include: Hartman, the Supreme Court, Congress, Warner, Stowe, Nast, Walker, Barnett, Dubois, Garvey, Wright, Riboud, Hill, Morrison, Crenshaw, Cliff, hooks, Malcolm X. Requirements: attendance, discussion, independent projects, research-paper, presentations.

Cumulative Skills: IND, MCP, WRI

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

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HACU-0254-1

Photography II: Body & Frame

Jacqueline Hayden

The human form; nude, naked, clothed, full bodies, partial bodies, gendered and racial bodies, young and old bodies constitute a primary subject in contemporary artistic practice. In this class we will explore both the traditions of the photographic nude in art and its subversions in late 20th and 21st century photography. Students will be expected to develop a "body" of photographs related to the topic that can intersect anywhere with the body: straight portraiture, nudes, abstractions of bodies or virtual Web bodies. Students will be instructed to use cameras, computers and materials to develop an aesthetic strategy that either embraces or challenges existing genres.

Instructor Permission.

Cumulative Skills: IND, MCP

T 12:30PM-03:20PM TH 04:00PM-06:00PM JLC 131, JLC 131

HACU-0255-1

Video II: The Essay Film

Julien Roskam

According to Timothy Corrigan, the essayistic film "describes the many-layered activities of a personal point of view as a public experience". In this theory/practice class, we will explore the exciting and ever-impossible-to-define genre of the essay film. Alongside weekly readings and film screenings students will independently produce essay-style films. Some of the filmmakers works we may view include: Chris Marker, Agns Varda, Lynne Sachs, Errol Morris, Chantal Akerman, Michelle Citron, Trinh T. Minh-Ha, Harun Farocki.

Cumulative Skills: WRI, IND

T 12:30PM-03:20PM M 07:00PM-09:30PM JLC 120, JLC 131

HACU-0258-1

Lit. & Psychoanalysis

Scott Branson

Freud remarked that his case histories read like short stories, and it was this intersection of genres that allowed him to arrive at an understanding of the suffering of his patients. The reading and writing of case histories, whether legal, medical, or psychological, give us access to the way narrative forms come to structure and determine our lives. The case history proceeds on two registers—a written text that also includes its own interpretation, its own reading—which gives it a special connection to the study of literature and literary interpretation. In this course, we will start by reading Freud's case histories and proceed to a cross-cultural selection of modern novels and stories alongside psychoanalytic theory. The following questions will guide our reading: How does the case history allow us to imagine the limits of normativity? How does it allow us to rethink the place of character in fiction? Can a literary text be treated as a case history? Can the case history, as a practical attempt to ease the suffering of a patient, teach us something about the relation of the body to writing?

Cumulative Skills: IND, MCP, WRI

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

HACU-0259-1

Capstone Arch. Design Studio

Gabriel Arboleda

This is an advanced architectural studio class for DIV III and other students with a design background, both in terms of familiarity with architectural representation and principles of architectural design. Throughout this course students develop individual design projects they propose. Their work is assessed every week through desk reviews and pin-up critiques. A considerable amount of self-directed work outside of class hours is expected from students.

Cumulative Skills: IND, MCP, QUA

TTH 12:30PM-03:20PM EDH 3

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SPRING 2014 COURSE DESCRIPTIONS

(1-22-14)

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

HACU-0261-1

Language, Power, and Differenc

DR

Distribution Area: CHL, PCSJ

Aniruddha Maitra

How does language produce "meaning" and when does language "slip" and/or "fail"? Why do certain words and images affect, attract, or repel entire populations and leave others indifferent? When does language create difference and become an instrument of power? What ideological functions does it serve in colonial and neocolonial contexts? We will address these questions by examining classical and contemporary debates and perspectives on semiotics-the study of signs and symbols as elements of language and communication-as well as globally relevant political phenomena that demonstrate both the uniting and divisive nature of linguistic (and visual) expression. We will not only examine theories of meaning production derived from literary studies, media studies, anthropology, psychoanalysis, and postcolonial studies but also apply these approaches to analyze semiotically charged contemporary phenomena such as postcolonial bilingualism, "accent training" in multinational call centers, the Danish cartoon controversy, and the burqa ban in France.

Cumulative Skills: IND, MCP, WRI

TH 12:30PM-03:20PM FPH 107

HACU-0262-1

Hist. & Prac. AV Preservation

William Brand

The moving image is a pervasive presence in current culture but its history is threatened by the instability of its material existence. Digitization alone does not solve the problem of the medium's impermanence but only adds further layers to the medium's ephemerality. This course will give students a practical, theoretical and historical understanding of audio/visual preservation especially around the film-to-digital transition. It will also provide some hands-on experience with film-to-film and digital preservation of moving images. The course will explore issues of A/V preservation by viewing a wide range of works that have been preserved or restored, especially independent films from narrative, documentary and avant-garde cinemas. We will analyze films from historical and theoretical perspectives while considering the issues facing A/V archivists and conservators in preserving them. From a detailed study and critical research of films, students will engage in real preservation efforts and write descriptive and analytical essays. Students must have completed a cinema studies course or a course in film or video production.

Cumulative Skills: IND, WRI

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

HACU-0263-1

Photography From Asia

DR

Distribution Area: CHL

Sandra Matthews

In the 1840's, shortly after the invention of photography, British, European and American photographers traveled to the Far and Near East, often on the heels of military aggression. In the process, they introduced photography to these regions, where local practitioners quickly took up the medium and used it for their own purposes. Yet history of photography texts do not adequately register the rich photographic traditions developed by photographers in Asia, and the current outpouring of photographic work from Asia countries demands a fuller historical context. In this course, we will study the development of photographic practices in Northeast, Southeast and South Asia. Collectively, through research, writing and the examination of historical and contemporary work, the class will assemble a fuller "picture" of photography in Asia, thereby expanding the framework of the history of photography in general.

Cumulative Skills: IND, MCP, WRI

TTH 10:30AM-11:50AM EDH 5

HACU-0264-1

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.

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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. In addition to the regular class meetings, participation in the weekly ear training is mandatory. Prerequisite: HACU 119 Musical Beginnings or equivalent AND the placement test in the first class.

Cumulative Skills: IND

TTH 12:30PM-01:50PM MDB CLASS

HACU-0273-1

Sonic Philosophy

Christoph Cox

This course will take sound and the sonic arts as both an object of inquiry and a provocation for thought. Reading texts by philosophers and cultural theorists, and examining work by composers, sound artists, writers, and filmmakers, we will investigate the ontology of sound and music, the nature of listening, technologies of audio recording and dissemination, time and space in the sonic arts, synaesthesia, and other issues. Each class will involve both discussions of theoretical texts and analysis of sonic art works. Readings by Schopenhauer, Nietzsche, Russolo, Cage, Cutler, Kittler, Dolar, Serres, Barthes, McCaffery, Deleuze, Goodman, O'Callaghan, and others. Sounds by Lucier, Amacher, Young, Kubisch, Marclay, Fowler, Winderen, De Boer, Kubick & Walsh, Hecker, and others.

Cumulative Skills: WRI

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

HACU-0278-1

Ancient Greek & Indian Drama

Robert Meagher

The aim of this course is to provide an introduction to the dramatic traditions and texts of classical Greek and classical Sanskrit theater. From the classical Athenian corpus, selected tragedies by Aeschylus, Sophocles, and Euripides, as well as comedies by Aristophanes and Menander, will be considered in depth. From the classical Indian tradition, we will read works by Bhasa, Kalidasa, and Shudraka. Special attention will be paid to the historical context of each play and to considerations of staging, ancient and modern.

Cumulative Skills: WRI, MCP, IND

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

HACU-0279-1

Decoding Zen Buddhism

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: WRI, MCP

W 02:30PM-05:20PM FPH 108

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SPRING 2014 COURSE DESCRIPTIONS

(1-22-14)

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HACU-0280-1

Ideology, Politics & the Media

Susana Loza

In the wake of Obama's historic presidency, the American media triumphantly declared that we are living in post-racial times. But is race dead? Are we color-blind? If so, how do we explain the persistence of racism and racial inequality in the US? Utilizing an interdisciplinary amalgam of Ethnic Studies, Critical Race Theory, Media Studies, US Third World Feminism, Sociology, Cultural Studies, Political Philosophy, and Post-Colonial Theory, this course will investigate how "race" continues to shape American society in the post-civil rights era. Topics to be covered include: the social construction of race, racial formation, panethnicity, class-based and gendered racialization, multiculturalism, neoliberalism, double-consciousness, colonialism, essentialism, institutional racism, commodification of race/ethnicity, identity politics, colorblind ideology, cultural appropriation, resistance, and citizenship. Particular attention will be paid to affirmative action, immigration, hate speech, hate crimes, reparations, racial profiling, and the resurgence of white supremacy. This course is reading-, writing-, and theory-intensive. Prerequisite: Division II and III students only.

Cumulative Skills: IND, MCP, WRI

TTH 12:30PM-01:50PM EDH 2

HACU-0285-1

Laban Movement Analysis

DR

Distribution Area: ADM

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

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

HACU-0287-1

Performance & Directing

Baba Hillman

This is an advanced production/theory course for video and film students interested in developing and strengthening the element of performance in their work. How does performance for the camera differ from performance for the stage? How do we find a physical language and a camera language that expand upon one another in a way that liberates the imagination? This course will explore performance and directing in their most diverse possibilities, in a context specific to film and videomakers. The emphasis will be on development of individual approaches to relationships between performance, text, sound and image. We will discuss visual and verbal gesture, dialogue and voice-over, variations of approach with actors and non-actors, camera movement and rhythm within the shot, and the structuring of performance in short and long form works. Screenings and readings will introduce students to a wide range of approaches to directing and performance from artists including Tala Hadid, Wong Kar Wai, Ousmane Sembene, The Wooster Group, Nagisa Oshima, Marina Abramovic, Anri Sala, and Abdellatif Kechiche among others. Instructor permission required.

Cumulative Skills: IND

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

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SPRING 2014 COURSE DESCRIPTIONS

(1-22-14)

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HACU-0289-1

Mystics and Texts

Alan Hodder

No issue in the comparative history of religion dramatizes the challenges of cross-cultural study of religious mysticism." Is the mystic a kind of lone ranger of the soul whose experience reveals and confirms the transcendental unity of all religions, or are the experiences of mystics entirely predetermined by the mystics' respective contexts of history, tradition, language, and culture? What is the relation between the mystic's "interior" experiences and what he or she writes about them? In this course we will undertake a comparative study of "mystical" and scriptural texts representing Christian, Hindu, and Buddhist traditions within the framework of modern and contemporary critical contributions to the history, psychology, and philosophy of mysticism. Among the mystics and texts considered are: The Cloud of Unknowing, Julian of Norwich, Teresa of Avila, selected Upanishads, the Bhagavad Gita, Mirabai, Ramakrishna, Milarepa, and Dogen. Prerequisite: at least one course in the study of religion or philosophy.

Instructor Permission required.

Cumulative Skills: IND, MCP, WRI

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

HACU-0291-1

Adventures in Reproduction

Sara Rafferty

Designed to provide an intensive, advanced studio experience for intermediate art students working in any media, this seminar explores contemporary art making by emphasizing reproduction and quotation within unique and editioned works. Students will make meaning with traditional and new media that may include explorations in paint, sculptural form, drawing, photography, book arts, installation, and video. Students will combine unique and mechanically reproduced marks, gestures, surfaces, and imagery using logics of pictorial space, pattern, reference, and self-reference. Models will include such artists as Luc Tuymans, Beth Campbell, Sonia Delaunay, Yinka Shonibare, Kevin Zucker, Andrew Kuo, Richard Prince, Frances Stark, Allan McCollum, Ann Craven, Gareth Long, Oliver Laric, and Jasper Johns among others. The majority of course work will be based on each student's proposed, semester-long series, although there also will be prompts and assignments. Attendance is required at the weekly class meetings, which will be devoted primarily to discussions, critiques, workshops, and presentations. Student should expect to work at least 6-8 hours outside of class on their projects. Prerequisite: At least Three studio art classes.

Cumulative Skills: IND

T 06:00PM-08:50PM ARB STUDIO 1

HACU-0295-1

Shakespearean Stage/Magic/Rel.

Jane Degenhardt

Religious rituals, black magic, and theatrical entertainment were linked by controversy in Shakespeare's England: were they potent acts or empty performances? How did they seduce and endanger unwitting audiences? Foregrounding the plays of Shakespeare and his contemporaries, we will explore the intersecting cultural histories of religious persecution, witchcraft trials, and movements to close down the theaters. We will consider how England's religious culture was destabilized not only by the Protestant Reformation but also by global trade and travel, which increasingly exposed the English to Islam, Judaism and other religions of the world. To what extent did audiences believe in the power of Othello's witchcraft, Prospero's conjuring, or Paulina's miraculous resurrection? Why was theatrical enactment considered so dangerous? Our focus will extend beyond the interpretation of simple representational allusions to grapple with the particular semiotics of theatrical performance. Plays include The Winter's Tale, Macbeth, The Merchant of Venice, Pericles, The Renegado, The Witch of Edmonton, Dr. Faustus, and others. Prerequisite: At least one previous literature course.

Cumulative Skills: IND, WRI, MCP

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

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(1-22-14)

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HACU-0299-1

FPV Independent Projects

Jacqueline Hayden

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. Instructor Permission Required

Cumulative Skills: IND

M 01:00PM-05:00PM JLC 120

HACU-0300-1

Independent Study

TRCOM

Kane Stewart

Cumulative Skills:

-

HACU-0302-1

Applied Ethnomusicology

Rebecca Miller

While ethnomusicology -- the study of music in culture -- has traditionally been relegated to the classroom, the field has, in recent years, spawned interest outside of the academy. Recognizing the importance of multicultural education and outreach, arts organizations, funders, and community groups are focusing on the public presentation of community musics for general audiences. In this course, students will learn about applied ethnomusicology as well as how to document and present the musical culture of a specific community in the Pioneer Valley. Students will learn fieldwork methodologies such as interviewing, oral history, photography, and audio and video recordings. In addition to weekly reading and fieldwork assignments, students will write a 10 page ethnography on their community. Students will also complete a short project that will return something to this community, such as organizing a concert, creating a short video or audio documentary, or creating a webpage, among other options. Prerequisite: Prior coursework in ethnomusicology, anthropology, or cultural studies.

Cumulative Skills:

W 01:00PM-03:50PM MDB RECITAL

HACU-0303-1

Contemporary Musical Practices

Roman Yakub

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,

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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

TTH 02:00PM-03:20PM MDB 102

HACU-0323-1

New Millennium Choreography

Constance Hill

This course looks at the vast and diverse cultural and aesthetic landscape of dance performance in the millennium and the new breed of choreographers making cutting-edge works that pursue radically different methods, materials and strategies for provoking new ideas about dance, body, and corporeal aesthetics. Taking in the vast spectrum of new-age performance (live and virtualized), we will ask such questions as: How does non-narrative dance focus on the body as an instrument with unlimited possibilities, without the impetus of stories, emotions, ideas, specific external images? How do heterosexuality, homosexuality, and androgyny constitute a gender spectrum in new works? How do we watch and evaluate dances from culturally specific traditions? How, in improvisational performance, do we watch people moving with each other and in space when there is no clear beginning, middle, or end; and how is the viewer challenged to see the point of people balancing, lifting, falling, and rolling? How do community-based performances constitute a distinct sociopolitical theme in dance works? How do site-specific works illuminate the thematic content of a work and various spaces for the viewer? How do choreographers utilize technology, text, sets, and lighting in developing multidisciplinary performance art works? Lastly, and most importantly, how have millennial dance artists instigated new frames and viewing positions from which to understand how dance communicates; and how are they inspiring a new generation of self-and-socially conscious artists/activists who insist on speaking directly to their own generation?

Cumulative Skills: IND

MW 01:00PM-02:20PM EDH 4

HACU-0330-1

American Studies Seminar

Michele Hardesty

This seminar is intended for advanced Division II and Division III students whose concentration relates to notions of American national and cultural identity and/or to the study of U.S. histories, literatures, and cultures. The course will have two emphases. First, we will read theoretical, critical, and scholarly texts important to the practice of American Studies as an interdisciplinary field, with an emphasis on recent work that engages with ethnic studies, border studies, critical race theory, transnationalism, and the cultures of U.S. imperialism. Additionally, invited scholars from Hampshire and the Five Colleges will discuss their approaches to American Studies, and we will visit nearby archives at UMass, Amherst, and/or Smith. The second emphasis of the course is on research and presentation. Division III students will write, present, and revise a piece of their independent project; Division II students will design a research prospectus that could later provide the basis for a Division III project. Division II students should expect to arrive on the first day of class with a proposed research topic. This course will require approximately 8 hours of work outside of class per week. Prerequisite: previous work in American Studies or related discipline. Please email mhardesty@hampshire.edu for information about instructor permission.

Cumulative Skills: WRI, MCP, IND

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

HACU-0360-1

Curatorial Studio Seminar

Daniel Schrade

This seminar is recommended to students in their final semester of Division III, concentrating in visual arts. The course will address curatorial questions of art on display beyond esthetic measures in close relation to upcoming final Division III presentations. Student works, considered perception of spaces on campus, rigorous review of

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exhibitions in the region and readings will inform the base from where students develop curatorial concepts for exhibition design, while providing a platform for discussion and meaningful criticism of student work in progress.

Cumulative Skills: IND

T 06:00PM-08:50PM ARB STUDIO 2

HACU-0399-1

Film/Photography/Video Studies

Sarah Mandle, Kara Lynch

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. 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 first class session risk losing their place on the class roster. Instructor permission required.

Cumulative Skills: IND

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

HACU-1IND-1

Independent Study - 100 Level DR

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.

Cumulative Skills:

-

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.

Cumulative Skills:

-

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.

Cumulative Skills:

-

INTERDISCIPLINARY ARTS (IA)

IA-0103-1

Introduction to Writing DR

Distribution Area: CHL

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

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their work for peer review and discussion; students will also meet individually with instructor. Frequent, enthusiastic revision is an expectation. This course is intended largely for first year students, though third semester/fourth semester students struggling with writing issues are welcome.

Cumulative Skills: MCP, WRI

TTH 12:30PM-01:50PM GRN WRC

IA-0105-1

Machine Shop Instruction

CCR

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.

Cumulative Skills:

MF 01:30PM-03:20PM MF 01:30PM-03:20PM LCD SHOP, LCD 113

IA-0117-1

Arduino for Everyone

DR

Distribution Area: PBS

Charles Malloch

This course will familiarize the student with the basic principles and techniques of programming and using Arduino microcontroller boards and integrating them with sensor and actuator circuits. Emphasis on general problem-solving skills and creativity in developing programs and circuits. This will be a project-based course; the majority of class time will be spent experimenting and building. Prior engineering experience not required, but the student should be comfortable with basic analytical thought and a beginning familiarity with simple electronics. All students will be using their own laptop and a provided USB cable to communicate with the Arduinos.

Cumulative Skills: IND, QUA

TH 12:30PM-03:20PM LCD SHOP

IA-0120-1

Sculpture Foundation

DR

Distribution Area: ADM

William Brayton

In this course, contemporary ideas in sculpture will be introduced in relation to work in a range of media including clay, wood, plastic, steel, concrete, and found materials. Student generated imagery will foster discussions around representation, abstraction, the body, technology, public art, and installation art. Readings, slide lectures, visiting artists and group critiques will inform the development of independent work in three dimensions.

Cumulative Skills: IND

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

IA-0132-1

Puppetry in Education

DR

Distribution Area: ADM

Anna Sobel

When used as an educational tool, puppetry works like magic. Many cultures have relied upon puppets for centuries to bring a story to life for educational purposes. In this class, we will explore two aspects of puppetry in education-- performance and construction-- and how to teach them. Our first project will be to create puppets for a play, Jose Cruz Gonzalez's "Lily Plants a Garden" which will be produced by the concurrent class, Take the Show on the Road. Puppetry students will go on to take the roles of artist and art teacher, actor and director, designer and educator.

Cumulative Skills: MCP, IND

M 01:00PM-03:50PM EDH 3

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(1-22-14)

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IA-0140-1

Rave Reviews

DR

Distribution Area: ADM

Ellen Donkin

Our job in this course is to write reviews each week that, first and foremost, make good reading. We will work hard on developing descriptive skills in writing by reading our work to each other. How can our writing create images that move across time and space? We will learn by looking at the work of some of the great reviewers what kinds of things a reviewer looks for, and how, in a relatively short amount of space, a reviewer manages to convey the magic of the evening in print. Sometimes a show doesn't work: who takes responsibility? In an art form that is driven by collaboration and teamwork among artists in very different disciplines, how do we uncouple the work of the director from the work of the designers, the actors, the stage manager, or the playwright? And finally, who are we writing for? Are we a form of consumer reports for people deciding which show to see, or are we writing for the person who is house-bound and will only see the show through our eyes? Once every other week, we will board the PVRTA bus and take our chances on a new production somewhere in the valley, either at another campus or in a town nearby.

Cumulative Skills:

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

IA-0141-1

Projection Design in the Theat

DR

Distribution Area: ADM

Peter Kallok

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

Cumulative Skills: IND

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

IA-0148-1

Women's Design and Fabrication

DR

Distribution Area: ADM

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 many tools in the shop, and the skills needed to go forward with their own ideas.

Cumulative Skills: IND

W 07:00PM-09:30PM M 04:00PM-05:20PM LCD 113, LCD SHOP

IA-0169-1

Theater & Perform of Social Ch

DR

Distribution Area: ADM, PCSJ

William MacAdams

From anti-Apartheid protest theater to Teatro Campesino; from playwright Jo Carson to students creating work at Hampshire and beyond, theater makers have often played a key role in envisioning and embodying social change. What sparks their passion? How do they balance theatrical craft with an activist vision? And how can we

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learn both from their successes and from the places in their work that are inconsistent, incomplete, and contradictory? In this course, students will read texts, explore videos and on-line work, and also lead discussions about artists that they chose to be incorporated into the syllabus. The goal is explore the dynamic, electric, and sometimes explosive relationship between artists and their time.

Cumulative Skills: MCP, WRI

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

IA-0200-1

Independent Study

TRCOM

Colin Twitchell

Cumulative Skills:

-

IA-0200-2

Independent Study

TRCOM

Nathaniel Cohen

Cumulative Skills:

-

IA-0200-3

Independent Study

TRCOM

Ellen Donkin

Cumulative Skills:

-

IA-0201-1

Writing Project Workshop

CCR

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 class.

Cumulative Skills: WRI

W 02:30PM-05:20PM GRN WRC

IA-0211-1

Teaching Art in the Elem Schoo

DR

Distribution Area: ADM

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 theory, 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 for slightly extended class time once a week during the after school program is mandatory. This class requires instructor permission in

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order to participate. Sign up with the instructor for an appointment slot on Hampedia or E-mail jsilver@hampshire.edu to set up an alternative appointment time.

Cumulative Skills: MCP, IND

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

IA-0213-1

British and Irish Drama

DR

Distribution Area: CHL

Talya Kingston

This course will take a close look at plays written in Britain and Ireland over the last century, exploring works by playwrights such as John M. Synge, George Bernard Shaw, Shelagh Delaney, Harold Pinter, Carol Churchill, Brian Friel and Martin McDonagh. Each week will be devoted to a different playwright. Students will both examine how the plays speak to the particular time and society in which they were written, and explore the creative potential of producing them on our own stages now.

Cumulative Skills: WRI

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

IA-0223-1

Fiction Writing

Joshua Harmon

As William Gass has written, "The writer, by choosing to write. . . is choosing to relate to the world through words." This class will treat the short story (and perhaps the novella), and our emphasis will be on developing our own faculties with those words we use to relate to the world. To that end, we will read and write both fiction and essays on the craft of writing, and will spend a good deal of our time writing in class. This course is ideal for students entering Division 2. Ideally, all class members will have taken at least one previous writing workshop.

Cumulative Skills: IND, WRI

T 06:00PM-08:50PM EDH 2

IA-0229-1

Object and Environment

Distribution Area: ADM

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 strongly recommended.

Cumulative Skills: IND

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

IA-0234-1

In Search of Character

DR

Distribution Area: ADM

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 student's own related to this subject. Students will have the option to work with either traditional or digital media. Significant outside work will be expected. Students will provide most drawing materials.

Cumulative Skills: IND

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

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IA-0236-1

Literary Journali

DR

Distribution Area: CHL, PCSJ

Michael Lesy

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

Cumulative Skills: WRI, MCP

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

IA-0243-1

First Readings: Art of Theatri

DR

Distribution Area: ADM

William MacAdams

This course will replicate the dynamic, collaborative spirit of a theater ensemble at the beginning of a rehearsal process. During the course of the semester, students will rehearse and present staged readings of a series of plays, including classical texts and contemporary plays from visionary playwrights of diverse races, identities, and artistic styles. Students will rotate through various production roles, and will make presentations as if they were at the beginning of the rehearsal process: a director will present their vision for the piece, a designer will present a design response, dramaturgs will present dramaturgical approaches, etc. As a class, we will explore the complex questions of identity and casting, and how they resonate at Hampshire and beyond. The course is designed to broaden students' repertoire of plays, to encourage students to make strong initial choices and to develop students' capacities to talk about, and through, their work

Cumulative Skills: IND, MCP

TTH 01:00PM-03:20PM EDH 104

IA-0246-1

Air, Gas & Vapors for Art & De

DR

Distribution Area: ADM

Colin Twitchell

Air, gas and vapors are not often thought of as artistic or design mediums but they have great potential as such. This course through experiential means will explore some of the potential these "invisible" mediums have. Through a variety of projects, participants will enhance their technological creativity and designing capacity while gaining a deeper understanding of their creative process by exploring the design and artistic potential of air, gas and vapors. Additionally, participants in this course will gain an understanding of how air, gas and vapors can be manipulated, acquire basic fabrication and design skills, and do some intuitive engineering.

Cumulative Skills: IND

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

IA-0248-1

Take the Show on the Road

DR

Distribution Area: ADM

Natalie Sowell

What does it take to produce, book and tour a theatre for young audiences (TYA) production? The answers to this question will be explored while producing Lily Plants a Garden by Jose Cruz Gonzalez. The play deals with issues of war, diversity, identity and difference, family and adoption, biological interdependence, and hope. The course will begin with researching touring practices of TYA companies (including marketing, booking, education components, management, and design elements). Next, students will serve as producers, actors, designers, publicity directors, company managers, education directors, stage managers, build and run crew, and creative drama workshop leaders for Seedling Productions (the TYA branch of Hampshire College Theatre). Finally, rehearsals,

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production meetings, creative drama workshop planning, as well as set, sound, costume and props construction (with a focus on using recycled materials) will be followed by performances at the Eric Carle Museum of Picture Book Art and several area schools. The entire process will be informed by close collaboration with a group of child consultants. Prerequisite: Some theatre experience desirable.

Cumulative Skills: MCP, IND

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

IA-0250-1

Prose Poetry W'sh

Heather Madden

About the prose poem, poet Cambell McGrath asks, 'Do the formal fields end where the valley begins, or does everything that surrounds us emerge from its embrace?' We will explore this well-established (yet liminal) form in workshop. Assignments will include weekly readings and responses to published and peer work, imitations, and writing exercises. Each workshop member is required to maintain a course journal and to complete one formal presentation of the work of a published (prose) poet. Limited to 16 students, this course is suitable for writers who have taken at least one 200-level poetry workshop.

Cumulative Skills: IND

TH 09:00AM-11:50AM FPH 104

IA/CSI-0253-1

Disturbing Desire

Jill Lewis, Annie Rogers

In this course we will read writers who disturb experiences of memory, perception, the body and desire itself, rupturing a familiar, stable 'reality', and offering in its stead the elusive workings of the unconscious. The fiction of Proust and Woolf uniquely leaves a trace of this process of disturbance, a rich vein of language in which each maps and remaps the shifting shoreline of consciousness and desire - processes that change engagement with the world. Their work interrogates the routines and habits that disallow ambivalence and fluidity. Each explores spaces from which change can emerge, as the closure of social conventions and habits of gender become productively disturbed and critically remapped. In Lacan's work, we will explore desire as founded in radical loss and lack, the chaining of signifiers in language as key to the way the unconscious reveals itself, and creativity as a particular response to desire. Students should anticipate a challenging reading process. After engaging with the texts and responding to the art of Proust and Woolf through discussion and short papers, each student will undertake a creative project of her or his own and write about their process of creativity. Readings will include Woolf's short fiction, *To the Lighthouse* and *The Waves*; readings from Proust's *The Way by Swann's* and *In the shadow of Young Girls in Flower*, and excerpts from *The Prisoner* and *the Fugitive and Time Regained* (using new Penguin edition translations), as well as Lacanian theories of sexuality and selections from Lacan's *crits*

Cumulative Skills: WRI

TTH 09:00AM-10:20AM FPH 108

IA-0254-1

Intermed Sculpt: Empha on Fig

Thomas Haxo

This course allows students to focus on the figure. Students primarily sculpt in clay from live models. Perception and working from life are central issues. Through the observation of the figure, students study sculptural concepts of structure, proportion, gesture and the resulting image. Students are challenged to develop their individual approach and vision towards the human figure. Group critiques will encourage the development of a critical vocabulary. After working on many different poses, in the second half of the class a model is provided for students to pursue their particular interests concerning the figure. An outside independent project is also assigned to investigate their choice of figurative issues. Prerequisite: Introductory sculpture or drawing.

Cumulative Skills: IND

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

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IA-0260-1

Theory & Play: Poetry

Aracelis Girmay

In 1933, Federico Garcia Lorca gave a lecture in Buenos Aires entitled "Juego y teoria del duende." Our course borrows its title from this lecture, from this investigation of theory and play/play and theory in relation to the indefinable concept of duende. In this course, we will explore the works of six poets (among them, Nathaniel Mackay, Garcia Lorca, Fanny Howe) whose prose and poetry live, necessarily, at the crossroads of theory, discovery, and play. This class will be a kind of centaur--half laboratory, half workshop. Students will develop and participate in writing experiments in and out of class, and will also be expected to contribute poems for class workshop/provide critical feedback in response to the work of their peers. Over the course of the semester, students will generate and revise new work, while developing a portfolio of original poems and an essay on poetic theory. Eligible students should be committed to deepening their practice as creative (live!) readers and writers.

Prerequisite: Eligible students will have completed one college-level poetry writing workshop.

Cumulative Skills: IND

TH 12:30PM-03:20PM LIB B3

IA/CS-0261-1

Animals, Robots, Design

Donna Cohn

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

Cumulative Skills: IND

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

IA-0266-1

Getting It Out There

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 the Spring 2014, we will focus on developing a human powered pearl millet thresher that will be field tested during Fall 2014. Pearl millet is a highly nutritious staple cereal grown and consumed in parts of sub-Saharan Africa. The plant requires no irrigation and is grown in the harshest of conditions. Much of the grain grown in sub-Saharan Africa is produced and consumed by millions of people who grow it on small farms, pound and thresh it by hand. Students interested in applied design, anthropology, and agriculture are encouraged to consider taking this class. Entry to this course is by application, not open to first year students.

Cumulative Skills:

MW 10:30AM-11:50AM MW 10:30AM-11:50AM LCD SHOP, LCD 113

IA-0270-1

Poetry and Political Imaginati

Aracelis Girmay

In his introduction to Poetry Like Bread, Martin Espada writes, "Poetry of the political imagination is a matter of both vision and language. Any progressive social change must be imagined first, and that vision must find its most eloquent possible expression to move from vision to reality. Any oppressive social condition, before it can change, must be named and condemned in words that persuade by stirring the emotions, awakening the senses. Thus the need for the political imagination." In this course, we will study aspects of the relationship between poetry and the political landscapes of the 20th and 21st centuries. We will read essays, poems, letters, and manifestos by a wide

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assortment of writers including: Anna Akhmatova, Walt Whitman, Audre Lorde, James Baldwin, Bhanu Kapil, Gwendolyn Brooks, Mahmoud Darwish, Christian Campbell, Chris Abani, Kwame Dawes, and Evie Shockley. Their words will guide us into a deeper investigation of the historical potential effects of poetry in relation to perspective and social change. Over the course of the semester, class members will be expected to write critical responses to texts, memorize and recite a poem, conduct an oral presentation on an aspect of poetry and the political imagination, and participate in creative writing experiments and workshops that will help us explode, construct, and re-explode our notions of the political poem. Prerequisite: Eligible students should have taken at least one college-level workshop course (studio arts, film, writing, etc.).

Cumulative Skills: MCP, IND

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

IA-0273-1

Performing Queerness

Rasheem Mcmillan

This Seminar is for the practitioner and the theorist. We will seek to answer questions such as: What constitutes queer performance?, Is queer what you are or what you do? and What are the historical, religious, and political aspects of queer performance? This course is not a history of LGBTQ performance, nor is it a survey of queer theory; rather, this is a course on using performance as a research methodology for interrogating texts and artistic practices. This class invites theatre, dance, and media practitioners to utilize their craft to investigate the multi aspects of queer performance. Special attention will be focused on the intersection between Religion (abrahamic) and Queerness.

Cumulative Skills: MCP, WRI, IND

MW 04:00PM-05:20PM EDH 2

IA-0274-1

Creative Nonfiction Writing

Joshua Harmon

"Any interruption," Lydia Davis has claimed of the fragmentary text, "either of our expectations or of the smooth surface of the work itself. . . keeps returning the reader not only to the real world but to a consciousness of his or her own mind at work." In this course—designed for students in the final semester of their Division 2, who have taken at least two writing workshops—we will read and write literary nonfiction (memoir, the personal essay, cultural criticism, etc.) that uses the fragment as form, as process, as metaphor.

Cumulative Skills: IND, WRI

W 06:00PM-08:50PM EDH 2

IA-0276-1

Sex & Death in America

DR

Distribution Area: CHL

Michael Lesy

This is a research course for intellectuals who are artists and artists who are intellectuals. The course has two goals. (First) To understand the Nineteen Twenties in America as an era whose excesses and preoccupations were nothing but a dance of death performed at the edge of a mass grave containing the bodies of seven million soldiers, and fifty million civilians, killed during the pandemic that followed the war. To carry-out their investigations, students will (1) sift through large collections of on-line archival photographs (for example: The Caufield and Shook Collection at the University of Louisville), and (2) read a variety of primary and secondary written sources (newspapers, novels, and biographies). (Second) To teach students how to find and use whatever array of primary written and visual documents they find to build image/text narratives that, like documentary films, tell true stories in artful and analytic ways. Prerequisite: Secondary school Advanced Placement (AP) American history and/or American literature. Or: Introductory/Survey college courses in American/European history or American/European literature.

Cumulative Skills: MCP, IND

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

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IA-0281-1

Building a Collection of Poems

Heather Madden

In this workshop, designed for advanced students of poetry, workshop members will write and design a chapbook of 20-30 pages; at least 15 pages of this work will be 'new writing' completed in the course of the semester. The collection/chapbook produced can reflect mixed mediums, collaboration, and hybrid forms. Workshop members are expected to submit work for peer feedback and to respond to peer work in the course of the semester. Each workshop member will study and respond to collections of published poems, with an emphasis on 'first book' and small press publications. Limited to 16 students, this workshop is designed for writers who have had at least one 200-level poetry workshop.

Cumulative Skills: IND

W 01:00PM-03:50PM EDH 5

IA-0287-1

Social Entrepreneurship

Megan Briggs Lyster

"Wicked Problems" are complex, ever changing, and resistant to simple solutions; they require transformative and purposeful innovation. Social entrepreneurs are faced with the challenge of developing ideas that embrace and are shaped by this complexity, ideas that engage communities, cross disciplines and have the potential to disrupt and transform systems. What do social entrepreneurs need to understand about the people who are impacted by their entrepreneurial actions? Where are the spaces in which to experiment with improvisational and flexible forms of intervention that might open new economic and social opportunities? What is the role of the social entrepreneur in communities? And what do we mean by this term "entrepreneurship" anyway? In this course, we will explore these questions by examining examples of entrepreneurial action and methodology. Mid-semester we will partner with a sister course in urban planning and design to both combine our collective learning and work collaboratively on a shared project. This project(s) will bring students together to share, repurpose and utilize the methodologies they have learned about social enterprise development and participatory urban planning/design in order to creatively address an identified need or opportunity on campus.

Cumulative Skills: MCP

TTH 02:00PM-03:20PM LCD 113

IA-0288-1

Feminist Theatre Practices

Talya Kingston

What is feminism today, and how is it relevant for theatre and performance work? This class will serve as an introduction to the work of 20th and 21st century women playwrights, performance artists, and critical thinkers. We will confront feminism as a tool for reading and interpreting issues of gender and sexuality in plays and performances. We will also consider how, and to what extent, feminism influences practices of writing, performing, and spectatorship. Students will be expected to attend performances, read and write critically and perform their discoveries. This course is intended for upper-level Division II students; a general background in theatre/performance and/or feminism(s) will be assumed.

Cumulative Skills:

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

IA-0308-1

Advanced Sculpture

DR

Nathaniel Cohen

In this class, students will have the opportunity to explore three-dimensional ideas in depth by developing one or two sculptures through a series of iterations over the course of the semester. This will allow students to focus on material and technical concerns, learn about the process of imagining and making, and engage in and respond to constructive criticism while they take ideas as far as they can. To engage this process fully, students will also share working drawings, maquettes, and illustrated proposals with each other and research influences and methods.

Prerequisite: Sculpture Foundation.

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Cumulative Skills: IND

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

IA-0316-1

Adv Studies in Theatre Design

Peter Kallok

In this course students will focus on four plays (two contemporary and two classics) for in-depth design investigations. Within a studio setting students will devise specific projects that address scenic, costume, lighting, projection or sound design issues. These projects may consist of, but not be limited to costume design renderings, scenic design models, light plots with cues, or sound plots with cues. Formal presentations are expected. Students will also be required to produce a complete design in the area of their choice for an intensive in-class critique. Students will be expected to address and revise this fifth project throughout the semester. The course will include explorations of historic and contemporary styles. Students will strive to improve their presentational skills, drafting, rendering, communication and collaboration techniques. Students are expected to meet with instructor outside of class. Prerequisites: At least two courses in theatre design.

Cumulative Skills:

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

IA-0320-1

Acting Contemp Ameri Drama

Djola Branner

This 300 level course focuses on the actor's craft. We will identify clear and compelling character objectives and obstacles based upon an analysis of scripted and imagined biographies, develop dynamic behavior through sense memory, keen observation and broad physicalization, and cultivate a facility for the critical analysis of dramatic literature. Additionally, each actor will script (at least) one original monologue or scene, and perform contemporary American scenes in one public performance. Instructor permission only.

Cumulative Skills:

MW 01:30PM-03:50PM EDH 104

IA-0340-1

Advanced Drawing: Special Proj

William Brayton

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

Cumulative Skills: IND

W 12:30PM-04:00PM ARB STUDIO 1

IA-0350-1

Arts, Soc Justice & Soc Change

Jill Lewis

This Division III seminar will provide a forum for Division III students working on a wide spectrum of creative projects that intersect with issues of social justice, social and political change. The seminar will explore some new shared readings but will be structured collaboratively by participants and will explore a common selection of short readings/ viewings / activities alongside student presentations and discussion of their work. The seminar will foster interdisciplinary discussions about the very diverse creative approaches and practices that can forge new insights into questions of power, exploitation, discrimination, inertia, neglect etc. , looking at different ways creative arts can inspire attentiveness to social issues, stir understanding and longing for social change - and spark or communicate different levels of engagement in social justice issues. The readings/ viewings/ listenings will be

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selected in dialogue with participating students and the angles explored influenced by their concerns. The seminar is for Division III students working in any creative/art medium linked to some aspect of social awareness and transformation. It aims to foster interdisciplinary creative dialogues and insights - and will draw inspiration from visits from creative practitioners in the Valley.

Cumulative Skills:

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

IA-0387-1

Creative Writing Concentrators

Nathalie Arnold

This course is designed for students working in all genres of creative writing who are completing their second semester of Division 3. The seminar will provide a supportive, critical forum for sharing and responding to independent work as students bring their projects to a close. We will also consider the question of a 'community' for writers, who often labor in private. Students may be invited to attend and respond in writing to three public readings that will take place in the spring. Prerequisites: Students must have taken at least 3 creative writing courses requiring intensive peer critique. The Division 3 project must feature a significant portion of creative work.

Cumulative Skills: IND

F 01:00PM-03:50PM EDH 5

IA-1IND-1

Independent Study - 100 Level **DR**

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.

Cumulative Skills:

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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.

Cumulative Skills:

-

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.

Cumulative Skills:

-

SPRING 2014 COURSE DESCRIPTIONS

(1-22-14)

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

LANGUAGE STUDIES (LS)

LS-0101-1

Elementary Spanish

DR, LS

Distribution Area: CHL

Juan Carpio

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

LS-0102-1

Elementary Spanish II

DR, LS

Distribution Area: CHL

Esther Lopez

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

LS-0104-1

Beginning Yiddish II

DR, LS

Distribution Area: CHL

Ester Schulman

Beginning Yiddish II: 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:

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

LS-0110-1

Elementary Arabic II

DR

Distribution Area: CHL

Brahim Oulbeid

The second semester of 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 FPH 107

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SPRING 2014 COURSE DESCRIPTIONS

(1-22-14)

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LS-0112-1

Elementary Chinese II

DR

Distribution Area: CHL

Danni Song, Kay Johnson

Elementary Chinese I: This course will be taught by a visiting professor of Chinese from the Hampshire College China Exchange program and supervised by Professor Kay Johnson. It will cover the second semester of beginning Chinese. The course will follow the Integrated Chinese textbook series. The class will cover speaking, reading, and writing Chinese characters. Required books are: Integrated Chinese Textbook Level 1, Part 2; Integrated Chinese Workbook Level 1, Part 2; Integrated Chinese Character Workbook, Level 1, Part 2.

Cumulative Skills: MCP

MTWTHF 05:00PM-05:50PM FPH 102

LS-0124-1

American Sign Language II

DR

Distribution Area: CHL

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.

Cumulative Skills: MCP

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

LS-0201-1

Intermediate Spanish I

DR, LS

Distribution Area: CHL

Samira Artur

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

LS-0202-1

Intermediate Spanish II

DR, LS

Distribution Area: CHL

Esther Lopez

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

Cumulative Skills: MCP

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

LS-0312-1

Third Year Chinese II

Distribution Area: CHL

Danni Song, Kay Johnson

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SPRING 2014 COURSE DESCRIPTIONS

(1-22-14)

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This course will be taught by a visiting professor of Chinese from the Hampshire College China Exchange program, D. Song and supervised by K. Johnson. Students entering this class will be expected to have completed Intermediate Chinese or the equivalent of an intensive college-level second year Chinese language course. The main text for the semester will be Reading Into A New China. Emphasis will be placed equally on speaking, reading, and writing.

Cumulative Skills: MCP

MWF 04:00PM-04:50PM FPH 102

NATURAL SCIENCE (NS)

NS-0102-1

Musical Acoustics

DR

Distribution Area: PBS

Frederick Wirth

All facets of musical performance, the production of sound, its transmission and alteration by the performance space, and its perception by members of the audience are candidates for study in acoustics. In this course we will develop the physics of vibrating systems and wave propagation and study the measurement of sound. Topics will include: vibrating systems, wave motion, wave analysis, resonance, room acoustics, and the application of these principles to various classes of instruments. There will be weekly problem sets and a class presentation by each student on a topic of interest. A weekly lab will allow students to investigate various acoustical systems and measuring devices. Students will perform simple experiments, learn to operate the lab equipment, and read papers from the original literature. Students will develop an independent project in musical acoustics. Students will present the results of their large project to the class near the end of the semester.

Cumulative Skills: WRI, QUA, IND

TTH 12:30PM-01:50PM TH 02:00PM-04:30PM CSC 3-OPEN, CSC 3-PHYC

NS-0107-1

Controversies in Agriculture

DR

Distribution Area: PBS

Jarrett Man

Is organic agriculture really better than conventional? Are pastured animals more effective than ones raised in a feedlot? What are the risks and advantages of GMO foods? There are many debated issues in the world of farming right now. In order to understand and evaluate these questions, we will look at the relevant principles from a variety of scientific disciplines. We will explore many natural science fields at an introductory level, such as soil chemistry, microbiology, insect, plant and animal biology, evolutionary biology, and ecology, all through the lens of farming. Our goal is to evaluate the effects these issues have on individual farms, human society, and the ecosystem of our planet. Students will learn how to take, read, and use a soil test, read and discuss primary research literature in order to produce short papers in these fields, and utilize the Hampshire Farm Center to see ways that these principles are influencing farm practices. The course will be taught by Jarrett Man, a Hampshire alum, and currently one of the owners of the Stone Soup Cooperative Farm in Hadley.

Cumulative Skills: WRI, QUA

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

NS-0108-1

Art of Life

DR

Distribution Area: PBS

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

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SPRING 2014 COURSE DESCRIPTIONS
(1-22-14)

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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-0116-1

Math to Survive in the World

DR

Distribution Area: PBS

Geremias Polanco Encarnacion

Many factors determine whether or not you get a job, succeed or fail in a project, and loose or make money on an investment. Your problem solving ability is one of them, but understanding the principles behind the situation you face (in practice or in theory) is one of the most fundamental. To survive in the world, people need to apply countless mathematical principles, consciously or unconsciously. In this course you will understand some of the mathematical principles that you already use, and will learn some other new ones. Topics will include minimizing time required to complete certain tasks; scheduling and critical path analysis; fair division; voting theory; coding theory; mathematics of investment and credit; art, beauty and math; and other topics at our discretion.

Cumulative Skills: QUA

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

NS-0120-1

Western & Alternative Medicine

DR

Distribution Area: PBS

Christopher Jarvis

Health involves all aspects of our lives. Many people claim that the mind, body, spirit, and environment are all aspects that interact to influence a person's sense of well-being. High-quality health care must support the whole person. There are many terms used to describe approaches that are not considered conventional Western medicine. Complementary and alternative medicine (CAM) is a group of diverse medical and health care systems, practices, and products that are not presently considered to be part of conventional medicine. While some scientific evidence exists regarding some CAM therapies, for many there are important unanswered questions; some of these will be validated through well-designed scientific studies, while others risk exposure as simply fraudulent practices. Working individually and in small groups we will identify questions to pursue by reading and critiquing the primary scientific literature. The acceptance of these therapies is influenced by politics, history, personalities, and even their effectiveness. We will carefully evaluate some of these alternative therapies by examining the successes and failures.

Cumulative Skills: IND, MCP, QUA, WRI

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

NS-0127-1

Collapse Phenomena

DR

Distribution Area: PBS

Sarah Hews

What happened to the passenger pigeon, the dodo bird, and the woolly mammoth? Why did the Tacoma Narrows Bridge collapse? How can we explain the destruction of the World Trade Center? How did smallpox get eradicated? Why did the stock market crash in 2008? All of these are examples of full or partial collapses that could be explained by the following mathematical mechanisms: randomness, emergence, evolution, instability, nonlinearity, and networks. This course will explore the basics of these mathematical mechanisms in the context of collapses. Each student or group will spend the semester on a collapse event of their choosing and apply the previously listed mathematical mechanisms to explain the collapse phenomena. Students will also use the mathematics to predict future collapses. A mathematical background is not assumed and students from a range of disciplines are encouraged to enroll.

Cumulative Skills: QUA

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

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SPRING 2014 COURSE DESCRIPTIONS

(1-22-14)

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NS/CS-0146-1

Future of Food

DR

Distribution Area: PBS, MBI

Lawrence Winship, Mark Feinstein

Nothing in life is more important than food. But billions of people don't have enough, the way we grow food poses dramatic challenges to the environment, and our collective health and quality of life are in the balance. This course will take a critical multidisciplinary look at the past, present and future of food, farming and eating. Are our current food sources sustainable? What are the ecological impacts of production? What will be the impact of climate change? Can we find new plant and animal species that will enhance our food 'security'? Is genetic modification of food really a bad idea? In what ways might alternative production systems, such as small scale, local and organic farms provide more sustainable solutions? Could the globalization of technology and information change the way we farm? How can education about diet and nutrition affect our behavior? How many farms and how many farmers? Class will meet twice per week for lectures, discussions, small group work and projects.

Cumulative Skills: WRI, QUA, IND

MW 02:30PM-03:50PM CSC 333

NS-0157/0357-1

Sustainable Water Resources

DR

Distribution Area: PBS

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

TTH 09:00AM-10:20AM CSC 333

NS-0200-1

Independent Study

TRCOM

Lawrence Winship

Cumulative Skills:

-

NS-0200-2

Independent Study

TRCOM

Kenneth Hoffman

Cumulative Skills:

-

NS-0200-3

Independent Study

TRCOM

Geremias Polanco Encarnacion

Cumulative Skills:

-

NS-0200-4

Independent Study

TRCOM

John Castorino

Cumulative Skills:

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SPRING 2014 COURSE DESCRIPTIONS
(1-22-14)

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NS-0200-5

Independent Study

TRCOM

Geremias Polanco Encarnacion

Cumulative Skills:

NS-0203-1

Chemistry II

Dulasiri Amarasiriwardena

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

Cumulative Skills: WRI, QUA

MWF 09:00AM-10:20AM M 01:00PM-04:00PM CSC 101, CSC 2-CHEM

NS-0211-1

Climate Change

LEM, C1

Robert Deconto

Climate Change: Exploring the Science and Solutions: An increasing body of observations gives a collective picture of a warming world and widespread changes in the different components of the climate system. Students in this course will examine the causes and impacts of past, present, and future climate change. Climate change is clearly an issue of increasing concern because of its potentially escalating and far-reaching impacts. This has brought the topic of "global warming" very much into the public eye and to the forefront of political debate. This course focuses on the science of climate change, highlighting what is known and what remains uncertain. Possible mitigation strategies for dealing with future environmental change on local, regional, and global scales will also be explored. Students will be encouraged to debate the issues actively and critically, both verbally and in writing.

Cumulative Skills: WRI

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

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 316

NS-0230-1

Agroecology

Tatiana Schreiber

This course focuses on the theory and practice of agroecology as an approach to addressing both social and ecological health and well-being in farming systems. Students will become familiar with the ecological conditions

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that support or undermine the health of agro-ecosystems and the effects of different agricultural methods on the maintenance of biodiversity in farm fields and the surrounding landscape. We will also consider the social conditions that support or undermine the well-being of both human and natural systems, and social movements that attempt to promote alternative approaches. An important dimension of the course is collaborative research and practice in applied agroecology via individual and team projects. Students will have the opportunity to consider a range of methods and trends such as organic agriculture, permaculture, eco-agriculture and others within the broader framework of agroecology. The course will culminate with team presentations of model agro-ecological systems. There will be some experiments that will be carried out in the greenhouse and/or on the farm, and several field trips to local farms.

Cumulative Skills: WRI, IND, MCP

F 01:00PM-04:00PM CSC 110

NS-0232-1

Water & Life in American SW

Lawrence Winship

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

Cumulative Skills: IND, MCP, QUA, WRI

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

NS-0233-1

Anthropology of Food/Nutrition

Alan Goodman

Are we what we eat? We eat foods for social and cultural reasons, and we eat foods because they contain nutrients that fuel our cells and allow us to function -- grow, think, and live. The quest for food is a major evolutionary theme and continues to profoundly shape ecological, social, and human biological systems. In this course we will consider some of the many ways that food and nutrition are related to the human condition, for example: (1) symbolic meanings of food, (2) the evolution of food systems to genetically modified foods, (3) the deadly synergy of malnutrition and infection, (4) the ecological and political-economic causes of undernutrition and obesity, and (5) "nutritional epidemiology" and the role of diet and nutrition in the etiology of diverse diseases. Throughout the course, we will focus on "doing nutritional anthropology," including assessing the dietary and nutritional status of individuals in our community.

Cumulative Skills: IND, QUA, MCP

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

NS-0235-1

Methods in Molecular Biology

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.

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Cumulative Skills: IND, QUA, WRI

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

CSC 2-OPEN, CSC 2-MOLC

NS-0241-1

Evolutionary Biology

Charles Ross

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

Cumulative Skills: WRI, QUA

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

NS-0247-1

Cell Biology

Megan Dobro

This course will examine the structures and processes that contribute to the inner-workings of the cell. This knowledge helps to inform many other fields and is vital in understanding our bodies. We will develop this knowledge through paired seminar and laboratory sections. Students will complete independent research projects to examine one aspect of the cell, and will communicate the results in oral and written formats. Much of the lab work will take place in smaller groups outside of the scheduled class time, so students should expect to spend more hours outside of class compared to other courses. There will be frequent readings and problem sets required to keep up with the material.

Cumulative Skills: WRI, IND, QUA

W 01:00PM-02:20PM W 02:30PM-05:30PM

CSC 2-OPEN, CSC 2-MOLC

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. This course is designed to accommodate new pre-med requirements to consider culture as a part of health. Students will read case studies and have debates about selected topics, and are invited to bring in news articles and primary literature to discuss.

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Students will choose a topic of interest to research throughout the semester, which will accumulate into a final project.

Cumulative Skills: IND, WRI, MCP

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

NS-0261-1

Calculus II

Geremias Polanco Encarnacion

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 333

NS-0293-1

Molecular Ecology

Charles Ross

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

Cumulative Skills: WRI, QUA

TTH 12:30PM-01:50PM CSC 2-OPEN

NS-0299-1

Learning Activity Projects

NO5C

Lynn Miller

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-0300-1

Independent Study

TRCOM

Geremias Polanco Encarnacion

Cumulative Skills:

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NS-0316-1

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: QUA, WRI

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

NS-0318-1

Complex Function Theory

David Kelly

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

Cumulative Skills: QUA

TTH 02:00PM-03:20PM CSC 3-OSTE

NS-0352-1

Mathematical Bio: Rhythms

Cynthia Gill, Sarah Hews

Rhythmic activity is observed in many biological systems, such as with pacemaker neurons, hormone secreting systems, sleep-wake circuits, and cardiac muscle contractions. In this course, we will explore the biological mechanisms and mathematical representations of biological rhythms. Mathematical topics may include periodic functions, factor analysis, differential equations, and Fourier transforms. We will consider examples of periodicity from different time scales, including those that affect behavioral activity. Students will work as a class on questions drawn from primary research literature and analyze equations and patterns, with room for individual projects at the end of the course. Students should have had Calculus in Context (or equivalent) and at least one college-level biology course, such as physiology, prior to this course. Prerequisites: Calc I (or equivalent) and one college-level biology course.

Cumulative Skills: WRI, QUA

MW 01:00PM-02:20PM CSC 3-OPEN

NS-0357/0157-1

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

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

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

TTH 09:00AM-10:20AM CSC 333

NS-0359-1

Research Nutrition/Pollution

Alan Goodman, Dulasiri Amarasiriwardena

The focus of this research course is on understanding nutrition, pollution and related problems via the chemical analysis of calcified tissues: dentine and especially enamel. Tooth enamel calcifies during the prenatal period and the first decade of life and is them essentially inert. Thus, enamel's chemical composition may reflect conditions during early development. Because enamel and dentine grow somewhat like trees (they also have growth rings!), one may use them as a mirror facing back in time. We are at the right moment to pursue this research because of recent developments in chemical instrumentation. We will look at other biological tissues that can provide evidence about pollution and nutritional information. In this research course we will intensively use our inductively coupled plasma-mass spectrometer (ICP-MS) and laser ablation (LA)-ICP-MS. The first part of this course will consist of an introduction to analytical techniques, elemental imaging techniques, the development and chemistry of hard tissues, and problems of metal pollution and elemental nutrition in the past and present. Some of the specific research questions we expect to address include how well enamel chemistry reflects diets and pollution exposure at the time of development. The main purpose of this course is to involve students in research. Thus, students will also almost immediately begin to work in small groups on a project such as those mentioned above. Prerequisite: Chemistry I & II, Nutritional Anthropology, Skeletal Biology or instructor permission required.

Cumulative Skills: IND, WRI, QUA

TTH 12:30PM-01:50PM TH 02:00PM-05:00PM CSC 101, CSC 2-CHEM, CSC 110

NS-0365-1

Environmental Resources Sem.

Christina Cianfrani

This seminar is specifically designed for Division III students and advanced Division II students studying topics in or related to the natural sciences including conservation, restoration, management, etc. Each student will lead a discussion about their Division III project or a chosen independent project (Division II students). They will provide background materials to inform the discussion including primary research articles, excerpts from their Division III projects, etc. This seminar will have a workshop format in which students critically read each other's work and provide constructive feedback and suggestions. The goal of the seminar is to have a collaborative environment for students working independently on research projects.

Cumulative Skills: IND, WRI

T 12:30PM-03:20PM CSC 110

NS-0378-1

Hop Chemistry

Christopher Jarvis

Beer brewing is a complex process encompassing the manipulation of four essential raw materials: barley malt, brewing water, hops and yeast. Hops contribute significant attributes to the final beer and an understanding of the impact is crucial for the brewer and brewing scientist. Hop chemistry is only about 100 years old and after a flurry of activity in the early years, the focus of many brewing scientists has largely turned to other issues. There remain many hop-related questions of interest to the brewer that have not yet been addressed. We will, working in small groups, begin reading the literature closely and developing experimental protocols to answer some of these important questions. Preference will be given to those who have taken Zymurgy or Advanced Brewing Microbiology. Prerequisite: college-level Chemistry is required and Organic Chemistry is recommended.

Cumulative Skills: IND, QUA

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

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NS-0385-1

Sustainability Seminar

Frederick Wirth

This course is designed for the cohort of students involved in the sustainable design/technology area. It will offer an arena for students to present their own work and evaluate that of others, discuss advanced readings of interest, write analytical papers on topics of their choice, and work with guest speakers in the areas of sustainable development and technology. Class members will have large responsibility for determining the content and direction of the course. In addition the class will work as a group on modifying and testing a diffuser augmented small wind turbine as part of a larger ongoing study. Students will be responsible for accumulating a portfolio of work on which the course evaluation will be based. Prerequisite: A record of 200-/300-level work in sustainability studies.

Cumulative Skills: WRI, IND

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

NS-0390-1

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.

Cumulative Skills: WRI, IND, MCP

M 02:30PM-05:30PM CSC 316

NS-1IND-1

Independent Study - 100 Level

DR

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. Cumulative Skills:

-

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. Cumulative Skills:

-

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. Cumulative Skills:

-

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OUTDOOR PROGRAMS AND RECREATIONAL ATHLETICS (OPRA)

OPRA-0101-1

Beginning Shotokan Karate

CCR

Samuel Kanner

Beginning Shotokan Karate: Shotokan Karate began as an unarmed form of self-defense for farmers native to the Ryukyu island chain off the southern coast of Japan, known as Okinawa. During the forceful annexation of Okinawa to the main island of Japan in the late 19th century, any individual with a working knowledge of hand-to-hand combat was considered a threat to the Japanese military incursions. Training and practice of karate had to be held in secret and at night. Students will explore and practice basics (kihon) of blocking, striking and kicking. Using balance, timing and coordination we will begin to thread these individual techniques into greater sequences of movements called kata (forms). Within each kata resides the origin of combat with respect to one or more opponents. Students will engage in paired exercises using isolated techniques from kata leading up to basic forms of sparring (kumite). Please come to class well hydrated and in clothing suitable for highly active movements. NO jeans, jewelry, hats, shoes or socks during class. 5-College students will be graded pass/fail. "There is no first strike in karate," - Principle #2, Master Gichin Funakoshi.

Cumulative Skills:

MW 07:45PM-09:15PM RCC GYM

OPRA-0102-1

Intermediate Shotokan Karate

CCR

Samuel Kanner

Intermediate Shotokan Karate: In this course, the material learned in OPRA-0101 will be extended to include more combinations of techniques; greater freedom in sparring; and more complicated kata. This course may be repeated. Pre-requisite is completion of OPRA-0101 or JanTerm introductory equivalent when offered. 5-College students will be graded pass/fail. "The deeper truths of the martial arts are not tied to techniques, tricks or strategies for winning - they are tied to the strategies of your life", - John Teramoto, President Black Belt Council of S.K.A.

Cumulative Skills:

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

OPRA-0103-1

Advanced Shotokan Karate

CCR

Samuel Kanner

We have only a finite period of time in our lives to practice what we love. How will you spend that time before it is too late? This class is intended as an immediate follow-up to Intermediate Karate where students with two or more consecutive semesters of training are invited to come polish their favorite kata, work on torite (escaping techniques), or practice other applications of advanced movements. This course may be repeated.

Cumulative Skills:

TTH 08:30PM-09:00PM RCC 21

OPRA-0105-1

Foundations in Yoga

CCR

Meredyth Klotz

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

Cumulative Skills:

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

OPRA-0106-1

Restorative Yoga

CCR

Meredyth Klotz

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

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Cumulative Skills:

M 12:00PM-01:30PM RCC 21

OPRA-0107-1

Gentle Yoga Flow CCR

Meredyth Klotz

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

Cumulative Skills:

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

OPRA-0108-1

Int./Adv. Yoga CCR

Meredyth Klotz

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

Cumulative Skills:

T 12:00PM-01:30PM RCC 21

OPRA-0109-1

Partner Yoga CCR

Meredyth Klotz

Partner Yoga: 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.

Cumulative Skills:

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

OPRA-0110-1

Yoga Flow CCR

Meredyth Klotz

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

Cumulative Skills:

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

OPRA-0113-1

Aikido CCR

Mathew Snow

Aikido: 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.

Cumulative Skills:

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

OPRA-0115-1

Beg. Kyudo, Japanese Archery CCR

Samuel Kanner

Beginning Kyudo, Japanese Zen Archery: Archery was once considered the most elite of all samurai fighting arts. To be an archer meant you were beholden to defending your lord's stronghold from far away threats.

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After the period of great civil war ended in Japan by 1600 A.D., the samurai class were left with very few ways to keep their skills honed on the battlefield. The need to repurpose their fighting arts turned them away from the emphasis of destruction and closer towards self-refinement. Students will encounter a standing form of Zen meditation or Ritsuzen, in the manner of learning The Way of the Japanese bow. At the beginning level, students will concentrate on learning the first step-by-step form called The Seven Coordinations, or Shichido. This precise form represents the basic method of firing one arrow. Students will begin by becoming acquainted with the equipment through simulated shooting and subsequently live shooting from a short distance. The target, which is only seven feet away, serves the archer as a mirror, reflecting the status of his mind and spirit. Class will meet in the South Lounge, 2nd floor of the Robert Crown Center. 5-College students will be graded pass/fail.

Cumulative Skills:

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

OPRA-0116-1

Int. Kyudo, Japanese Archery

CCR

Samuel Kanner

Intermediate Kyudo: Students will revisit and review equipment handling, maintenance and the practice of Shichido. Introduced at the intermediate level is a two-arrow form called Hitote. Both will be practiced at short range and then gradually at a more distant target. Students will learn the difference of equipment necessary for long-range shooting and how to synchronize with other archers in practice. In order to harmonize with others, relinquishment of the ego becomes apparent. Being too fast or too slow during the process of the form is an indication of unwanted individuality. At longer distances, do not become preoccupied with aiming at the target but rather aligning to it. Do not allow the desire of hitting the target to steal your head or your heart. Prerequisite: OPRA 0115. Class will meet in the South Lounge, 2nd floor of the Robert Crown Center. 5-College students will be graded pass/fail.

Cumulative Skills:

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

OPRA-0117-1

Iaido, Swordsmanship

CCR

Samuel Kanner

Iaido, The Art of the Japanese Sword: Debated to be the most superbly engineered sword in the world, the Japanese katana has deep roots in far Eastern culture. Popularly recognized as the icon of samurai warriors and their weapon of choice, Iaido takes the art of swordsmanship away from the practice of destroying an opponent and closer towards the act of collecting and improving one's self. As exciting and glamorous as it is to draw and cut with a sword, can it be cared for and re-sheathed with the same level of skill? As a form-based martial art, Iaido fundamentally consists four primary coordinations: 1.Nukitsuke, drawing cut; 2.Kiritsuke. finishing cut; 3. Chiburi, cleansing the blade; and 4. Noto, returning the sword to the scabbard. Students will begin by studying these basics and then practicing the prescribed order of kata (forms) to see how the function of them vary from one situation to another. These kata are solo in nature and will not involve paired exercises. Instructor permission required for the availability of equipment and uniforms as they will be provided ONLY for those registered. Instructor permission is granted by the presence of the student at the first few meetings within the add/drop period. Requests or advanced notices via email or otherwise will not be honored. 5-College students will be graded pass/fail.

Cumulative Skills:

TTH 02:30PM-04:00PM RCC GYM

OPRA-0118-1

Rape Aggression Defense

CCR

Amanda Surgen, Samuel Kanner

Rape Aggression Defense: Basic Physical Defense for Women: The Rape Aggression Defense system is a program of realistic self-defense tactics and techniques. The system is a comprehensive course for women that begins with risk awareness, prevention, reduction, and avoidance, while progressing on to the basics of hands-on defense training. It is dedicated to teaching women defensive concepts and techniques against various types of assault, by utilizing easy, effective and proven self-defense/martial arts tactics. The RAD system of realistic defense

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provides women with the knowledge to make an educated decision about resistance. Safety and survival in today's world require a definite course in action. Women will learn effective options for taking an active role in their own self-defense and psychological well being. All physical abilities are welcome and no previous experience is necessary but consistent attendance or making up classes is necessary. Formal classes will meet on Fridays at 1:30-4 PM between February 7th - 28th. Brush-up sessions will provided as requested both during the duration of the course and after. 5-College students will be graded pass/fail.

Cumulative Skills:

F 01:30PM-04:00PM RCC 21

OPRA-0121-1

T'ai Chi **CCR**

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 it's 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.

Cumulative Skills:

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

OPRA-0123-1

Beg. Whitewater Kayaking **CCR**

Michael Alderson

Beginning Whitewater Kayaking, Section 1: 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 22nd to March 12th. After spring break the class will also go outside on Fridays 12:30 to 6:00 pm from March 28th until May 2nd. 5-College students will be graded pass/fail.

Cumulative Skills:

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

OPRA-0124-1

Beg. Whitewater Kayak 2 **CCR**

Glenna Alderson

Beginning Whitewater Kayaking, Section 2: 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 6:00pm to 7:30pm from January 22 to March 12. After spring break the class will also go outside on Fridays 12:30 to 6:00 pm from March 28 until May 2. 5-College students will be graded pass/fail.

Cumulative Skills:

W 06:00PM-07:30PM F 12:30PM-06:00PM RCC POOL, RCC RIVER

OPRA-0132-1

Outdoor Adventure Sampler **CCR**

Karen Warren

Outdoor Adventure Sampler: 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

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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.

Cumulative Skills:

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

OPRA-0141-1

Beginning Swimming

CCR

Glenna Alderson

Beginning Swimming: 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. Adults with little to no experience will find this to be an excellent introduction. Glenna Alderson is an American Red Cross certified instructor. 5-College students will be graded pass/fail.

Cumulative Skills:

TH 03:30PM-04:30PM RCC POOL

OPRA-0143-1

Winter Skills

CCR

Clemencia Caporale

Winter Skills: 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.

Cumulative Skills:

W 12:30PM-06:00PM ASH 112

OPRA-0144-1

Thru Hiking

CCR

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 hike sections of 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

Cumulative Skills:

F 12:30PM-06:00PM FPH 103

OPRA-0145-1

Lifeguard Training

CCR

Glenna Alderson

Lifeguard Training: 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.

Cumulative Skills:

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

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OPRA-0148-1

Wilderness & Outdoor Ethics **CCR**

Clemencia Caporale

"Students will participate in various outdoor activities and learn about Wilderness Ethics, Outdoor Ethics, and local land issues. Students will learn techniques for disseminating low impact skills for backpacking, rock climbing, and canoeing and more. Successful graduates of this course will gain the skills to teach Leave No Trace techniques and ethics to clients, friends and family. This class includes two days where students will spend time putting their skills into practice in the wilderness. Completion of this course, will allow participants to teach Leave No Trace Awareness Classes

Cumulative Skills:

TH 12:30PM-03:00PM ASH 112

OPRA-0151-1

Top Rope Climbing **CCR**

Michael Alderson

Top Rope Climbing: This class begins after Spring Break and meets on Thursdays 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. This class is the same as OPRA 152. 5-College students will be graded pass/fail.

Cumulative Skills:

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

OPRA-0152-1

Top Rope Climbing, Section 2 **CCR**

Clemencia Caporale

Top Rope Climbing, Section 2: This class begins after Spring Break and meets on Wednesdays. 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.

Cumulative Skills:

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

OPRA-0156-1

Lead Rock Climbing **CCR**

Michael Alderson

Lead Rock Climbing: 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 3/25 until 4/29. 5-College students will be graded pass/fail.

Cumulative Skills:

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

OPRA-0157-1

Ice Climbing **CCR**

Michael Alderson

Ice Climbing: 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, 1/28-3/11. 5-College students will be graded pass/fail.

Cumulative Skills:

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

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OPRA-0158-1

Beginning Mountain Biking

CCR

Glenna Alderson

The Holyoke range trails adjacent to Hampshire College are some of the most popular hiking and biking trails in western Massachusetts. Mountain biking differs from road biking in that all riding will take place on dirt trails in the woods and fields around Hampshire. This class is designed for the beginning level rider. Students may borrow mountain bikes and helmets from the Outdoor Program equipment room with a valid ID. Emphasis will be placed on safety, fun, fitness, trail identification and navigating obstacles. Students in this class should be prepared to spend 2-3 hours outdoors and be in good physical condition. Participants should wear sturdy tennis shoes or bike shoes (no sandals). 5-College students will be graded pass/fail. *Note: If weather conditions aren't favorable, hiking may be substituted for classes where mountain biking is not possible.

Cumulative Skills:

T 01:00PM-04:00PM RCC 7

OPRA-0161-1

Bicycle Maintenance

CCR

Michael Alderson

Bicycle Maintenance: 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 1/22 to 3/12. 5-College students will be graded pass/fail.

Cumulative Skills:

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

OPRA-0163-1

XC Skiing

CCR

Glenna Alderson

With the Holyoke range trails adjacent to campus, and with many local touring centers in western Massachusetts, Cross Country skiing is the perfect sport for New England winters! This short course will focus on recreational touring on cross country skis, winter preparedness and safety in the 'backcountry'. *Snow conditions permitting, we will use trails in the Holyoke range. Some classes may need to utilize local touring centers, where there may be a small trail fee. All equipment and clothing can be borrowed from the Outdoor Program with a valid ID. Participants should be in good physical condition. *In the event of poor snow conditions, snowshoes and or hiking may be used as a substitute activity.

Cumulative Skills:

T 01:00PM-04:00PM RCC FOYER

OPRA-0164-1

Beginning Spinning

CCR

Amanda Surgen

Beginning Spinning: 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.

Cumulative Skills:

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

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(see Appendix for Division I index)

SPRING 2014 COURSE DESCRIPTIONS

(1-22-14)

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

OPRA-0165-1

Intermediate Spinning

CCR

Amanda Surgen

Intermediate Spinning: 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.

Cumulative Skills:

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

OPRA-0170-1

Max. Interval Training, 1

CCR

Samuel Kanner

If you thought getting a great workout could only be exclusively done at a gym or running on a treadmill, you might be surprised just how much you can do with in a space now bigger than your dorm lounge with a towel and water bottle at your side. Maximum Interval Training is an exercise system that uses your own body as the equipment. The object is not to confuse your muscles or to gain an edge in competition but to arrive at and strengthen your own natural physical abilities. The four main categories of exercise will revolve around 1) explosive bursts of movements called plyometrics, 2) core strengthening, 3) cardio, and of course 4) muscle cool-downs through stretching. Students will be invited to document their progress in a personal log intended to record the specific number of repetitions of a certain exercise in a prescribed period of time. Beating personal records can be fun to try by pushing yourself to your limit and then seeing if you have more. The positive effects of Maximum Interval Training are best achieved through consistency and commitment. Bring your towel, have your water bottle handy and expect to get sweaty. The first meeting will be a verbal orientation to the program providing suggestions and guidelines for the class. Those with respiratory difficulties are discouraged from directly participating but are welcomed to observe and learn each exercise in a manor that will not agitate any preexisting medical conditions. Will meet in the Robert Crown Center Gym. 5-College students will be graded pass/fail.

Cumulative Skills:

MW 01:00PM-02:00PM RCC GYM

OPRA-0171-1

Max. Interval Training, 2

CCR

Samuel Kanner

If you thought getting a great workout could only be exclusively done at a gym or running on a treadmill, you might be surprised just how much you can do with in a space now bigger than your dorm lounge with a towel and water bottle at your side. Maximum Interval Training is an exercise system that uses your own body as the equipment. The object is not to confuse your muscles or to gain an edge in competition but to arrive at and strengthen your own natural physical abilities. The four main categories of exercise will revolve around 1) explosive bursts of movements called plyometrics, 2) core strengthening, 3) cardio, and of course 4) muscle cool-downs through stretching. Students will be invited to document their progress in a personal log intended to record the specific number of repetitions of a certain exercise in a prescribed period of time. Beating personal records can be fun to try by pushing yourself to your limit and then seeing if you have more. The positive effects of Maximum Interval Training are best achieved through consistency and commitment. Bring your towel, have your water bottle handy and expect to get sweaty. The first meeting will be a verbal orientation to the program providing suggestions and guidelines for the class. Those with respiratory difficulties are discouraged from directly participating but are welcomed to observe and learn each exercise in a manor that will not agitate any preexisting medical conditions. Will meet in the Robert Crown Center Gym. 5-College students will be graded pass/fail.

Cumulative Skills:

MW 01:00PM-02:00PM RCC GYM

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SPRING 2014 COURSE DESCRIPTIONS

(1-22-14)

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OPRA-0173-1

Strength & Conditioning **CCR**

Troy Hill

Strength and Conditioning: 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.

Cumulative Skills:

MWF 10:30AM-11:50AMRCC GYM

OPRA-0174-1

Basic Weight Training - 1 **CCR**

Troy Hill

Basic Weight Training: 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.

Cumulative Skills:

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

OPRA-0175-1

Basic Weight Training - 2 **CCR**

Troy Hill

Basic Weight Training: 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.

Cumulative Skills:

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

OPRA-0181-1

Fundamentals of Basketball **CCR**

Troy Hill

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

Cumulative Skills:

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

OPRA-0185-1

Fundamentals of Tennis **CCR**

Arthur Carrington

Fundamentals of Tennis: 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.

Cumulative Skills:

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

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SPRING 2014 COURSE DESCRIPTIONS

(1-22-14)

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OPRA-0218-1

Outdoor Leadership

CCR

Karen Warren

Outdoor Leadership: 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.

Cumulative Skills:

W 03:00PM-05:00PM F 01:00PM-05:00PM LIB KIVA, LIB KIVA

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