

Spring 2018 Course Descriptions

CS-0109-1 Introduction to Programming and Open Source

Professor: Edward Pantridge

Computer programming skills are useful in many fields, and open source software provides new and growing opportunities for their application. In this course, students will learn to program in the Python programming language and to work within a cooperative, decentralized, open source software development environment. Students will complete weekly programming assignments and a final project. Final projects will be collaborative, with the class functioning as a small, open source development community.

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

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

Location: ASH 126

CS-0123-1 Introduction to Psychological Science

Professor: R Rosenberg

This course offers students a broad introduction to the scientific study of mental processes and behavior. We will explore a sampling of the ways Psychologists study these from different theoretical perspectives and methodological approaches. For example, we will examine the interplay between the biological, psychological, and social aspects of human behavior. Content areas covered will include the brain, sensation and perception, memory, development, language, social psychology, and psychological disorders, among others. In-class exercises and laboratory activities will give you first hand experience with different types of scientific methods used by Psychological Scientists. Students will also complete learning checks and final research papers. These activities will provide you with practice in basic data analysis and interpretation, critical reasoning, an introduction to scientific reading and writing, and the application of psychological findings to "real-life." Each skill will ultimately help you filter the truth and fiction behind "common sense" interpretations of psychology.

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

Time: TTH 12:30PM-01:50PM

Location: ASH 221

CS-0134-1 **Brain and Cognition**

Professor: 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, attention, and memory. 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. Students will be expected to read and critically analyze articles from the professional scientific literature.

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

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

Location: ASH 221

CS-0149-1 **Introduction to Statistics Through Baseball**

Professor: Ethan Meyers

The field of Statistics aims to interpret large data sets that contain random variation. Baseball is a game that contains a high degree of randomness, and because professional baseball has been played since the 19th century, a large amount of data has been collected about players' performance. In this class we examine key concepts in Statistics using baseball as a motivating example, and students will learn how to use the R programming language to analyze data. Assignments will consist of weekly problem sets, two class presentations, and a short final project. By taking this class students will develop an understanding of key statistical concepts that will be useful for interpreting data from many fields.

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

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

Location: ASH 126

CS-0150-1 **Life and death: Conversations and questions across, disciplines**

Professor: Daniel Altshuler, Pamela Stone

Life and death are central to our everyday experience -- our thoughts, our emotions, our conversations, our creations and our inquiries. It is therefore not surprising that there are many lenses through which one can study life and death. The goal of this class is to study various phenomena, each through a distinct lens, in which life and death are central. On Thursdays, we will have a guest speaker (different each week) addressing a diverse range of topics such as birth, abortion and reproductive justice, euthanasia, the afterlife, evolution, suicidal notes, war and genocide, horror/zombie films, gangster rap.

On Tuesdays, we will lead a series of group exercises in which students will discuss the presented material and develop skills in writing and public speaking. This class will be link with a theme in CBD on life and death, and we envision this course as a complement to the first semester tutorial with the goal of offering essential practical skills and continuing to support the first year experience and community. This class is open only to first year students.

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

Time: TTH 02:00PM-03:20PM

Location: FPH ELH

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

Professor: Chris Perry

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

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

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

Location: ASH 126

CS-0183-1 **Language Acquisition**

Professor: Joanna Morris

This course will examine language learning from a cognitive perspective and consider the relative contributions of genetics and environment to the process of language acquisition. In the course we will examine how children learn words, how they learn to put words together to form sentences and how they learn to use language appropriately in social situations. We will look at children learning two or more languages simultaneously and at children who, in very rare cases, have been altogether deprived of language. We will look at language learning under conditions of significant environmental deprivation such as when children are born blind or deaf and also look at language learning in children with cognitive impairments such as those born with William's syndrome. Time permitting, we will discuss clinical conditions in which there is significant involvement of the language system such as autism, and childhood aphasia. The course will emphasize reading and discussion of primary literature.

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

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

Location: ASH 221

CS-0187-1 **Frontiers in Biomathematics**

Professor: Lee Spector, Sarah Hews

This course is a gateway for the Five College Bio-mathematical Sciences Program and Certificate. It also provides an introduction to collaborative research across the Five College Biomath Consortium. The first four weeks of the course are devoted to practice with a software package (Matlab, Rstudio, etc.). Afterward, the two 4-week modules are presented by pairs of faculty including one from mathematical and statistical sciences, and one from the life sciences. Each pair provides the background and data that motivates the research, then introduces a question for students to investigate. Student work in groups to use the tools presented to explore the question. In the final week of each module, students present their finding and hear presentations about 5CBC research projects. Five College students: graded SU only.

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

Time: MW 07:15PM-09:15PM

Location: ASH 112

CS-0202-1 **Philosophy of Mind**

Professor: Laura Sizer

This course focuses on the relationship between minds and bodies, and the nature of mental phenomena such as thoughts, desires, and qualia (qualitative states such as the experience of seeing red or tasting a peach). If we assume that minds are physical or material entities - an assumption prevalent today - then we must ask how typically mental features such as thoughts, sensations, emotions and consciousness can emerge out of the seemingly unthinking, unfeeling grey matter of the brain. We will consider some historical responses to these issues, but will focus on insights provided by contemporary philosophy and sciences of the mind. We will discuss the approaches of behaviorism, functionalism, mind-brain identity theory, and embodied cognition to these issues. Students will be required to write a series of short and one longer paper. At least one prior college level course in philosophy is recommended; one prior college level course in philosophy or psychology is required.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

Time: TTH 12:30PM-01:50PM

Location: ASH 222

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

Professor: Timothy (Tim) 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 science and psychology. We will examine the practical applications of these theories 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.

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

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

Location: RWK 108

CS-0220-1 **Animal Behavior: Evolution, development, and neural bases, of behavior - theory and field work**

Professor: Laela Sayigh

This course will explore the main theoretical ideas and methods of the scientific study of animal behavior. It is the second of a two-course sequence, although students who did not take the first semester are welcome to enroll (they will be expected to do some extra reading in preparation). We will continue to explore the functional and evolutionary bases of animal behavior, including altruism, social behavior, reproductive behavior, mating systems, parental care, the influence of neural systems on behavior, and animal cognition. Students will also continue to put into practice some of the ways that scientists observe, record and measure behavior in the natural world. The main reading and discussion material for the course will be drawn from John Alcock's textbook, Animal Behavior, supplemented by journal articles from the scientific literature. Assignments will include (but are not limited to) two summary/critique papers on journal articles and a full-length term paper and oral presentation on a topic of the student's choosing.

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

Time: TTH 02:00PM-03:20PM

Location: ASH 111

CS-0229-1 **Philosophy Through Science Fiction**

Professor: Laura Sizer

This course is an introduction to philosophy through science fiction. We will explore philosophical issues such as the nature of reality, free will, personal identity, the nature of mind and the possibility of artificial intelligence, and the ethical implications of AI, mind reading, and other issues. Readings in philosophy will be paired with science fiction films and short stories. Students will be expected to write a series of short papers.

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

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

Location: ASH 222

CS-0234-1 **Semantics**

Professor: Daniel Altshuler

This course is an introduction to a scientific approach to meaning. Just like any scientist, a semanticist doesn't pursue the object of inquiry (i.e. meaning) directly, but rather focuses on related phenomena. We will focus on composition: the idea that the meaning of a whole (e.g. "spotted butterfly") is composite of the meanings of its parts (e.g. the meaning of "spotted" and the meaning of "butterfly"). We also focus on truth: the idea that we understand the meaning of a sentence by understanding what the world would have to be like for the sentence in question to be true (e.g. you understand the meaning of "It is raining in Seattle" because you know what the world would have to be like for that sentence to be true). These two phenomena allow us to analyze the meanings of nouns, adjectives, verbs, adverbs, quantifiers, tenses and the sentences that contain these expressions.

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

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

Location: FPH 108, FPH 105

CS-0243-1 **Introduction to Data Science**

Professor: Ethan Meyers

Description: Data Science is a field that uses computational tools to extract insight from large data sets. In this class will discuss topics in Data Science including data visualization, how to manipulate data sets (data wrangling), and how to make predictions from data (machine learning). Students will learn how to use the R programming language to analyze data. Assignments will consist of weekly problem sets that cover newly introduced topics, and a midterm and a final project. By the end of the class students should be able to effectively visualize and analyze data in order to extract information for large data sets. There is no prerequisite for this class, but past programming experience will be useful.

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

Time: TTH 12:30PM-01:50PM

Location: ASH 126

CS-0246-1 Adolescence: Culture, Brain, and Development

Professor: R Rosenberg

A primary goal of this course is to examine adolescence from multiple perspectives. Adolescence is often thought of as a time of great change and upheaval as children navigate the transition into adulthood. Raging hormones, changing social expectations and relationships, and developing autonomy all contribute to this idea. In addition to exploring the different developmental challenges that face adolescents, we will explore how brain development, social and cognitive development, and culture influence development during adolescence. Students will read and discuss material from psychological and neuroscientific literature, both from a textbook and primary source articles. General methods in Developmental Psychological Science, as well as theoretical and historical perspectives on development, will be discussed. Students will complete learning checks, brief papers, and a final project, and will be responsible for co-leading at least one group discussion day. Prerequisite detail: One prior course in psychological science or cognition (including neuroscience, linguistics, and/or animal behavior) at the college (not AP) level.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

Time: TTH 02:00PM-03:20PM

Location: ASH 221

CS-0252-1 Field Methods in Linguistics

Professor: Mark Feinstein

Linguistic fieldwork - collecting primary data by collaborating with a native speaker of a language - is a critical step in generating and testing hypotheses about the language's structure and properties. In this "hands-on" class we'll explore techniques for eliciting data, methods of recording and organizing information, developing a good working relationship with the informant, and thinking about the fit between primary data and the general theory of language. The target language will be unfamiliar to students and instructor alike. Half our time will be spent collecting and recording data, and half will be devoted to thinking about and analyzing our material. In addition to in-class sessions, students will be expected to meet with the informant individually (or in small groups) outside class time, to pursue topics of special interest that will be the basis of a final report. Participants are expected to have a background in linguistics or related fields, and familiarity with phonetic transcription (or the willingness to acquire it quickly).

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

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

Location: ASH 222

CS-0254-1 **Genetic Programming**

Professor: 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 detail: One programming course (in any language).

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: ASH 126

CS-0257-1 **Critical pedagogy of place: A tool for environmental action, and social change**

Professor: Timothy (Tim) Zimmerman

Critical pedagogy of place: a tool for environmental action and social change. In this advanced course on environmental education, we will read seminal works on notions of place (Thoreau; Leopold), critical pedagogy (Freire), place-based (Sobel), critical theory (hooks), queer ecology (Mortimer-Sandilands), and ecophilosophy. We will also read modern thinkers such as Gruenwald/Greenwood, Berry, Gough, and non-white, indigenous and gender diverse scholars LaDuke, Taylor, Hoffner and others. We will spend time in "places" (possibly including a field trip, or two) to investigate our own notions and perceptions thereof to connect the theory and practice. Students in this class will also participate in a whole-class, semester-long activity. Journaling, class discussion, class project participation, and writing a final paper will serve as forms of evaluation for this class. Prerequisite detail: CS 0194 Env. Ed.: Foundations and Inquiries (preferred). If the student has not take CS 0194, they must have taken an education course and a course on Critical Pedagogy or Critical Theory or receive Permission of the Instructor.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

Time: TTH 02:00PM-03:20PM

Location: EDH 5

CS-0259-1 **Marine Mammals: Biology, ecology, behavior and communication**

Professor: Laela Sayigh

This course is designed to provide an introduction to the biology of the diverse group of animals known as marine mammals (whales, dolphins, seals, sea lions, manatees, sea otters, and polar bears), including evolution, diversity/taxonomy, life history, physiology, ecology, behavior, communication and cognition. Current research, events and policy issues will also be addressed. Hands-on analyses of marine mammal recordings will also be included. Reading and discussion material will be drawn from the professional scientific literature. Two summary/critique papers on journal articles will be required, along with a report on a media account relevant to the themes of the course, and a full-length term paper on a species and research topic of the student's choosing. The final project will be presented to the whole class either orally or in a poster session.

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

Time: W 06:00PM-09:00PM

Location: ASH 111

CS-0265-1 **Pixelbending: Under the Hood of Modern Filmmaking**

Professor: Chris 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 covered will include digital image representation, compression/decompression (codecs), frame rate changes, compositing, matting, tracking, color correction, color grading, and more. Prerequisite detail: An evaluation/passing grade from at least one media production class (film, video, animation, photography). NOTE to Division 1 students: Although registration is limited to Division 2 and Division 3 students, there may be room for a few interested and well-qualified Division 1 students. Please contact the instructor to discuss.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: ASH 126

CS-0267-1 Research Experience in Psychology: Understanding, Autobiographical Memory

Professor: 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 collection, coding, and analysis of data. Prerequisite detail: One course in psychology

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: ASH 222

CS-0270-1 World Building: Creating Dynamic Worlds for Games and, Animation

Professor: Jennifer Gutterman

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

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: ASH 126

CS-0270-2 World Building: Creating Dynamic Worlds for Games and, Animation

Professor: Jennifer Gutterman

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

linear and non-linear ways. Using visual and written content, students will develop characters and environments that are influenced by both created and existing cultural and historical content. Students interested in tabletop games, RPGs, and/or digital games are all welcome.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: ASH 126

CS-0291-1 **Software Engineering**

Professor: Jaime Davila

Bigger-sized software programs, which are developed through a longer time span, require development steps 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. By the end of the semester successful student will be able to: understand the reasons for software engineering, and act accordingly; understand the differences between the waterfall model and agile models of software engineering, and when to best use each of them; understand what is involved in each of the following step by having engaged in each of them: requirement engineering; system modeling; architectural design; software testing.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

Time: TTH 02:00PM-03:20PM

Location: ASH 222

CS-0292-1 **Database Driven Websites**

Professor: Jaime Davila

This course will expose students to the major topics involved in developing real-life applications that make use of data in order to dynamically generate websites. Emphasis will be placed on both standard database theory, such as normalization and integrity, and real-life deployment, installation, and maintenance of database driven websites. The course will concentrate on the Model-View-Controller software architecture. Code development will be done using Ruby and Ruby on Rails, but previous experience with these languages is not assumed. The course will also briefly touch on other database models and languages, but not much. Prerequisite: At least two semesters of college-level programming experience with a high level programming language.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: ASH 111

CS-0293-1 **Social Psychology of Current Events**

Professor: Mattitiyahu Zimler

The Social Psychology of Current Events gives students the time and resources to examine the world around them through a Social Psychological lens. Topics will be drawn from the news and, using some foundational texts as a jumping off point, we will explore the social psychological underpinnings of the events currently affecting the world today. Those most affected. This course is both reading and writing intensive, and students will also get a chance to explore the topics they find most engaging.

Prerequisite detail: At least one college-level course in psychology

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: ASH 111

CS-0297-1 **Analog Game Design**

Professor: Ira Fay

In this course, students will play, analyze, and design many non-digital games to deepen their understanding of game design. We will make good use of the Hampshire Game Library! Assignments will be project-based and are intended to provide both crucial practice of skills and useful additions to a portfolio. Student interest will determine the specific games to be studied, but could include D&D miniatures, Magic: the Gathering, Star Wars: Destiny, a large variety of strategy board and card games, etc. Frequent critiques and playtests will increase students' ability to give and receive thoughtful feedback. To facilitate the substantial game playing and analysis that will be required outside of class hours, there is a reserved lab time from 10:30am-1:00pm on Fridays. Prerequisite information: At least one course in game design

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: ASH 221, ASH 221

CS-0298-1 **Words, Faces and Other Minds**

Professor: 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 behaviour 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 science, cognitive psychology, social psychology, developmental psychology, physiological psychology, comparative psychology, linguistics, neuroscience or any other relevant area

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: ASH 221

CS-0307-1 **Game Development Workshop**

Professor: Ira Fay

In this course, students will improve their digital game development skills and portfolios by working as a specialized member of a small team. As a prerequisite, students must have expertise in one or more game development disciplines, including 3D modeling, 3D animation, 2D animation, painting, programming, audio design, game design, or project management. Students will pitch ideas for games and will work on games of their choice. To obtain instructor permission and more information, see irafay.com/classes. Students will be encouraged to develop games using Unity and make the games available for free. All assets and code generated in the class will be released to the public domain. To facilitate group work, there is a reserved lab time from 1pm-4pm on Fridays. At least two semesters of course work in a discipline or disciplines related to game development (programming, art, design, audio, management, etc.) are required.

Instructor Permission: Yes Satisfies Distribution: None This course has a Prerequisite: No

Time: MW 01:00PM-02:20PM F 01:00PM-04:00PM

Location: ASH 126, ASH 126

CS-0313-1 **Brain and Cognition: Electrophysiological Methodologies**

Professor: Jane Couperus

This course is an upper-level research seminar designed for students who wish to learn electrophysiological techniques and how to apply those techniques to answer research questions in the domain of cognitive psychology and cognitive neuropsychology. Students will have the opportunity to develop an original research project from conception through piloting participants. They will also learn the theory behind the technique and how it works. 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. Some background in cognitive psychology, cognitive science, neuropsychology, or neuroscience would be helpful.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: ASH 222

CS-0329-1 Seminar in the behavior, cognition and evolution of domestic, animals

Professor: Mark Feinstein

Domestic 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 as well as a fascinating subject for scientific study. The primary focus of the course is on how domestication shapes the behavioral and mental characteristics of these animals. We also explore related issues in human-animal interaction, animal welfare and agricultural practice. Learning, biological development and evolution are central themes. We will undertake some comparative discussion of the wild counterparts of domesticated animals, explore the nature of feralization, and closely look at cases which raise questions about how domestication is defined. This is a reading seminar: in each class we will discuss a paper from the professional scientific literature on a topic of interest; students will write a final paper and make a class presentation on a topic of their own choosing.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: ASH 222

CSI-0129-1 Indians and Environmentalism in the US

Professor: Ashley Smith

What is the relationship between settler colonialism, environmentalism, and indigenous peoples in the US? In this course we will examine how settler-colonial practices of indigenous erasure and dispossession made possible the rise environmental thought and activism in the US. We will consider how and why the specter of the "ecologically noble Indian," the ultimate environmental savior, haunts environmentalist movements and the effects of this image on indigenous peoples and their ongoing struggles to protect their lands and sovereignties. This course will focus on the US, but will include some consideration of Canada. It will engage the fields of settler colonial and environmental history, anthropology, Native American studies, decolonial studies, and environmental justice.

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

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

Location: FPH 103

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

Professor: Jutta Sperling

In this course, we will explore art, literature, and other forms of cultural expressions in the early modern era (1400-1800) in different parts of the world. Case studies will be located in the Mediterranean, the Indian Ocean Region, Africa, and pre- and post-Columbian Latin America. A particular focus will be on questions of gender. Research for final papers should be based on work with primary sources (such as original art works). Depending on funding, there will be a field trip to the Met.

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

Time: TTH 02:00PM-03:20PM

Location: FPH 103

CSI-0138-1 **Introduction to Medical Anthropology**

Professor: Jennifer Hamilton

This course introduces students to medical anthropology, an interdisciplinary approach exploring how humans differently define and experience life, death, illness, wellness, health, sex, and pain throughout the world and over time. We begin with classic texts in medical anthropology and ethnomedicine and shift to more contemporary work in critical medical anthropology. There will be a special focus in the course on global inequalities in health and medicine, on cross-cultural perspectives on pain and suffering, and on understanding biomedicine as a cultural system.

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

Time: TTH 12:30PM-01:50PM

Location: FPH 106

CSI-0139-1 **White Supremacy and Appropriate Whiteness in the Age of, Trump**

Professor: Loretta Ross

Is White Supremacy a permanent feature of modern society? How does one appropriately respond to its ideology and political power in the Age of Trump? This course will analyze the history, prevalence, and current manifestations of the white supremacist movement by examining ideological components, tactics and strategies, and its relationship to mainstream politics. We will also research and discuss the relationship between white supremacy and white privilege, and explore how to build a human rights movement to counter the white supremacist movement in the U.S. Students will develop analytical writing and research skills, while engaging in multiple cultural perspectives. The overall goal is to develop the capacity to understand the range of possible responses to white supremacy, both its legal and extralegal forms.

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

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

Location: FPH 108

CSI-0140-1 Black Boyhood Studies: Race, Youth, and Masculinity

Professor: Tammy Owens

From the success of the Oscar-winning film *Moonlight* to the global popularity of hip-hop stars Chance the Rapper and Kendrick Lamar, America indulges in the cultural work that young black men and boys create to express their unique experiences at the intersections of race, youth, and masculinity in film and music. Yet, when black boys and young men are not on stage or the screen performing to entertain spectators, they are oftentimes perceived as threats and violently policed, incarcerated, and killed. This course explores how the interconnections of race, gender, youth, and geography influence performances and cultural perceptions of black masculinities in America since the twentieth century. Students will use Queer of Color and Feminist theories to analyze representations of black masculinity in literature (e.g., Kiese Laymon, Richard Wright), film, art, music, and social media. Students will also study current social science research on black masculinities in Boyhood Studies.

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

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

Location: FPH 101

CSI-0142-1 Reclaiming the Commons

Professor: George Furlas

In this course we will explore communal modes of life through a theoretical and practical lens. We will engage several communitarian theorists and we will also study some of the recent pragmatic work that has been done to reclaim common space, common practices, and community as such.

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

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

Location: FPH 103

CSI-0144-1 Telling Stories about Climate Change: Energy, Empire, and the History of the Anthropocene

Professor: April Merleaux

This course uses historical analysis to enrich our understanding of anthropogenic climate change. We begin with the premises that our present climate crisis is a political project of globalization, and that its

causes and consequences can only be understood by examining the historical trajectories of carbon-based economic and political systems in the 19th and 20th centuries. We trace the intellectual genealogy of modern climate science, the history of international climate agreements, and the politics of natural disaster response. We pay particular attention to the ways that power differentials distribute climate risks unequally, and the lopsided contributions of wealthier countries to CO2 emissions. Finally, we use historical analysis to study social movement strategy and tactics among advocates for climate mitigation, adaptation, and resilience. How might history inform social movements for climate resilience? How can the arts and culture promote climate action? We conclude with creative responses to climate crisis.

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

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

Location: FPH 107

CSI-0150-1 **Life and Death: conversations and questions across, disciplines**

Professor: Pamela Stone, Daniel Altshuler

Life and death are central to our everyday experience -- our thoughts, our emotions, our conversations, our creations and our inquiries. It is therefore not surprising that there are many lenses through which one can study life and death. The goal of this class is to study various phenomena, each through a distinct lens, in which life and death are central. On Thursdays, we will have a guest speaker (different each week) addressing a diverse range of topics such as birth, abortion and reproductive justice, euthanasia, the afterlife, evolution, suicidal notes, war and genocide, horror/zombie films, gangster rap. On Tuesdays, we will lead a series of group exercises in which students will discuss the presented material and develop skills in writing and public speaking. This class will be link with a theme in CBD on life and death, and we envision this course as a complement to the first semester tutorial with the goal of offering essential practical skills and continuing to support the first year experience and community. This class is open only to first year students.

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

Time: TTH 02:00PM-03:20PM

Location: FPH ELH

CSI-0155-1 **Fighting Over the Facts: History as Debate**

Professor: James Wald

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

show how dynamic the historical field is. Topics may include: Did women have a Renaissance? How did people in early modern France understand identity? Why did eighteenth-century French artisans find the torture and slaughter of cats to be hilarious rather than cruel? Were Nazi killers who committed genocide motivated by hatred or peer pressure? Are European Jews descended from medieval Turks rather than biblical Hebrews? Students will come to understand how historians reason and work. In so doing, they themselves will learn to think historically.

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

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

Location: FPH 105

CSI-0158-1 The Global Economy: What rules serve the public interest?

Professor: Mehrene Larudee

This course explores the intended and unintended consequences of cross-border economic transactions. How are people and national economies affected by trade, foreign debt, migrant labor contracting, cross-border monopolies over seeds and medicines, and corporate tax avoidance using tax havens? We examine the role of transnational firms (TNFs), asking who wins and who loses from such firms' activities, and from the rules governing them. How and why have such rules evolved? How powerful are TNFs over people and governments in the countries that host them, and why? Case studies include management of mineral, energy, water, and land resources; efforts to curb tax havens' facilitation of crime, corruption, bribery, and tax evasion; debt-driven dependence on private lenders and multinational organizations (IMF, World Bank); and the likely impact of proposed agreements like the Trans-Pacific Partnership. We consider standard views along with alternative approaches that analyze power structures and suggest solutions.

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

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

Location: FPH 106

CSI-0165-1 Gender and Economic Development

Professor: Lynda Pickbourn

This course examines the often contradictory impacts of the process of economic development on gender relations in developing countries and asks: what challenges do global economic trends pose for gender equality and equity in developing countries? To answer this question, we will begin with an introduction to alternative approaches to economics and to economic development, focusing on the differences between neoclassical and feminist economics. We will then go on to examine and critique the theoretical frameworks that have shaped the gender perspective in economic development. This will be followed by an exploration of the impacts of economic development policy on men and women

and on gender relations in Africa, Asia and Latin America, in the context of a globalizing world economy. Special topics will include the household as a unit of analysis; women's unpaid labor, the gendered impacts of economic restructuring and economic crisis; the feminization of the labor force in the formal and informal sectors of the global economy. The course will conclude with an evaluation of tools and strategies for achieving gender equity within the context of a sustainable, human-centered approach to economic development.

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

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

Location: FPH 103

CSI-0179-1 Sun, Sand, Sex, Safari . and Saving Africa?: The, Anthropology of Tourism in Africa

Professor: Rachel Engmann

Lions and Maasai, elephants and Bushmen, camels and Tuareg - Africa is seen as the continent of colorful cultures, picturesque people and thatched huts. This course introduces students to some of the key themes and debates in the anthropology of tourism, exploring the commodification of culture and nature in Africa as objects with marketable value. In this class, we ask: What is a tourist? How do hosts feel about tourists? Why do people travel for leisure to Africa? Does tourism help or hinder African development? What does the study of travel and tourism in Africa tell us about the world in which we live? Engaging with ethnographies, our approach will explore the various forms of tourism: safaris, adventure tourism, eco-tourism, dark tourism, slum tourism, roots tourism or pilgrimage, volunteerism and study abroad, romance and sex tourism, medical tourism and touring poverty. Examining relations between 'hosts' and 'guests' - tour operators, guides, 'experts', tourists and local populations - we will focus on the possibilities, problems and challenges presented by tourism in North, South, Central, East and West Africa. We will investigate the historical, political, economic, social and cultural contexts in which African countries, communities, and individuals articulate and sell notions of the 'Other', 'exotic', 'tradition', 'authenticity' and 'indigeneity', as well as the ways the 'tourist gaze' produces and reproduces notions of race, ethnicity, class, gender, sexuality and desire. We will also consider regional and domestic tourism, including the reasons why African tourists rarely visit their own country, and the 'post-tourist', namely, the idea physical travel can be replaced by the virtual. Students will be asked to reflect upon and theorize their own tourist experiences.

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

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

Location: FPH 104

CSI-0193-1 **The Sporting Life**

Professor: William Ryan

This writing seminar relies on the literature and experience of sport as the source material for student essays, portraits and stories. By its nature this subject also offers dynamic and rich examples of current and historical social tensions. As numerous observers have noted, the playing field is nothing less than American society in microcosm, and most issues - race, gender, class, among others - work their way into the lineup, at times with dramatic effect. We will look at a wide range of sports, from professional baseball and basketball to running, climbing and kayaking. Readings will include popular and scholarly articles, stories, essays, biographies, and histories, all of which will serve as critical reference points as well as models of writing.

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

Time: TTH 12:30PM-01:50PM

Location: GRN WRC

CSI-0195-1 **Introduction to Latinx Studies**

Professor: Wilson Valentin-Escobar

In 2014 there were over 55.3 million Latin@s/Latinos residing within the United States, accounting for the largest "minority majority" and comprising 17.3% of the total population. This rise in numbers is largely caused by economic, political and other social policies, prompting Latin@s to reside into new regions, cities, and towns that were once hostile to them, accounting for new demographic shifts and thus, Remapping las Americas. In the process, Latin@s have undeniably emerged as a significant political, cultural, economic and social force. Utilizing an interdisciplinary, Critical Ethnic Studies and transnational framework, this course is designed as an introductory foray to studying Latin@/Latinx communities in the United States, focusing on their historical, social, political, cultural and economic formations and practices. Some issues and topics to be discussed include: the history of Latin@/Latinx Studies, inter-Latin@ and transnational formations, Latin@/Latinx identities and their attendant discourses; social and cultural movements; labor policies and (im)migrant labor migration; Current "Juan Crow" and past xenophobic policies and practices against Latin@/Latinx communities; and the forms of resistance employed by Latin@s against historical and current-day imperial projects and ethnically/racially intolerant policies.

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

Time: W 05:30PM-08:30PM

Location: FPH 106

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

Professor: Omar Dahi

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

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

Time: TH 12:30PM-03:20PM

Location: FPH 107

CSI-0216-1 **Historical Research Methods: Archives, Theory, and Practice**

Professor: April Merleaux

This course is designed for Div II students who wish to use historical methods in their work, and who may be considering historical topics or approaches for their Div III. We will cover the nuts and bolts of primary source and archival research, and we will explore the practices and theories that historians use to produce new knowledge and expand our interpretive frameworks. We will survey a range of topics and methods, including transnational, immigration/migration, race and ethnicity, environmental, cultural, and legal histories. Readings will balance theory with case studies, and we will host visits from other Hampshire historians to speak about their own work. In the second half of the course we will workshop your independent historical research projects. We will visit archives in the area. You will have the opportunity to produce a substantial research paper for your Div. II portfolio.

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

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

Location: FPH 105

CSI-0217-1 **Anthropologically Critiquing Reality: Building and, Constructing Critical Virtual Realities**

Professor: Jeffrey Vadala

Using virtual reality as an explorative tool, this class explores how culturally different theories of reality (metaphysics) exist in societies, objects and artifacts. This class is based on new anthropological

research that explores how people's assumptions and beliefs about reality can dramatically affect daily life. Breaking from older world view approaches, the ontologically oriented anthropological research discussed in this class explores indigenous metaphysics and non traditional philosophies that resonate with quantum mechanics and new scientific theories of reality. In anthropological terms, this course will introduce students to the concepts of metaphysics and ontology while demonstrating that critical understandings of different metaphysical systems can lead to fuller and more critically informed anthropological knowledge production. Class work will involve online activities, video production, readings from anthropological and philosophical texts, and a virtual reality class project that will demonstrate the lessons learned in class while serving to be potential publishable research.

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

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

Location: FPH ELH

CSI-0219-1 **Who Owns the Past? Introduction to World Heritage**

Professor: Rachel Engmann

This course is an introduction to the politics of heritage. Heritage sites, monuments and museums are frequently sites of controversy, as various groups with different and often conflicting experiences contest interpretations of the past. We will focus on the major themes, ideas and debates shaping the theoretical and methodological frameworks for studying cultural heritage. We will learn the ways in which colonialism, nationalism, apartheid, conflict and independence and impact cultural heritage. We will also critically examine contemporary possibilities, problems and challenges presented by cultural tourism, development, international law, war and illicit trafficking. Through a series of case studies we will examine the historical, political, social and cultural contexts in which nations, communities and individuals assert their rights through heritage.

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

Time: TH 12:30PM-03:20PM

Location: FPH 102

CSI-0222-1 **Race and the Queer Politics of the Prison State**

Professor: 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, and in the hospital, among other spaces, historical periods, and places.

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

Time: TTH 12:30PM-01:50PM

Location: RWK 202

CSI-0223-1 "You are what you eat?": Critically Examining Food,, Consumption, and Environment in the Contexts of South Asian, Modernity, Culture and Politics"

Professor: Shakuntala Ray

This course will examine how questions of food and consumption have impacted and interacted with issues of South Asian modernity, culture, gender, society and politics in complex ways. We shall connect how the politics of taste have come to be governed by historical processes of human generated environmental changes and colonialism wherein food operates as a site of paradox and conflict, resistance and alterity. We shall cover questions that relate food to national identity, to environment, to systems of oppression, to ideas of ethnicity and migration among other things. Apart from employing critical readings from anthropological, sociological, political economy works etc., we shall also explore how food gets represented in contemporary films, stories, cookbooks, media and visual arts from the region and South Asian diaspora.

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

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

Location: FPH 103

CSI-0227-1 African Americans and the Politics of Reparations

Professor: Professor Tinson

Racial reparations have been and continue to be one of the most explosive contemporary issues. Some argue that U.S. history of enslavement renders some form of reparations necessary to the quest for social justice; that understanding reparations is central to honest conversations about race and racism. Others argue that reparations for past injustices such as slavery are unfair. Still others refuse to discuss the topic altogether. This course is concerned with the historic and contemporary reparations debate as it pertains to African Americans, including land theft, spatial democracy, and reparative justice. We will pay close attention to how historians, artists, legal scholars, grassroots community activists and elected officials have approached this issue, and gauge its relevance in the #BlackLivesMatter era.

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

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

Location: FPH 104

CSI-0231-1 **Visual Cultures and Youth in South Asia**

Professor: Fadia Hasan

This course looks at multi-media visual narratives and/productions in South Asia and its impact on youth and culture in the region. We will be exploring the relationship of Television, Film, New Media to evolving youth cultures (and subcultures) in South Asia. We will study the historical dominance of Indian media in the sub-continental media consumption (and re-production) but also explore lesser known media from Bangladesh, Pakistan, Nepal, Sri-Lanka). The course is going to meet from 4:00-6:30 pm on Wednesdays and on six Wednesdays of the semester we will meet additionally from 6:30-7:30pm to have group class screenings.

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

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

Location: FPH 103

CSI-0234-1 **History of Economic Thought**

Professor: Lynda Pickbourn

The central goal of this course is to track the ways in which Western economic thought has developed historically both as a response to inadequacies of previous theory and as a reflection of new economic problems that emerge as economies and societies evolve over time. The focus will be on (a) classical political economy and its critiques; (b) the marginalist revolution; (c) institutionalist economics; (d) the Keynesian revolution and (e) contemporary theory. Major groups and thinkers covered include Adam Smith, Thomas Robert Malthus, Karl Marx, the early Marginalists, the Neoclassicals, Thorstein Veblen, John Maynard Keynes and contemporary heterodox thinkers. A frequently recurring theme in the course is the issue of whether the capitalist economic system produces social harmony or social conflict. Other persistent themes include debates over the inherent stability or instability of capitalism, the reasons for income inequality and poverty, and the economic analysis of individual behavior.

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

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

Location: FPH 108

CSI-0236-1 **Middle East Economies**

Professor: Omar Dahi

The Uprisings that swept the Middle East and North Africa (MENA) region have had a profound impact

on the political economy of authoritarian regimes within the region as well as academic frameworks used to explain them. 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.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: FPH 105

CSI-0241-1 Designing for Life: Sustainable Agriculture, Ecology, and, Design in Northern Thailand

Professor: Michelle Darling, Sue Darlington

Spring semester of this yearlong course will be a project-based semester with students working in collaborative interdisciplinary teams (with the fall course as a prerequisite) to develop research-based design proposals across multiple scales. The projects will include developing a land use plan / master plan, developing building designs that seem most relevant to the local people, and possibly developing smaller-scale design projects as needed - all of these projects will be informed by and integrate research related to the cultural, social, and/or ecological issues from Nan Province, Thailand. At the end of the semester, each project team will produce a series of drawings as well as a project research paper that presents the design projects within the context of the research questions most pressing to each team. It is expected that students will represent their disciplines of study as "experts" within each team and that teams will share information and research. Class time will be spent discussing the larger contexts of the projects with both student and faculty presentations and in-studio working sessions with critiques, pin-ups and reviews of the design proposals and reports.

Instructor Permission: Yes Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: EDH 3

CSI-0245-1 Black Power/Arts Movement, Palestinian Liberation Movement, and Poetry of Resistance and the Roots and Legacies of, Black and Palestinian Radicalism of the 1960s and 1970s

Professor: Nadia Alahmed

This course is a comparative study of the Black Power Movement and Palestinian Liberation Movement and their artistic counterparts: Black Arts Movement and Palestinian Poetry of Resistance of the 1960s and 1970s. This study is interdisciplinary in nature and seeks to engage these movements on multiple

levels: history, politics, ideology and aesthetics in order to highlight the multiple levels of their shared characteristics. The course is not only concerned with the shared roots of Black and Palestinian radical tradition forged at the time, but also their political and artistic legacies. It will draw connections between Black Power/Arts Movement and the rise of Palestinian Hip Hop, Palestinian-American spoken word poetry and the emergence of the Gaza to Ferguson movement.

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

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

Location: FPH 102

CSI-0250-1 Revolution through Collaboration: Theories and Practices of, Peer Mentoring in Speaking

Professor: Laura Greenfield

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

Instructor Permission: Yes Satisfies Distribution: PCSJ This course has a Prerequisite: No

Time: TTH 12:30PM-01:50PM

Location: FPH 101

CSI-0254-1 Place, Memory, and American National Narrative

Professor: Ashley Smith

How does a place become part of our cultural memory and national heritage, even if we've never been there? In this interdisciplinary course we will draw on Anthropology, History, American Studies, Native American Studies, and other fields to explore how certain places and histories come to be important to an American national imaginary. We will engage social theories of place, memory, nationalism, settler colonialism, and decolonization to help us critically examine specific sites of national memory such as Plymouth Rock, Mt. Rushmore, and the Alamo. We will consider the processes through which narratives of nationalism are created from contested histories and places, paying particular attention to Native American perspectives.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

Time: TTH 12:30PM-01:50PM

Location: FPH 103

CSI-0256-1 **Urbanization, Migration and Exclusion**

Professor: Zumray Kutlu Tonak

Social exclusion is a defining feature of contemporary cities. This course will explore the processes of urbanization and exclusion concerning the recent trends such as globalization, neoliberalism, and migration. The extent of urban inequalities, segregation, and social exclusion will be explored by using examples from selected cities particularly but not exclusively from the Middle East such as Cairo, Dubai, Beirut, Istanbul and New York. The formation and social organization of the migrant communities in the urban neighborhoods, their impact on urban culture and politics are also the themes of the course. The latter will be discussed with references to the current debates about citizenship, assimilation, and integration. Throughout the course, in addition to the academic literature, we will make use of films and literature on urbanization and migration.

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

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

Location: FPH 104

CSI-0266-1 **Contemporary Anthropology in Latin America**

Professor: William Girard

Latin America has undergone massive transformations since the end of the Cold War. It was both the region that most fully embraced neoliberal, free market capitalism and then-through the election of Left and Left-leaning governments, often collectively referred to as the "Pink Tide"-became the region with the most significant response to these economic policies. In this course, we will consider a number of topics that anthropologists have focused on during this dramatic period: the rise of indigenous and Afro-descendant social movements, the development of new religious movements, the intensification of crime and drug-related violence, and the emergence of new forms of labor, among others. In addition, the course will also explore the ongoing ways that global forces and connections-trade, resource extraction, tourism, and migration-continue to shape the region.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

Time: TTH 02:00PM-03:20PM

Location: FPH 105

CSI-0268-1 **America and the World: U.S. Foreign Policy in a Turbulent, Era**

Professor: Michael Klare

The next U.S. president will face a world dramatically transformed from that encountered by Barack Obama when he first assumed office in 2009. China and Russia have become far more assertive in their respective zones of interest, the civil war in Syria has claimed nearly a half-million lives and triggered a devastating refugee crisis in Europe, ISIS has spread terror and violence in numerous countries, and climate change has begun to alter the planet in terrifying ways. President Obama sought to address foreign challenges with minimal reliance on military force, but many politicians - including the two candidates for president in 2016 - argued that he was not forceful enough. Now, with a new president, we can expect sweeping changes in the way Washington conducts its foreign relations. This course will assess the legacy of the Obama administration and the ways in which U.S. foreign policy is likely to change under a new administration. Students will be expected to follow and discuss current affairs, to read selected texts and articles on the subject, and to submit a research paper on some aspect of U.S. foreign policy.

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

Time: TTH 02:00PM-03:20PM

Location: FPH 101

CSI-0270-1 **Young Revolutionaries: Race, Gender, and Narratives of, Emerging Political Consciousness**

Professor: Tammy Owens

Defining moments in girlhood and youth like fashioning different hairstyles and clothing are oftentimes inextricably linked to turning points in the development of one's political consciousness. This course explores the ways girls and women of color theorize the development of their political consciousness through these seemingly apolitical coming of age moments in the U.S. since 1920. Students will analyze personal narratives, oral histories, fiction, and plays that document early political trajectories of well-known figures such as bell hooks, Michelle Cliff, and Janet Mock and lesser-known figures. Students will examine the political trajectories of women (e.g., Beyonce) who came of age in the public eye. Course questions include: What are defining moments in the emerging political identities of girls of color? How does becoming aware of gender, race, and class differences during youth impact the development of political identity? How have social movements influenced the political identities of girls of color?

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

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

Location: FPH 101

CSI-0276-1 **What Is Psychotherapy?**

Professor: Peter Gilford

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

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

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

Location: FPH 102

CSI-0281-1 **Youth / Poets**

Professor: Rachel Conrad

This seminar in social and literary studies of childhood will take up multiple perspectives on young people as writers of poetry. We will explore the work of recent scholars in childhood studies, literary studies, children's literature studies, and critical literacy studies who contemplate questions about young people as consumers and/or producers of culture; as potential poets in the future and/or actual poets in the present; as objects of adult teachers' pedagogical ideas and/or as subjects producing and performing their own ideas and artistry. Examples of youth-written poetry are drawn largely from late twentieth-century and early twenty-first-century US contexts. The course involves collaborating with young people on poetry projects. Previous coursework in childhood studies or poetry is recommended.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: FPH 105

CSI-0283-1 **Books Have Their Destinies**

Professor: James Wald

As students and teachers, we spend our lives immersed in the world of books, yet we focus mainly on the final product: the "content." We are often told that we are in the midst of a technological and cultural revolution. The "death of the book" (and sometimes, of reading and literature themselves) is proclaimed with increasing frequency. How can we possibly judge such claims? For that matter, just

what is a "book"? Are the changes taking place today unique, or have similar upheavals occurred in the past? Ironically, the rise of the computer and digital media has reawakened interest in the history and physicality of written and printed texts. This course, which provides an overview of developments from the medieval through the contemporary eras, brings together the intellectual, the aesthetic, the technological, and the material. As we will see, the book as object and the agents in the circuit of communication--author, publisher, and reader--each have their histories.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: FPH 103

CSI-0290-1 **Can the Subaltern Speak? History, Archives, Resistance**

Professor: Jutta Sperling

This course is a methods-course for all students interested in historical inquiry. We will start out by reading Gayatri Spivak's provocative essay "Can the Subaltern Speak?", in which she, among other things, problematizes the difficulties of writing the history of disenfranchised peoples who may not have left traces in the archive. We will then move into a variety of case studies from early modern Europe, Latin America, Africa, and South-Asia to discuss the potential for reading archival material against the grain. We might also discuss non-textual forms of historical research informed by objects and images. The class will be conducted seminar-style, with ample opportunities for students to pursue their own research.

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

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

Location: FPH 106

CSI-0292-1 **Poetics of the Unconscious: Words and Images**

Professor: Annie Rogers

The course offers a sustained engagement with words and images, understood as constructions of the unconscious. We will work with words, images, and words with images. The unconscious is constructed in both psychoanalysis and art-making through associative processes: the convergence and divergence of elements (through repetition, variation, gaps, erasures, and contradictions) create emergent meanings that dissolve into nonsense, paradox, and questions. Students will create a poetics grounded in these processes. While a background in psychoanalysis, creative writing, or the visual arts is not a requirement for this class, those students are welcome. Students will be required to write a poetics based on psychoanalytic texts, create a palimpsest presentation of images and words, and participate in all classroom activities and discussions, as well as small group collaborations outside of class.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: FPH 108

CSI-0296-1 **China/Asia Project Workshop**

Professor: Kay Johnson

This workshop is for students interested in carrying out an in-depth research project on China or Asia. Topics related to issues of the environment, broadly defined, are particularly welcome. Each student will choose a topic on modern China or other Asian country and spend the semester conceptualizing, researching and writing a substantial paper on this topic. Each student will take responsibility for organizing at least one class on their chosen topic. Throughout the semester students will share their research with each other and read drafts of each other's work, providing written feedback. The course is suitable for Division II students preparing to go on or just returning from the Hampshire College China Exchange program or those planning or returning from study in Asia, including those who have participated in Hampshire's Luce Initiative on Asian Studies and the Environment (LIASE) grant. It is also appropriate for Division III students as an Advanced Learning Activity and a forum to share their Division III work. Division I students who want to take this workshop should talk to the teacher to see if it is suitable for them. Various issues about doing research and writing across cultures will be discussed during the semester. Some background in the study of China or the Asian area of your project is required.

Instructor Permission: Yes Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: FPH 102

CSI-0297-1 **Crafting Truth: Research and Imaginings at the Borders of, Non/Fiction**

Professor: Kimberly Chang

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

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: RWK 202

CSI-0299-1 Critical Ethnography: Following the Chinese Food

Professor: Kimberly Chang

Chinese food is more American than apple pie, writes Jennifer Lee in *The Fortune Cookie Chronicles*, noting that there are more Chinese restaurants than McDonald's in the U.S. In this course, we take Chinese food as a ubiquitous American foodway that is at once both "familiar" and "foreign" and thus offers a potent entry point into the study of the cultural politics of food, identity, and belonging in the U.S. Students will carry out an ethnographic research project that begins with questions about Chinese food as it intersects with their own lives. Students will "follow the Chinese food" wherever their questions take them—from homes to restaurants to markets to farms—and will be guided through the process of conducting fieldwork and interviews, grappling with the ethics of participatory research, writing fieldnotes and other forms of ethnographic documentation, and engaging in the critical reflexive act of interpretation and writing. As part of the Luce Initiative on Asian Studies and the Environment, students in this course will receive a small research stipend to use during the semester

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: FPH 107

CSI-0309-1 Puerto Rico and Puerto Ricans Before and After Hurricane, Maria

Professor: Wilson Valentin-Escobar

In a Hampshire College walkout in support of the people of Puerto Rico, the acclaimed poet, Martin Espada, declared that "Colonialism is a Hurricane." A colony of the United States since 1898, the devastating impact of Hurricane Maria exposed the longstanding colonial relationship between the United States and Puerto Rico. The purpose of this class is to learn about the legal, cultural and political history of Puerto Rico, the U.S. Puerto Rican Diaspora, and the various social movements and perspectives that have sprung-up as a result of the continuing coloniality, on and off the island.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: FPH 103

CSI-0319-1 Division Three Seminar

Professor: Stephen Dillon

This Division III seminar will be organized around students' Division III Independent Study Projects.

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

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: FPH 104

CSI-0347-1 **Art of Collaborative Leadership**

Professor: George Furlas, Daniel Ross

Hampshire and Five College students will often take on positions of leadership in companies and organizations, on campus and beyond, usually with little practice or training. People often think of leadership as individualistic and autocratic, requiring outgoing personality. But there are many styles of leadership, and effective leadership is usually collaborative. In this class students will learn and practice ethical and non-hierarchical leadership strategies. Students will explore their own values around leadership, and tap into their own personal leadership qualities. We will work on what makes high-functioning teams and partnerships, and how to identify and work with stakeholders, leadership in community context. We will practice principled, as opposed to confrontational, negotiation skills. The class will study ethics and responsibilities of leadership. The class will provide both theory and practical application.

Instructor Permission: Yes Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: RWK 106

CSI-0358-1 **Division III Seminar**

Professor: Rachel Conrad

This seminar is designed for students in their first or second semester of work on a Division III project related to critical social inquiry. Students will conduct multiple work-in-progress presentations on their project, and will be expected to provide timely and thoughtful written feedback on peers' written work. The goal of the course is to serve as a supportive community for students in Division III, and we will also devote time to sharing writing and revision strategies and ideas helpful to sustaining and completing extended independent projects. Students focusing on critical youth studies, critical psychology, critical

education studies, and interdisciplinary projects crossing social inquiry and the humanities/arts are especially encouraged to enroll, but the course is appropriate for all students with projects related to critical social inquiry.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: FPH 102

HACU-0101-1 **Chorus**

Professor: Dan Inglis

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).

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

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

Location: MDB RECITAL

HACU-0107-1 **Non-Fiction Film**

Professor: Abraham Ravett

This is an introductory course for students who would like to explore their interest in documentary practice. Through a combination of screenings, lectures, readings and technical workshops, we will explore a critical/historical overview of this genre and incorporate our knowledge and experience to produce individual or collaborative projects in a variety of "modes of representation." Projects need not be restricted to a particular medium; in fact, students will be encouraged to explore the ways in which film, video, and/or animation can be utilized together. The emphasis in our screenings will be geared towards films that profile musicians, composers, and the music-making experience.

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

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

Location: JLC 131, JLC 131

HACU-0136-1 **What Was African American Literature?**

Professor: Doctor Bynum

Before James Baldwin, Toni Morrison, or Beyonce even, there was Phillis Wheatley, Lucy Terry, John Marrant, etc. There were 18th century black writers telling stories. We will read a variety of writing-such as poems, sermons, narratives, letters-and examine closely how these early writers use and manipulate language, tell stories and rethink what we mean by reading in order to make better sense of their experiences in the world because of or in spite of enslavement (or freedom). Together, we will examine the following questions: How did these writers tackle themes and questions of identity, selfhood, community, and affect within their chosen literary forms: poems, sermons, letters, or narratives. How do black lives matter when enslaved or when legally denied their humanity? What kinds of agency emerge when the matters of one's life are self-determined?

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

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

Location: EDH 2

HACU-0144-1 **Comics Underground: Unconventional Comics in the U.S.**

Professor: Michele Hardesty

In this introductory-level course we will explore the genealogies of underground, alternative, independent, and radical comics in the United States since the 1960s, focusing on how unconventional comics relate to ideas about popular culture, underground cultures, and politics of race, gender, sexuality, and class. Course readings will include comics in a number of short formats (comic books, minicomics, one-panel cartoons, and webcomics), as well as critical, historical, and theoretical readings. We will make extensive use of the digital Underground and Independent Comics Database. Students will complete weekly reading responses, write two short papers, participate in a primary source research project, and build and revise three annotated bibliographies of future readings.

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

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

Location: EDH 5

HACU-0145-1 **Reading/writing, of ghosts and thieves**

Professor: Norman Holland

"Mediocre writers borrow. Great writers steal." exhorts T.S. Elliot. This course connects the reading and writing processes so that they are reciprocal and reinforcing. Every week we will alternate between reading a mosaic of U.S. American short fiction and analyzing the ways in which these narratives make their point, and practical writing exercises in order to build linguistic, literary and cultural skills. During

the final month, you will workshop your own narratives, fiction or non-fiction, allowing you to give and receive feedback on the process and products of your practice. You will be expected to provide clear, thoughtful, constructive oral and written feedback on your peers' efforts too. The aim is to become a better critical reader by being attuned to how narratives work, and to create something new that is haunted by the past. Writers are made by their libraries.

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

Time: TTH 02:00PM-03:20PM

Location: EDH 4

HACU-0145-2 Reading/writing, of ghosts and thieves

Professor: Norman Holland

"Mediocre writers borrow. Great writers steal." exhorts T.S. Elliot. This course connects the reading and writing processes so that they are reciprocal and reinforcing. Every week we will alternate between reading a mosaic of U.S. American short fiction and analyzing the ways in which these narratives make their point, and practical writing exercises in order to build linguistic, literary and cultural skills. During the final month, you will workshop your own narratives, fiction or non-fiction, allowing you to give and receive feedback on the process and products of your practice. You will be expected to provide clear, thoughtful, constructive oral and written feedback on your peers' efforts too. The aim is to become a better critical reader by being attuned to how narratives work, and to create something new that is haunted by the past. Writers are made by their libraries.

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

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

Location: EDH 4

HACU-0151-1 Making Dances 1

Professor: Daphne Lowell

This course is designed for any student curious about design in motion: choreography. It will introduce theories and processes of movement composition and choreographic analysis. We'll work with movement prompts and structured improvisations to discover ways to generate movement, and to compose it into set forms. We'll question expectations about what dance, or a "good" dance is, and push to broaden movement preferences. In the process students will hone skills in perceiving, describing and interpreting compositional strategies in choreography. They'll also study works of established choreographers from a range of styles, examine in depth the work of one choreographer, 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.

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

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

Location: MDB MAIN

HACU-0152-1 Introduction to Buddhism

Professor: Tashi Tsering

As both a religion and a philosophy, Buddhism relies mainly on reason and logic. It emphasizes the cultivation of mental peace and seeks to reduce negative emotions through the application of such methods as calm abiding, analytical meditation, fourfold mindfulness, and introspection. Not only does it seek to reduce negative emotions, but it also upgrades positive emotions through training in loving kindness, compassion, enlightened mind, and the six perfections. Buddhism teaches that any physical, verbal, or mental activity done with good motivation and skillful means is always virtuous and wholesome. In this course, we will also consider Buddhist distinctions between conventional truth (as for example the experience of the gross phenomenon of a vase) and the ultimate truth of emptiness (sunyata) from the standpoint of four distinct Indian and Tibetan philosophical schools. Other topics to be considered include: the wandering of and liberation from cyclical existence, karma, the four noble truths, paths of liberation, the doctrine of dependent origination, and impermanence.

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

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

Location: FPH 106

HACU-0155-1 Introduction to Film Studies: The History of American, Cinema 1895-1960

Professor: Eva Rueschmann, Lise Sanders

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.

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

Time: TTH 10:30AM-11:50AM M 07:00PM-09:00PM

Location: FPH ELH, FPH ELH

HACU-0159-1 **The Space in Our Identity: Writing About Home**

Professor: Alejandro Cuellar

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

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

Time: TTH 02:00PM-03:20PM

Location: RWK 202

HACU-0160-1 **Introduction to Metaphysics**

Professor: 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 the ancient to the contemporary, and from Europe, Asia, Africa, and North America. The texts will be difficult but deeply rewarding.

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

Time: TTH 12:30PM-01:50PM

Location: EDH 4

HACU-0165-1 **Seeing Ourselves**

Professor: Claudio Nolasco

In this course, students will learn to evaluate and interpret images by considering their social and cultural function and examining their potential to create meaning and communicate ideas. Students will consider how they currently create and consume images, and thereby explore the influence of images on their lives. Via lectures, readings and discussions, and engaging with topics spanning the history of photography, critical theory, mass and social media, and contemporary photographic practice, students will explore the possibilities of the image as language, and as an art form capable of articulating their

personal vision. In relation to this wider context students will produce a visual journal using a variety of image making devices and will utilize content sharing sites like Instagram and Tumblr as a vehicle to curate and present a personal narrative for class discussion and critique.

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

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

Location: JLC 120

HACU-0172-1 Settler Mythologies, Imperial Ideologies: Colonialism &, Popular Culture

Professor: Professor Loza

Historically, settler states and imperial regimes have disenfranchised and dispossessed racialized Others by constructing ideological frameworks that justify and obscure the ongoing violence of the colonial process. Through a close examination of film, television, music, and digital media, this course will explore how contemporary US popular culture fabricates and disseminates imperialist fantasies and settler mythologies. It will interrogate the political meanings embedded in popular culture and ask: What do imperial productions and settler creations reveal about the tangled relationships between race, history, and desire? How do colonial and imperial settings propagate racism, sexism and ableism; anxieties about class, gender, and sexuality; and concerns about the white (settler) colonial state's ability to digest and domesticate non-normative Others? What are the material consequences of romanticizing imperialism and settler colonialism? Can cultural industries rooted in racial and sexual conquest be decolonized? How does one disrupt and subvert the white (settler) colonial gaze?

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

Time: TTH 12:30PM-01:50PM

Location: EDH 2

HACU-0190-1 Creative Interventions: Innovations for Change

Professor: Deborah Goffe, Jana Silver

Creative Interventions will deeply explore the intersections between global environmental change, sustainability, the arts, education, and social action. In particular, we will highlight the essential role that creativity and art-making plays in organizing, strategizing and initiating powerful and effective social change. Through creative thinking and expanding on one's artistic practice, students will learn powerful and productive ways to be agents of social change. In this course consideration of how social, economic, cultural, political, and ecological concerns relate to identity and positionality. This project-based course will include engagement in a cycle process of making, assigned readings, guest speakers, group discussion, and individual research. Students will be expected to expand upon their research and develop a project that focuses on art as the anchor in exploring the intersections between education and social change. This course offers a bridge to the fall Innovations for Change: Problem Solving for the

Future and focuses on Art and Activism and is co-taught by professors of theatre, dance and art education. Friday labs will occur at various times throughout the semester.

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

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

Location: MDB MAIN

HACU-0193-1 Ancient Ireland

Professor: Robert Meagher

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

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

Time: TTH 12:30PM-01:50PM

Location: EDH 5

HACU-0198-1 Radical Visualities: Latin America and Latino Politics and, Film

Professor: Alexis Salas

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

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

Time: MW 04:00PM-05:20PM T 06:30PM-09:00PM

Location: FPH WLH, ASH 112

HACU-0199-1 **The Question of Evil in Literature and Philosophy**

Professor: Jeffrey Wallen

The problem of evil won't go away. Despite repeated attempts to dismiss the concept of evil as archaic and outmoded, it continues to haunt contemporary culture and thought. In literature, evil becomes a particularly prominent theme in the 19th century. Is literature intimately--or necessarily--connected to transgression, and to evil? We will explore 19th- and 20th-century literary as well as philosophical texts that take up the fascination with evil, and the difficulties thinkers have in confronting and making sense of it. Readings will include writers such as Kleist, Baudelaire, Bronte, Stevenson, Nietzsche, Wells, Bataille, Arendt, Highsmith, and others.

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

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

Location: EDH 4

HACU-0204-1 **Death and Dying in Film, Video and Media Arts: A Seminar**

Professor: Patricia Montoya

In this class we will not only be looking at death as the "only absolute in life," that either "shadows or illuminates our lives" but also the way it is represented in contemporary film, video and media. We could argue that death is the ultimate "media event" in contemporary society. When we are talking about cyborgs, vampires, terrorism, dead princesses, immortal artists, we are thinking about death. However, we will also be looking at social justice movements that defy undignified representations of death and dying such as black joy and Black Lives Matter, The Order of the Good Death, and the socio-political circumstances that surround them, such as social unrest, police brutality, denial of death, catastrophic events and war. This course is a seminar-based class where students will be presenting PowerPoint presentations, still and moving image projects, papers and discussions to engage with the readings and screenings discussed in class.

Instructor Permission: No Satisfies Distribution: ADM, CHL This course has a Prerequisite: No

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

Location: JLC 131, JLC 120

HACU-0205-1 **American Strings: Old Time and Bluegrass**

Professor: Rebecca Miller

This course focuses on American southern old-time string band music, bluegrass, and early country

song. We draw on cultural theory to explore the growth of these musics throughout the 20th/21st centuries as well as the influences of African-American musical expression, class, gender, and music revivalism. We will consider old time and bluegrass both from an historical perspective and ethnographically as vital forms in communities today. The course will include weekly reading/listening assignments, occasional evening film screenings, written assignments based on the reading, and a midterm essay. While this course is primarily academic, there will also be a performance component: students will learn to play old time music by ear and develop a repertoire of traditional dance music. Prior experience with old time music is not necessary, but a working knowledge of one of the following acoustic instruments is required: fiddle (violin), cello, banjo, guitar, upright bass, mandolin, harmonica, ukulele, and others.

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

Time: TTH 02:00PM-03:20PM

Location: MDB RECITAL

HACU-0206-1 Modern-Contemporary Dance Technique 2: Advanced Beginning, Level

Professor: Deborah Goffe

Modern-Contemporary Dance Technique 2 is an advanced-beginning level class, which will establish and build on students' foundational experience with modern dance technique. By practicing in-class exercises and phrase-studies, students will refine bodily awareness and articulation, hone spatial and rhythmic clarity, develop facility in perceiving and interpreting movement, and practice moving with our dance musicians' scores. The hope is that this consistent engagement in movement practice over the course of the semester will form the basis of a sustainable and deeply engaged movement practice—one that may inform a lifetime of embodied creative process. This is a half course. See additional information.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: MDB MAIN

HACU-0207-1 CMYK: Graphic Design Studio

Professor: Thomas Long

Graphic design is a creative and critical practice at the intersection of communication and abstraction. The process of learning graphic design is two-fold, and students in this course will engage both areas: first, students will develop knowledge and fluency with design skills—in this case, software (Photoshop/Illustrator); second students will address the challenges of design head-on through discussion, practice, iteration, critique and experimentation. The projects will challenge students to explore raster and vector graphic forms, color theory and typography in creative, experimental ways to

reach their objectives. Techniques, approaches, styles and processes for representing numbers, maps, philosophies and ideas will be introduced throughout the course. As a studio and software course, it will be fast-paced and immersive and will require a substantial amount of work outside of class time. The course will be made up of several small, fast-paced projects and culminate in one longer, more engaged print design project. This course is geared toward students with a design-focused course of study.

Instructor Permission: Yes Satisfies Distribution: None This course has a Prerequisite: No

Time: TTH 02:00PM-03:20PM T 12:30PM-01:50PM

Location: ASH 126, EDH 3

HACU-0209-1 Video I: Represent! - Porta-pack to Pocket Media

Professor: Kara Lynch

Video I is an introductory video production course. Over the course of the semester, students will gain experience in pre-production, production and post-production techniques as well as learn to think and look critically about the making of the moving image. We will engage with the legacy and trajectory of video as a specific visual medium for expression and provocation, and we will apply black studies, queer theory and practice, feminism, and media activism as a lens and sounding board in relation to issues of representation, spectatorship, identification, production, and distribution. 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.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

Time: W 02:30PM-05:20PM W 07:00PM-09:00PM

Location: JLC 120, JLC 115

HACU-0209-2 Video I: Represent! - Porta-pack to Pocket Media

Professor: Kara Lynch

Video I is an introductory video production course. Over the course of the semester, students will gain experience in pre-production, production and post-production techniques as well as learn to think and look critically about the making of the moving image. We will engage with the legacy and trajectory of video as a specific visual medium for expression and provocation, and we will apply black studies, queer theory and practice, feminism, and media activism as a lens and sounding board in relation to issues of representation, spectatorship, identification, production, and distribution. 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.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

Time: W 02:30PM-05:20PM W 07:00PM-09:00PM

Location: JLC 120, JLC 115

HACU-0210-1 Film Workshop I: Introduction to 16mm Filmmaking

Professor: Cynthia Madansky

This studio course is an introduction to 16mm filmmaking presenting basic skills of production including cinematography, editing, lighting, and sound recording. Through a series of assignments and projects, students will become familiar with the Bolex camera, hand-processing techniques, optical printing, camera-less filmmaking practices and editing methodologies. There will be weekly screenings of diverse forms of experimental 16mm films along with readings and writing assignments. Enrolled students and top 5 waitlist students who DO NOT attend the first class session risk losing their place on the class roster.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: JLC 120, JLC 131

HACU-0210-2 Film Workshop I: Introduction to 16mm Filmmaking

Professor: Cynthia Madansky

This studio course is an introduction to 16mm filmmaking presenting basic skills of production including cinematography, editing, lighting, and sound recording. Through a series of assignments and projects, students will become familiar with the Bolex camera, hand-processing techniques, optical printing, camera-less filmmaking practices and editing methodologies. There will be weekly screenings of diverse forms of experimental 16mm films along with readings and writing assignments. Enrolled students and top 5 waitlist students who DO NOT attend the first class session risk losing their place on the class roster.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: JLC 120, JLC 131

HACU-0211-1 Still Photography Workshop II: Color

Professor: Billie Mandle

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

Instructor Permission: Yes Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: JLC 131, JLC 135

HACU-0211-2 Still Photography Workshop II: Color

Professor: Billie Mandle

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

Instructor Permission: Yes Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: JLC 131, JLC 135

HACU-0216-1 Modern-Contemporary Dance Technique 4: Advanced, Intermediate Level

Professor: Deborah Goffe

Modern-Contemporary Dance Technique 4 is designed for advanced-intermediate level dancers, as we continue to build on students' previous study of modern dance technique. As is true in Modern-Contemporary 3, the studio will be our laboratory for a semester-long exploration of a wide range of modern dance concepts with a focus on deepening sensation, clarifying points of initiation in the body, expansive use of space, connectivity and increasingly complex phrase work. Along the way we will give continued attention to alignment, spatial clarity, breath, increasing range of motion and the development of strength and stamina. Further, we will begin to consider the ongoing evolution of "modern" and "contemporary," as they relate to dance "training." What habits are you dismantling and what seemingly divergent histories are you weaving together in your quest to develop a unique dance

voice all your own? The hope is that this will form the basis of a sustainable and deeply engaged movement practice--one that may inform a lifetime of embodied creative process. This is a half course.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: MDB MAIN

HACU-0218-1 **Utopia: Visionary Art, Architecture and Theory**

Professor: Karen Koehler

This course is an examination of utopian plans in architecture and art, including the works of C-N Ledoux, William Morris, Frank Lloyd Wright, Le Corbusier, Kandinsky, Buckminster Fuller, and others. We will consider the philosophical constructs of utopia in architectural drawings, buildings, and plans in relationship to film, painting, sculpture, and the decorative arts. We will consider how different projections about life in the future are also harsh criticisms of the present, which often rely upon imagined views of social organizations in times past. We will examine the relationship of the individual to the community, and consider how spatial constructions-real and imagined-can affect this relationship. The course begins with an examination of significant literary utopias, including the books by Sir Thomas More, Bellamy, and Morris. We examine the tensions between theory and practice, by studying the successes and failures of actual attempts at utopian communities. Self-scheduled screenings of films that challenge the difference between utopia and dystopia will set up our discussions of displacement and chaos, as we consider whether utopian design is applicable to the 21st century.

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

Time: F 10:30AM-01:00PM

Location: FPH 102

HACU-0227-1 **Beyond the Melting Pot**

Professor: Rachel Rubinstein

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

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

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

Location: FPH 102

HACU-0229-1 **The Afrological Orchestra**

Professor: Martin Ehrlich

This ensemble course will jump into the wide road of the African-American music continuum at the whistle stops commonly called Jazz, Blues, and Funk. As musical artists, we will look to meet its rigorous standards of performance practice. We will perform repertoire from the historical breadth of the music. This ensemble course requires weekly practice outside of the class meeting, individually and in groups, as well as reading, listening, and written assignments. We will present a concert of our work at the end of the semester. This course is open to all instrumentalists and singers. The final instrumentation of the ensemble will be determined after the first class. Course Objectives: To celebrate the great creativity of the artists who have trail blazed African-American music. To engage with their critical thoughts as artists, and to understand the contexts their work was created in. To deepen our skills as improvisers and musical interpreters. To deepen our skills as ensemble musicians. To make a powerful ensemble for public performance.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: MDB RECITAL

HACU-0230-1 **Alternative Narrative Forms**

Professor: Cynthia Madansky

This advanced production course looks at cross cultural and interdisciplinary experimental and hybrid approaches to narrative filmmaking, including single channel film/videos, multi-channel installations, expanded cinema and interactive storytelling. Alternative Narrative Forms will emphasize tenets of experimental scriptwriting and writing forms and its relation to scenography, performance, visual language and sound design. Each week there will be film screenings that present unique examples of narrative structures, directing methodologies, performative articulations and aural and visual languages. Drawing on the fields of film studies, art history and media theory the course will examine through texts and cinematic representations concepts such as representation and realism, memory and projection, montage and abstraction. Students will write, direct and edit three short pieces.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

Time: F 09:00AM-11:50AM TH 07:00PM-09:00PM

Location: JLC 120, JLC 120

HACU-0238-1 **Audio Culture: Theories and Practices in Music Now**

Professor: Christoph Cox, Daniel Warner

This course will explore a range of vanguard musical practices and various approaches to thinking theoretically and critically about them. We will traverse musical areas such as minimalism, indeterminacy, musique concrete, free improvisation, turntablism, and electronica, and examine these via historical and philosophical texts by theorists, composers and producers. Investigating different modes of listening to and talking about contemporary music, we will ask such questions as: What is the nature of music in relationship to silence and noise? What are the effects of recording and sampling on contemporary musical life? Can music have a political or critical function? Are the distinctions between "classical" and "popular," "high art" and "mass art" still appropriate in the contemporary setting?

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: MDB RECITAL

HACU-0239-1 **Comedy & Cultural Politics**

Professor: Viveca Greene

Shortly after September 11th many journalists suggested that the attacks marked the death of irony. Nevertheless, irony, parody and political satire were used to challenge the Bush Administration's response to - and the mainstream media's framing of - the attacks. How do these modes of communication allow people to speak the unspoken, to challenge the political, social and cultural status quo, and to consolidate community? What are the limitations of these rhetorical strategies? Using satire as a means of exploring cultural theory and politics, we will grapple with its social functions, the extent to which it has been an effective means of addressing wars, presidents, and social issues. In addition to gaining familiarity with relevant cultural and social theory, students will read and write analyses of specific satirical performances, comedic television programs, and online publications.

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

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

Location: ASH 221

HACU-0240-1 **Multimedia Crossings: Intersections in Painting,, Performance and Installation Art**

Professor: Daniel Schrade

William Pope L., Yinka Shonibare, Ghada Amer, Gabriel Orozco, Friedensreich Hundertwasser, Wangechi Mutu, Anish Kapoor, David Hammons, Louise Bourgeois, Jean Tinguely, El Anatsui, Hannah Hoch. Since the 1960s, the variety of an increasing choice of media has created more diverse working fields for artists. While this may make it easier for more artists to find areas of expression, it may also be more

difficult for students to map their own artistic language. This course is designed for students who are starting to develop their own personality as artists. Experimenting with materials, techniques, and styles, on the basis of collective readings and written personal statements, will be central to this class. Readings, assigned slide-presentations and class discussions will be informed by the work of non-western contemporary artists. Students will be expected to complete assigned projects as well as independent projects outside of class time and to write and present one seminar paper.

Instructor Permission: Yes Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: ARB STUDIO 3

HACU-0241-1 Designing for Life: Sustainable Agriculture, Ecology, and, Design in Northern Thailand

Professor: Michelle Darling, Sue Darlington

Spring semester of this yearlong course will be a project-based semester with students working in collaborative interdisciplinary teams (with the fall course as a prerequisite) to develop research-based design proposals across multiple scales. The projects will include developing a land use plan / master plan, developing building designs that seem most relevant to the local people, and possibly developing smaller-scale design projects as needed - all of these projects will be informed by and integrate research related to the cultural, social, and/or ecological issues from Nan Province, Thailand. At the end of the semester, each project team will produce a series of drawings as well as a project research paper that presents the design projects within the context of the research questions most pressing to each team. It is expected that students will represent their disciplines of study as "experts" within each team and that teams will share information and research. Class time will be spent discussing the larger contexts of the projects with both student and faculty presentations and in-studio working sessions with critiques, pin-ups and reviews of the design proposals and reports.

Instructor Permission: Yes Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: EDH 3

HACU-0242-1 Myth and Myth Theory

Professor: Alan Hodder

In the fourth century BCE, Plato already anticipated the popular derogatory conception of myth as an imaginative fabrication--pseudos, "a lie." Throughout Western history, however, and particularly since the rise of Romanticism, thinkers from various disciplines have viewed the stories of antiquity in more constructive terms. What is "myth"? Deliberate falsehood or veiled truth? Is it a term applicable to or recognizable in non-Western cultures also? What is the relationship between myth and history, myth and literature, myth and ideology? These are some of the questions this course is designed to address.

Its purpose is to introduce students to three rich bodies of mythology--classical Greek, Norse, and Hindu--and to investigate an array of theoretical approaches to the study of myth, from the fields of anthropology, sociology, the history of religions, philosophy, psychology, and literary theory. Theorists to be considered include: Frazer, Durkheim, Malinowski, Levi-Strauss, Freud, Jung, Campbell, Eliade, Langer, Frye, Doniger, and Barthes.

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

Time: TTH 12:30PM-01:50PM

Location: FPH 105

HACU-0243-1 Introduction to Ethnomusicology: Problems and Methods

Professor: Junko Oba

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

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: Yes

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

Location: MDB RECITAL

HACU-0244-1 The Photobook: Form and Practice

Professor: Claudio Nolasco

We are currently living through a new golden age of photobooks. The last few years have seen an explosion of renewed interest in the artistic and narrative possibilities of this form. We will explore this resurgence within the context of the history of photography and photobooks, paying special attention to the changes in technology that have allowed for the growth of small press/DYI publishing and studying examples of notable works that have recently emerged. Students will create their own books as well, and will learn strategies which will help translate the photograph into a variety of formats, ranging from zines to full monographs. Students will learn to edit and sequence their images; they will study basic

design principles and create book layouts using Adobe InDesign; they will hand-produce books and will explore available options for on-demand printing using services such as MagCloud and Blurb.

Instructor Permission: Yes Satisfies Distribution: None This course has a Prerequisite: No

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

Location: JLC 131, JLC 131

HACU-0248-1 **Angels and Ghosts: Walter Benjamin, Paul Klee, and Wim, Wenders**

Professor: Karen Koehler

This seminar is based on a close, comparative reading of the critical theorist Walter Benjamin, the artist Paul Klee and the filmmaker Wim Wenders. Linking history, tragedy, desire and hope to the figures of the angel, the ghost, the puppet, the trapeze artist, and the automaton, these three authors open up an examination of materiality, abstraction, representation, the seen and the unseen, the purposeful, the ephemeral, the accidental, the heartbreaking and the playful. Their comparative treatments of cities, arcades, towers and streets will also be used to explore both the sensations of place and the operations of memory in images, texts, artifacts, and in architecture. Students will create a series of artworks, creative texts, critical reviews and analytical essays.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

Time: TH 06:00PM-09:00PM

Location: FPH 102

HACU-0253-1 **Embodied Community, Dancing Community: Building Bridges, with our Bodies and our Stories**

Professor: Jodi Falk

This course is designed for students interested in merging social activism, performing and literary arts and teaching. It teaches students to use movement arts and literary arts in settings such as senior centers, residential treatment centers for incarcerated youth, and youth recreation centers. In studio sessions, students will learn how to construct classes and dance and movement exchanges or events for community sites. Students will reflect on movement practices that help inform the body as a site for community-based learning in dance, or CBLD, as well as the body as a wellspring for personal and cultural narrative, a source for healing trauma, and develop theoretical bridges between community concerns, needs, and assets and the university's role in this work. Much time will be spent together off-site in various locations throughout the Pioneer Valley, where students themselves will facilitate movement/theatre experiences. Some outside of class lab time is necessary to organize and develop the classes and possible performances. Selected videos and readings will provide a context for discussion and assist in the development of an individual student's research and teaching methods. Friday morning

screenings/discussions, site visits (possible), and reflections will take place ordinarily twice per month unless otherwise notified; the exact schedule to be determined.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

Time: M 06:00PM-09:30PM

Location: MDB MAIN

HACU-0254-1 **Handmade Pictures**

Professor: Kane Stewart

This course will explore the photographic techniques of cyanotype, platinum/palladium and carbon printing processes. Students will be introduced to historic and contemporary photographers using these and other alternative print processes. Workshops, readings, and critique will dovetail the more technical aspects of this class. Although there will be a good deal of technical application covered in this course, the overall objective is to explore these print processes that will offer creative options for students wishing to further expand their personal vision. Participation is a critical component of this course and it will, along with an end of the semester portfolio, figure prominently in course evaluations. Technical workshops will meet once a week for two hours. Instructor permission required.

Instructor Permission: Yes Satisfies Distribution: None This course has a Prerequisite: Yes

Time: T 12:30PM-03:20PM TH 02:00PM-03:20PM

Location: JLC 120, JLC 135

HACU-0255-1 **Theory/Practice: Immediate Site: Installation and Public, Practice**

Professor: Kara Lynch

This course will focus on installation and public practice in conversation with diverse media: video, digital, audio, photo, film, performance, architecture, and the plastic arts. The thematic focus of the seminar will critically engage issues of technology, vision, and site. Also of importance is the nature of video as electronic technology and the relationship of immediacy that it has with installation. This is a rigorous theory/practice workshop class designed specifically for Division II and III students. In this seminar, students will develop their skills within their specific media and work collaboratively throughout the semester to produce work that engages questions of site, space, time, experience and vision within an historical context. We will challenge traditional modes of production and presentation collectively. Students will focus in on their critical skills and be required to produce written responses, three projects, and a research project/presentation. This course will encourage students to broaden their perspective of artistic production. This will be a challenging course for serious students in the media arts.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

Time: TH 09:00AM-11:50AM TH 05:30PM-07:30PM

Location: JLC 131, JLC 131

HACU-0259-1 Woolf and Her Circles: British Women Writers and Artists,, 1918-1939

Professor: Lise Sanders

Best known for her experiments with form and style in the modernist novel, Virginia Woolf was also deeply engaged with the literary and artistic currents of her time. This course addresses the lesser-known women writers and artists who worked alongside Woolf, both in the Bloomsbury Group and in overlapping activist circles. We will investigate how Woolf grapples with questions central to her contemporaries, including the psychic and social damage wrought by WWI; alternatives to conventional understandings of gender, sexuality, marriage, and domesticity; and the role of women in shaping new visions of a more equitable and just future. We will challenge notions of canonization in reading the work of Vanessa Bell, Vera Brittain, Radclyffe Hall, Winifred Holtby, Dorothy Sayers, and Rebecca West alongside Woolf's writings and those of the male modernists with whom she is often associated. Several shorter papers and a longer project will be required, and students will be encouraged to conduct research in local and digital archives.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: EDH 5

HACU-0262-1 Illustration Projects: The Construction of Visual Narrative

Professor: Andrea Dezso

In this labor-intensive class, we'll explore the potential of illustration as visual narrative based on assignments and prompts, using a range of materials and artistic approaches. Students will create illustrations to accompany fiction and non-fiction from fairy tales to op-ed articles, from song lyrics to journal entries; purely visual pieces and works that integrate both words and images. We'll examine narrative illustrations from a range of periods and cultures. Every student will keep a sketchbook or visual journal in which they will develop ideas and document their artistic process and experiments.

Instructor Permission: Yes Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: ARB STUDIO 1

HACU-0263-1 Literature and the U.S. Empire: Reading Ideology and, Resistance

Professor: Michele Hardesty

This course will examine a number of texts (novels, essays, short stories, poems, film, comics) which

shaped-and contested-the notion of the United States as an empire from the mid-1850s until the early 2000s, while also complicating the notion of a nationally bound American literary canon. We will read chronologically, with readings clustered around a number of touchstones: western colonial settlement; the Spanish-American Wars; the World Wars; the Bandung conference; the Vietnam Wars; the Cuban Revolution; the Central American wars; and the "War on Terror." Authors will include Mark Twain, Henry James, Claude McKay, Langston Hughes, Paul Bowles, Gloria Anzaldua, and more. Students will write frequent reading responses, co-facilitate discussion, complete two short papers, and undertake an independent research paper that will include a proposal, annotated bibliography, draft, and revision. This course is best suited for second and third year students with some background in U.S. literature and cultural studies.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

Time: TTH 02:00PM-03:20PM

Location: EDH 2

HACU-0264-1 Tonal Theory I

Professor: Junko Oba

This course is for students with the solid knowledge of Western music fundamentals including the proficiency with staff notation, intervals and chords identification as well as basic melodic and rhythmic sight-reading skills. After a quick review, we first explore functions of melodic and harmonic intervals in species counterpoint. The class then proceeds to the study of four-part diatonic harmony and voice-leading techniques. In this section, we also begin to learn relationships between cadences and forms and compose a four-voice chorale using a binary form for a midterm project. In the last section, we engage in a more comprehensive multi-level analysis with special attention to motivic compositions of music. For their final, students apply the knowledge to analyze a minuet in a basic ternary form and also compose their own for the instrumentation of their choice. In addition to the regular class meetings, participation in the weekly ear training is mandatory. There is no pre-registration for this course.

Instructor Permission: Yes Satisfies Distribution: None This course has a Prerequisite: Yes

Time: TTH 12:30PM-01:50PM

Location: MDB CLASS

HACU-0266-1 Critical Moves: Dance Studies Perspectives on Performance,, Politics and Activist Bodies

Professor: Dasha Chapman

Athletes taking a knee, bodies marching in the street, dance movements that go viral. How can Dance Studies help us see and understand the urgency of movement in our current moment? At the same time, how does dance challenge normative conceptualizations of history and politics? Exploring dance and embodied politics of the 20th and 21st century through the lens of Dance Studies, this course works

from the perspective of "Critical Moves" proposed by late dance theorist Randy Martin: "Critical moves. Steps we must take. Movement that informs critical consciousness." The interrelationship between theory and practice will be emphasized through reading, writing, movement exercises and creative workshops. Students will regularly read, write, and move; view and discuss performances; pursue a final research project through embodied, visual, and text-based methods; and work on a collective performance intervention that will take place on campus during the semester. No dance experience necessary, just open curiosity.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: ASH 112

HACU-0268-1 Extreme Language: The Modern Lyric

Professor: Jennifer Bajorek

The modern lyric has often been identified with extreme forms of language. But what does it mean for language to be extreme, to be the outlier or the limit case? Extreme with respect to what? In this course we will examine ideas about "extremity" and language through the corpuses of five major poets who wrote or who are writing in French: Charles Baudelaire, Stephane Mallarme, Aime Cesaire, Michel Deguy, and Edouard Glissant. How does the question of lyric extremity frame or bring out the tensions between autobiography, intimacy, and singularity and universalist claims? How are these claims connected with trauma and disaster? How to understand the tensions between ideas about lyric negativity and finitude (monolingualism, risk, chance) and ideas about lyric opening (translation, creolization, survival)? All texts will be made available in translation; students who are able to read in French will be strongly encouraged to do so. Practitioners as well as students taking critical and theoretical approaches to poetry are welcome. Creative as well as analytical responses to the poetry will be invited.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: FPH 107

HACU-0273-1 Camus

Professor: Robert Meagher

Kafka arouses pity and terror, Joyce admiration, Proust and Gide respect, but no modern writer that I can think of, except Camus, has aroused love. His death in 1960 was felt a personal loss by the whole literate world." (Susan Sontag) This course will address the full range of his published writings - fiction, philosophy, and drama. The focus will be on the thought and art of Camus, with particular attention to

the Hellenic foundations of Camus' vision, inattention to which has contributed to the most blatant and common misreadings of his work.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: EDH 2

HACU-0275-1 **Sustainable Design: Principles, Practice, Critique**

Professor: Gabriel Arboleda

This course explores the notion of sustainability in architectural design theory and practice. We first study the key tenets of the sustainable design discourse, and then how these tenets materialize in the practice. Then, we examine sustainable design against social issues such as inequality and marginality. This is a theory seminar that should provide a strong basis for a critical engagement with the practice of sustainability in the design field. We study our topic through class discussions, site visits, and analytical exercises.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: FPH 106

HACU-0278-1 **The History of Mexican Art in Ten Objects**

Professor: Alexis Salas

This course looks at ten iconic Mexican and Chicano objects with profound cultural, social, and historical implications. Objects from Mexica to muralismo, modernismo to globalization, span ancient times to present day, high art to popular culture, in what is now known as Mexico and the United States. The objects will be experienced in person, through virtual site visits, and in slides. Defying a culture constantly propagating the rushed assimilation of images, we engage in slow and meaningful looking allowing consideration of materiality and technique. We consider the context surrounding objects - ephemerality and disappearance, private and institutional patronage, repatriation, authenticity and originality, museum pedagogy, archeological ethics, transnational discourses - as well as their historical contexts and curatorial uses. Through exercises in close looking, exploration of various methodologies, and readings deepening historic and cultural context, the course tries out various approaches to understanding what objects do and do not tell us. While foreign language skills, particularly Spanish and Portuguese, are welcome, no previous linguistic, cultural, nor historical knowledge is required.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

Time: W 05:30PM-08:30PM

Location: ASH 221

HACU-0280-1 **Responses to the Holocaust**

Professor: Jeffrey Wallen

More than 70 years after the end of World War II, the mass atrocity of the Holocaust continues to provoke a tremendous amount of responses. Scholarship, literature, film, memorials, and museum exhibitions continue to proliferate, and there are now well over 50,000 video interviews with survivors. In this course we will explore the difficulties of grappling with the Holocaust, and of representing mass violence. How do different types of materials--historical studies, wartime diaries, documentary and feature films, graphic novels and fictional accounts, interviews with survivors and writings by perpetrators, memorials at sites of Holocaust violence and far removed from Europe--provide us with windows into understanding what happened then? What kinds of representations can still make us feel or think something new? Literature will be a central focus, but readings will include history and philosophy, and we'll look at films, art, and memorials. We'll explore material from the 1940s to the present day, and from a broad range of countries.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: EDH 4

HACU-0283-1 **Raced Beats: Power, Politics, and Popular Music**

Professor: Professor Loza

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

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: EDH 2

HACU-0288-1 **Tales from the "Sunken Place": Or Toward an African, American literary geography**

Professor: Doctor Bynum

Jordan Peele's famed movie, "Get Out," introduced the "sunken place" as a new way to name the angst of racism. But he's not the first to try to confront this nether region or the horror of its intellectual burdens. This course examines the "sunken place" and its stories over time. The sunken place suggests emplacement, geography and materiality and quite a bit of horror. We'll seek to understand where it is, when it is, or how it is and most importantly, how to get out. We'll also seek to understand what about it matters and is matter; what are its dimensions? What opposes the sunken place? Readings may include: Richard Wright, Ralph Ellison, Toni Morrison or Harriet Beecher Stowe, Percival Everett, Phillis Wheatley.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: EDH 2

HACU-0289-1 **Mystics and Texts**

Professor: Alan Hodder

No issue in the comparative history of religion dramatizes the challenges of cross-cultural study of religious mysticism more than the problem of 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.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: Yes

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

Location: FPH 105

HACU-0291-1 **The Bioapparatus**

Professor: Lorne Falk

The bioapparatus is a term coined by two Canadian media artists, Nell Tenhaaf and Catherine Richards, to cover a wide range of issues concerning the technologized body. This course will explore the relationship of the mind and body to technology in contemporary art and culture. We will consider the

resonance and currency of the bioapparatus in relation to the cyborg, the posthuman, bionics, and transgenics. We will discuss issues such as the nature of the apparatus, re-embodiment, designing the social, natural artifice, cyborg fictions, subjectivities, perfect bodies, virtual environments, the real interface, art machines and bioart. Division III students will have the opportunity to develop an independent paper or portion of their thesis in this course.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

Time: M 07:00PM-10:00PM

Location: FPH 105

HACU-0295-1 **Moveable Artists Books 2: Advanced and Independent Projects, Studio**

Professor: Andrea Dezso

This labor-intensive studio is for students who have taken a movable artists books studio or equivalent and as a result are capable to undertake advanced independent work in this area. Students will propose their own independent movable book projects and respond to prompts given in class. Research into historic and contemporary examples of paper engineering and movable books will inform our inquiry.

Instructor Permission: Yes Satisfies Distribution: None This course has a Prerequisite: Yes

Time: TH 12:30PM-03:20PM

Location: ARB STUDIO 2

HACU-0298-1 **Music Composition in the Jazz Continuum**

Professor: Martin Ehrlich

From a never ending creative engagement with the Blues legacy of African American music, jazz composers have reshaped the possibilities of composition and improvisation from the early 20th century till the present moment. The class works on two concurrent tracks. We will look at the way these composers engage with the blues sensibility and with improvisational forms within their compositional approaches, taking a wide historical view. We will also work each week on a series of shared compositional assignments. Each student will create a final extended form work, to be presented in an in-class performance. We will write primarily on the instrumentation of the class, as well as for invited artists.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: MDB RECITAL

HACU-0299-1 **Division II Independent Projects in Film, Photography,, Video and Installation**

Professor: Patricia Montoya

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.

Instructor Permission: Yes Satisfies Distribution: None This course has a Prerequisite: Yes

Time: M 02:30PM-05:20PM M 07:00PM-09:00PM

Location: JLC 120, JLC 120

HACU-0304-1 **Division III Seminar in the Arts and Cultural Studies**

Professor: Jennifer Bajorek

This seminar is designed to support students doing Division IIIs in the arts, humanities, and cultural studies. Course content will balance selected readings in cultural theory and in methods of critical cultural analysis with opportunities to practice, present, and workshop student projects at various stages of the Div III process. All forms of writing and practice are welcome, as are interdisciplinary, multidisciplinary, and hybrid projects (for example, a research/performance piece; an analytical essay on literature/philosophy; or an art installation with a significant written component). Additional topics might include grant-writing, publication, and professionalization. Our itinerary will be flexible and adaptable to the specific projects and needs of enrolled students.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: ASH 222

HACU-0320-1 **Presenting the Performing Arts: Administration,, Documentation, Advocacy**

Professor: Rebecca Miller

Recognizing the importance of multicultural education and outreach, arts organizations, funders, and community groups are increasingly focusing on the public presentation and documentation of community-based music and other performing arts for general audiences. This course will introduce students to the basics of arts administration and public presentation of the arts. While we will focus primarily on music and musical performance, we will also consider theater, dance, performance art, and other other cultural expressions and organizations. Students will learn the basics of applied work, including grant writing and fieldwork methods (interviewing, conducting oral histories, and making audio and video recordings) and will conduct fieldwork towards completing a semester-long ethnographic project on a music community or an arts organization in the Pioneer Valley. Students will also complete required weekly reading assignments and several short writing assignments that examine issues of representation, class, race, power, and ethics in the context of public presentation of the arts.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: FPH 106

HACU-0331-1 **Computer Music 2**

Professor: Daniel Warner

This course will focus on a wide range of topics in sound synthesis and music composition using the MAX/MSP/JITTER program. Students will undertake projects in interactive MIDI composition, algorithmic composition, additive and subtractive synthesis, waveshaping, AM/FM synthesis, and sampling. Other topics to be covered include SYSEX programming, sound analysis, theories of timbre, and concepts of musical time.

Instructor Permission: Yes Satisfies Distribution: None This course has a Prerequisite: Yes

Time: TH 12:30PM-03:20PM

Location: LIB B2

HACU-0360-1 **Curatorial Seminar for Division III Students in the Visual, Arts**

Professor: Daniel Schrade

This seminar is recommended for students concentrating in visual arts in their final semester of Division III. The course will address curatorial questions concerning art on display beyond esthetic measures while in close relation to upcoming final Division III presentations. Based on the work of participating students and considering perception of spaces on and off campus, rigorous review of current exhibitions in the region, and readings, the seminar will define a platform from where students develop curatorial

concepts for exhibition strategies, while maintaining a space for discussion and meaningful critique of student work in progress.

Instructor Permission: Yes Satisfies Distribution: None This course has a Prerequisite: No

Time: M 01:00PM-05:20PM

Location: ARB STUDIO 2

HACU-0399-1 Film/Photography/Video Studies Seminar

Professor: Abraham Ravett, Billie Mandle

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. 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: Yes Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: JLC 131

IA-0103-1 Introduction to Writing

Professor: William Ryan

This course will explore the work of scholars, essayists, and creative writers in order to use their prose as models for our own. We'll analyze scholarly explication and argument, and we'll appreciate the artistry in our finest personal essays and short fiction. Students will complete a series of critical essays in the humanities and natural sciences and follow with a personal essay and a piece of short fiction. Students will have an opportunity to submit their work for peer review and discussion; students will also meet individually with 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.

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

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

Location: GRN WRC

IA-0120-1 **Sculpture Foundation**

Professor: William Brayton

Contemporary ideas in sculpture will be introduced in relation to art production in a range of media including wood, steel, cardboard, fabric and found materials. This course provides training for all equipment in the Art Barn Sculpture Studio. Student generated imagery will foster discussions around representation, abstraction, the body, folk art, craft media, site specific sculpture, and installation art. Readings, slide lectures, and group critiques will inform the development of independent work in three dimensions. The course culminates with a lengthy student defined independent project.

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

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

Location: ARB STUDIO 3, ARB SCULPT

IA-0141-1 **Projection Design in the Theatre**

Professor: Peter Kallok

Though the use of 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. More recent advances in projection technology have made projections not only common, but often central to the experience of the performance environment. Continued experimentation with the integration of projections in many theatre productions has influenced other theatrical disciplines such as playwriting, directing and the traditional design areas. In this course we examine the history of projection design in theatre performance leading up to current practices. We will question the use of projection design in today's theatre while we experiment with strategies for its inclusion. Students will be given an introduction to the "tools" of projection design in a studio setting as they advance through a series of exercises and independent projects. Laptop required/ Macs preferred.

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

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

Location: EDH 104

IA-0148-1 **Women's Design and Fabrication**

Professor: 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.

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

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

Location: LCD 113, LCD 113

IA-0149-1 **Poetry Seminar: Illuminating Experience**

Professor: Camille Rankine

In this seminar, we will examine the way poetry captures, encapsulates, and elucidates different aspects of our existence, approaching poetry as an act of illumination, as Audre Lorde describes it: "for it is through poetry that we give name to those ideas which are, until the poem, nameless and formless-about to be birthed, but already felt." Through reading and discussion, we'll investigate the tools that poets use to communicate the ineffable. As we examine the work of a wide range of poets, we'll discuss how aspects like form, repetition, sound, silence, address, perspective and voice come together to light up different facets of life while building the world of the poem, and how the poem is able to build a world within its reader. Students will engage these methods as they build their own poems. Readings will include work by Javier Zamora, Claudia Rankine, Cornelius Eady, Solmaz Sharif and many more.

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

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

Location: EDH 5

IA-0152-1 **Storytelling and the Art of Technical Theatre**

Professor: William (Will) MacAdams

Students in this course will explore moments in theater history when the way that we tell stories was shaped by the introduction of technical elements - from the role of fire in the beginning of many storytelling traditions to the ways that projection design is redesigning stage space in the present day. Learning will take place in the classroom, where students will read and discuss plays and historical texts, as well as in the shop, where they will create hands-on projects that reflect the role of technical elements as both practical tools and artistic mediums. The course will be taught with the technical support of Theatre Program Technical Director Amy Putnam.

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

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

Location: EDH 4

IA-0190-1 **Creative Interventions: Innovations for Change**

Professor: Deborah Goffe, Jana Silver

Creative Interventions will deeply explore the intersections between global environmental change, sustainability, the arts, education, and social action. In particular, we will highlight the essential role that creativity and art-making plays in organizing, strategizing and initiating powerful and effective social change. Through creative thinking and expanding on one's artistic practice, students will learn powerful and productive ways to be agents of social change. In this course consideration of how social, economic, cultural, political, and ecological concerns relate to identity and positionality. This project-based course will include engagement in a cycle process of making, assigned readings, guest speakers, group discussion, and individual research. Students will be expected to expand upon their research and develop a project that focuses on art as the anchor in exploring the intersections between education and social change. This course offers a bridge to the fall "Innovations for Change: Problem Solving for the Future" and focuses on Art and Activism and is co-taught by professors of theatre, dance and art education. Friday labs will occur at various times throughout the semester.

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

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

Location: MDB MAIN

IA-0205-1 **Mechanical Motion for Artists and Designers**

Professor: Donna Cohn

We will learn how to build stuff that moves! Using wire, sheetmetal, paper, wood, and a range of other media, we will examine and build mechanisms. We will contemplate the basic ingredients of mechanical forces and motion such as bearings, cams, cranks, gear ratios and more. All levels of experience are welcome, but students should be comfortable using hand tools and able to devote at least 8 hours a week outside of scheduled class time working on projects.

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

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

Location: LCD 113

IA-0211-1 **Teaching Art in the Elementary School: From Theory to, Practice**

Professor: Jana Silver

In this course students will be teaching art to children in grades K-6. We will focus on visual arts teaching by exploring art materials, methods and techniques appropriate for a K-6 art program. Students will prepare themselves for behavior, academic and circumstantial situations which might arise in an elementary school classroom. 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 extended class time once a week (30 minutes) during the elementary school program is mandatory.

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

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

Location: FPH 103

IA-0219-1 Theatre Directing Lab

Professor: William (Will) MacAdams

This course is a hands-on, practical approach to directing guided by the belief that "directors learn to direct by directing." Our central focus is on the collaboration between performer and director. The pace will be rapid and the workload significant: every three classes, you will either present a piece that you have directed or perform in a work directed by your peers. Rehearsals will take place outside of class. During the first part of the course, our work will be largely devised and focused on telling original stories through specific theatrical elements, such as movement, silence & breath, music, or light and shadow. The second part of the course will focus on text-driven work, which we will select together. Throughout, we will explore, take risks, experience the joy and difficulty of collaboration, and challenge each other to make vital work.

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

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

Location: EDH 104

IA-0230-1 Setting the Stage

Professor: Peter Kallok

There are processes designers in the theatre must undertake to realize the physical world of a play. Moving through a series of individual and group exercises, students will begin to develop their own process toward expressing the passion of a theatre work through their designs. Throughout the semester students will develop a design vocabulary that allows for collaboration and interplay, while producing unified and coherent design work. This semester particular emphasis will be placed on scenic and costume design as students learn to communicate their design concepts using the tools of design: drafting, model building, and rendering.

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

Time: TTH 12:30PM-01:50PM

Location: EDH 104

IA-0236-1 **The Practice of Literary Journalism**

Professor: 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 spoken language 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 depths of people, places, and events. Books to be read may include: Stein's *EDIE*, Sack's *AWAKENINGS*, Finkel's *THANK YOU FOR YOUR SERVICE*, 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 the short, non-fiction narratives that students will have produced, 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.

Instructor Permission: Yes Satisfies Distribution: CHL This course has a Prerequisite: No

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

Location: FPH 107

IA-0242-1 **Birds With Big Noses: Creative Writing for Nature Lovers**

Professor: Uzma Khan

This is an intermediate creative writing workshop with a focus on writing and closely observing the natural world, particularly - though not exclusively - the realm of birds. Both fiction and creative non-fiction will be written and read, with the purpose of more intimately understanding what it means to have an 'environmental imagination,' local and global. A birdwatching field trip (weather pending) may be involved. Students may also be asked to incorporate research into their projects, as a way to practice humility and embrace writing as an uncertain exercise in 'failing better each time.' To this end, students will be expected to fully embrace the revision process. The course is ideal for those with a love of both the sciences and the arts, though it is also ideal for those who may not know it. Though the course is not by instructor permission, students **MUST** attend the first day of class in order to keep their seat.

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

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

Location: EDH 4

IA-0245-1 **Devising Through the Jazz Aesthetic**

Professor: Djola Branner

This course explores the creation and analysis of interdisciplinary theatre through the lens of the theatrical jazz aesthetic. We will combine music, movement and non-linear narrative to create short dramatic pieces, and deconstruct the work of such theatre artists as Laurie Carlos, Sharon Bridgforth and Daniel Alexander Jones. The course seeks to develop a language for collaboration and experimentation between theatre makers, dancers, musicians, and to mine directorial tools that mirror the characteristics of classic American jazz - particularly rhythm, syncopation, call-and-response, polyphony and improvisation. Prerequisite: Completion of at least one college level course in acting, directing, design, playwriting, devised theatre, dance or music.

Instructor Permission: No Satisfies Distribution: ADM This course has a Prerequisite: Yes

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

Location: MDB SMALL

IA-0250-1 **Investigating the Tangled Ditch: A Prose Poetry Workshop**

Professor: Heather Madden

About the prose poem, poet Campbell 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 (poets or fiction) writers who have taken at least one 200-level creative writing workshop. Prerequisite: One college level poetry or creative writing workshop.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

Time: TH 06:00PM-09:00PM

Location: EDH 4

IA-0251-1 **Attention and Participation: Technologies for Navigating a Mediated World**

Professor: Mark Cetilia

In this intensive studio course, students will be introduced to strategies for becoming active participants in an increasingly mediated world. From the development of critical listening practices to the creation of site-specific audio/visual works that respond to the physical and institutional contexts in which they are created, students will be challenged to navigate their environment as active participants. Skill-building exercises will be focused on programming practices for embedded and mobile devices, as well as the development of an acute awareness of one's environment from a cross-disciplinary perspective. The

class will culminate in the creation of a site-specific installation or performance operating on multiple planes of engagement. Prerequisite: IA-0178 (Technology Essentials for Artists) or equivalent.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: ARB STUDIO 1

IA-0253-1 **Introduction to Robotics**

Professor: Shira Epstein

This course will introduce students to fundamental concepts from electronics, mechanics, and artificial intelligence needed to build real-world (non-virtual) robots. Students will design, build, and program robots including a robot arm, a line following robot, and a hexapod walking robot. Students will also construct an additional robotic system of their choice for the final project. Prerequisite: One course in the field of programming or electronics.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

Time: TH 12:30PM-03:20PM

Location: LCD SHOP

IA-0255-1 **Embodying Genders, Engendering Bodies**

Professor: Djola Branner

This workshop course explores principles of acting through the lens of contemporary American drama, and simultaneously pushes our perceptions of gender. In addition to expanding physical awareness, vocal expression and relaxation & focus, we will consider the ever-changing historical, cultural and social landscapes that have defined and continue to define male, female and gender non-conforming identities, and develop a vocabulary for translating those identities to the stage. The curriculum is designed to deepen an understanding of how we express our own genders, and to develop a facility for embodying characters who experience and express gender differently than we do. Students will be required to do a significant amount of independent work outside the classroom/studio, to read and write critically (as well as imaginatively), and to work in collaboration with peers. Completion of at least one college level acting class (or experience) is required for enrollment in this course.

Instructor Permission: Yes Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: EDH 104

IA-0257-1 **Work, Work, Work, in Progress**

Professor: Lauren Pakradooni

The contemporary art world puts great emphasis on product and branding when discussing the work of an artist. We will engage with the concept of work in relationship to the idea of process, examining the way in which ideas are developed as much as the methods in which they are produced. This course aims to create artwork in the context of process, in which assignments and in-class exercises are engaged with material exploration in relationship to forming and presenting studio art projects. This course is a good fit for advanced students with a developing sense of what art they want to make, seeking the space to learn new ways of approaching producing, discussing, and curating their work. Students will make work in drawing, sculpture, art multiples, design, writing, and installation. The course materials will be supported by peer feedback, visiting critics, writing, museum visits, and creating studio art projects. Prerequisite: two studio art courses

Instructor Permission: Yes Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: ARB STUDIO 2

IA-0260-1 **Poetry Workshop: The Mindful Writer**

Professor: Heather Madden

Can a poem be a contemplative space? This generative workshop is designed for practicing poets who are interested in the effects of meditation/mindfulness practice on their writing and creativity. Workshop members will spend the first 10-20 minutes of each session actively engaged in meditation. The remainder of each class period will be spent in one of three ways: writing and creating work in response to prompts, discussing common readings, sharing work, and/or offering feedback to peers. Students will also present the work of published authors to the class and offer written response to published work. Each workshop member will maintain a self-designed "mindfulness book" (an unpolished creative document/journal) and in the course of the semester will workshop and revise a minimum of three pieces of creative writing. In order to successfully complete the workshop, students must submit a portfolio of work that includes revised/finalized writing; this writing can take the form of poetry, fiction, or essay (or it might be some hybrid form). Instructor permission is required. Students must attend the first day of class in order to be considered for enrollment. Prerequisite: One college-level poetry workshop

Instructor Permission: Yes Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: RWK 106

IA-0263-1 Strange, Marvelous and Uneasy: a fiction workshop centering, on work by women

Professor: Nathalie Arnold

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

Instructor Permission: Yes Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: EDH 4

IA-0272-1 Affirmations: Creating Theatre with Children

Professor: Natalie Sowell

Rooted in a practice of Paulo Freire's concept of praxis-"reflection and action upon the world in order to transform it," this course is comprised of three main segments: Research, skill building, and creative practice. We will begin the semester by researching practices of performance creation with children focusing on work intended to address social issues. Children's perspectives on their experiences as students in public education and as active participants in their communities will also be explored. Simultaneously, we will learn and practice strategies for directing/facilitating youth theatre with younger children (grades 1-3) -including applied theatre methods and techniques for devising original work such as theatre of the oppressed, performance poetry, storytelling, and creative drama. Finally, students will engage in an extensive community based learning experience working with groups of child artists in local elementary schools. The goal of this project is to affirm the child participants' positions as agents of change through the process of co-creating original performance pieces. Prerequisite: some prior work with children, education, theatre preferred.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: FPH 108

IA-0275-1 **Making Documentary Theatre**

Professor: Mei Ann Teo

Making Documentary Theatre is a course in which participants will practice the building blocks of making theatre from historical events and real people. We will learn to conceive projects, gather information through techniques of primary interviews and various forms of research, and examine dramatic structure in its relationship to the content. We will work with verbatim text to explore staging methods for non-dramatic, and also construct narrative through playwriting and ensemble created methods. We will also consider the ethical issues in making work from real people's lives, and examine the ways in which the truth manifests and is manipulated in theatrical form.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

Time: TTH 02:00PM-03:20PM

Location: EDH 104

IA-0276-1 **Photos, Facts, and Fictions: Sex and Death,1920-1929**

Professor: Michael Lesy

This is a research course for intellectuals who are artists and artists who are intellectuals. The course will focus on the Nineteen Twenties as an era whose excesses and preoccupations were dances of death performed at the edge of a mass grave containing the bodies of the seven million soldiers and fifty million civilians, who died in the war and in the pandemic that followed. To carry-out their investigations, students will (1) sift through massive collections of on-line archival photographs; (2) read a variety of primary and secondary written sources (newspapers, novels, and biographies);(3) use whatever array of written and visual documents they discover to build image/text sequences that, like scenes in a documentary film, tell true stories in artful and analytic ways. Midterm and Final projects will require immersive, self-initiated research. Hard work and originality will be rewarded.

Instructor Permission: Yes Satisfies Distribution: None This course has a Prerequisite: No

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

Location: FPH 102

IA-0279-1 **Printmaking: On and Off the Press**

Professor: Lauren Pakradooni

Create artwork in multiples using the graphic language of printmaking. Students will learn techniques such as woodcut, monotype, drypoint, and more experimental methods. Learn to pull prints on the small etching press as well as transfer techniques that do not require special equipment. Develop an understanding of the history of these processes as a way to disseminate ideas and images. In addition to studio projects, students will have an exchange of prints, view works in the collection of a museum, and

have a visiting artist critic. The course will culminate in a self-directed project. Prerequisite: At least one course in drawing or painting

Instructor Permission: Yes Satisfies Distribution: None This course has a Prerequisite: Yes

Time: W 01:00PM-05:20PM

Location: ARB STUDIO 2

IA-0280-1 **Sculpture Mold Making and Casting**

Professor: Gregory Kline

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

Instructor Permission: Yes Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: ARB STUDIO 3, ARB SCULPT

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

Professor: William Brayton

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

Instructor Permission: Yes Satisfies Distribution: ADM This course has a Prerequisite: Yes

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

Location: ARB STUDIO 3, ARB SCULPT

IA-0294-1 **Sustainable Product Design - Can It Be Done?**

Professor: Donna Cohn

Is it possible to completely eliminate negative environmental impact of the everyday things we buy with careful design? We will learn about where raw materials come from, how they are used in manufacture, and how they are disposed of. We will investigate alternative materials or design approaches that may result in less waste. Students will then choose one consumer product to investigate; how it was made, the source of its components and materials, and what typically happens upon disposal. The final project for the course will be to design a functionally equivalent "no-harm to the environment" version of one or more products researched by students in this class. Students who take this class should be diligent, resourceful researchers, comfortable with the process of making functional objects, and experienced with the process of design.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: LCD 113

IA-0302-1 **Difficult Women: An Intersectional Feminist Reading and, Writing Experiment**

Professor: Nathalie Arnold

This seminar course will take as its starting point the idea that all women's lives are complex, valuable, and interesting, and that creative writers can benefit from closely and courageously imagining, exploring, and textualizing them. Our readings will focus on women writers whose work - including biography, philosophy, poetry, and fiction - is considered 'difficult' - strange, complicated and provocative. We will use these writings as a springboard for our own weekly written work. Formal assignments include 2 class presentations and 3 revised creative writing pieces. Among the authors to be considered are: Audre Lorde, Helene Cixous, Irena Klempfisz, Assata Shakur, Maria Ndiaye, bell hooks, May Sarton, Maggie Nelson, Sandra Cisneros, Warsan Shire, and Leah Lakshmi Piepzna-Samarasinha. Instructor Permission only: NO PERMISSIONS GRANTED UNTIL FIRST WEEK. NO WRITING SAMPLES. ALL INTERESTED STUDENTS MUST ATTEND THE FIRST CLASS.

Instructor Permission: Yes Satisfies Distribution: None This course has a Prerequisite: No

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

Location: EDH 4

IA-0318-1 **Adapting Sacred Text for Performance**

Professor: Mei Ann Teo

All ancient books which have once been called sacred. will have their lasting place. and those who possess the courage, the perseverance, and the self-denial of the true miner, and of the true scholar,

will find even in the darkest and dustiest shafts what they are seeking. -Max Miller, Introduction to the Upanishads Vol. II. In this class, we will explore sacred texts from various histories and cultures for performance. Through an investigation of what has been considered sacred, we will attempt to comprehend the holy and divine's relationship to humanity, traverse the space between the sacred and the profane, and examine the changing or unchanging nature of truth. By applying multiple theatrical forms, we seek to break open this text in order to find anew how theatre is a communal ritual that may enable us to praise god, celebrate life, interrogate everything, and bury the dead.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: RWK 202

IA-0347-1 Art of Collaborative Leadership

Professor: George Fourlas, Daniel Ross

Hampshire and Five College students will often take on positions of leadership in companies and organizations, on campus and beyond, usually with little practice or training. People often think of leadership as individualistic and autocratic, requiring outgoing personality. But there are many styles of leadership, and effective leadership is usually collaborative. In this class students will learn and practice ethical and non-hierarchical leadership strategies. Students will explore their own values around leadership, and tap into their own personal leadership qualities. We will work on what makes high-functioning teams and partnerships, and how to identify and work with stakeholders, leadership in community context. We will practice principled, as opposed to confrontational, negotiation skills. The class will study ethics and responsibilities of leadership. The class will provide both theory and practical application. Prerequisite: A previous entrepreneurship class, and/or class on ethics

Instructor Permission: Yes Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: RWK 106

IA-0354-1 Enterprise Practicum - the MVP (minimally-viable-product)

Professor: Daniel Ross

Students in this class will have an innovative idea for a social impact initiative or a business venture, will have developed this idea into a rough plan through an entrepreneurship class, and will trying to figure out how to take the next step towards action. In this class students will take an entrepreneurial nonprofit or for-profit venture and, work-shopping with professors and class, take real steps to prototype and test their idea. Students will be required to do research and exploration outside of the classroom, identifying real customers/participants, taking steps to interview them, learning about the concerns and life. Students will identify assumptions and ideas, and work through a process to develop

"minimally-viable-products" or prototypes, that can be put in front of potential customers/participants for feedback, validation, and then iteration. Students will have access to a small fund to support the development of their prototype. This rapid prototyping and iteration as opposed to 40pg business plans is not just a methodology, it is a philosophy that is beginning to permeate design, nonprofit management, and even government. Students will learn about design thinking, user feedback, social enterprise and impact, the Lean Start-up Model, as well as some humility as customer/participant reality is never what we expect. Prerequisite: A previous entrepreneurship class, an existing enterprise idea, and approval of professor

Instructor Permission: Yes Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: RWK 106

IA-0387-1 Concentrators' Creative Writing Seminar

Professor: Uzma Khan

This seminar is reserved for DIV III students whose projects feature creative writing - fiction, creative non-fiction, poetry, literary journalism. The seminar will consist of workshops, peer critique, and reading, most of which will be prompted by you. Regular participation and attendance is expected. Students MUST attend the first day of class in order to be considered eligible for enrollment. Depending on class size on the first day, I may have to give priority to students in their final semester of Div III.

Instructor Permission: Yes Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: EDH 5

IACC-0101-1 Introduction to Design in Metal

Professor: Thomas Brown

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

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: LCD SHOP

IACC-0201-1 **Writing Project Workshop**

Professor: Deborah Gorlin

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.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: GRN WRC

LS-0101-1 **Elementary Spanish I**

Professor: Samira Artur

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

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

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

Location: RWK 108

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

Professor: Samira Artur

This course is the second semester of first-year Spanish and students enrolled in this course should have taken LS101 or the equivalent. This class is taught almost entirely in Spanish and focuses on speaking and using the target language. Students entering this level should be able to use the present, future (ir+a+infinitive) and past with some fluency and accuracy. Attention is given to building accuracy with grammatical structures introduced in LS101 and focuses on the differences between the preterit and

imperfect tenses along with an introduction to present subjunctive. More sophisticated grammar is also introduced in this course. All four skill areas (speaking, listening, reading and writing) are practiced through activities that are based on real-life situations and the students' experiences. Attendance and classroom participation count for seventy percent of the requirement for credit/evaluation.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: Yes

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

Location: RWK 108

LS-0110-1 Elementary Arabic II

Professor: Alaa Razeq

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

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

Time: MTWTHF 10:30AM-11:20AM

Location: RWK 202

LS-0112-1 Elementary Chinese II

Professor: Chen Zhu, Kay Johnson

Elementary Chinese I: This course will be taught by Chen Zhu, 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. Students should have completed one semester of college level Chinese or its equivalent.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: Yes

Time: MTWTHF 05:00PM-05:50PM

Location: FPH 101

LS-0124-1 American Sign Language II

Professor: Dana Hoover

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

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: Yes

Time: TTH 12:30PM-01:50PM

Location: FPH 108

LS-0201-1 Intermediate Spanish I

Professor: Samira Artur

This course is the first semester of second year Spanish. Students enrolled in this course should have taken LS102 or the equivalent and be able to use the present, future, preterit and imperfect tenses with some fluency and have a working knowledge of the present subjunctive. This course, taught almost entirely in Spanish, is designed to reinforce grammatical structures introduced in first-year Spanish through activities that practice all four skills: speaking, listening, reading and writing. Attention is given to using command forms and the present subjunctive. Classroom activities and topics are connected to the culture and literature of the Spanish-speaking world as well as students' own experiences. Emphasis is placed on speaking and writing in Spanish. Attendance and classroom participation count for seventy percent of the requirement for credit/evaluation.

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: Yes

Time: TTH 12:30PM-02:50PM

Location: FPH 104

LS-0202-1 Intermediate Spanish II

Professor: Maria Darrow

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

own experiences. Emphasis is placed on speaking and writing in Spanish. Attendance and classroom participation count for seventy percent of the requirement for credit/evaluation

Instructor Permission: No Satisfies Distribution: CHL This course has a Prerequisite: Yes

Time: TTH 12:30PM-02:50PM

Location: RWK 108

LS-0312-1 **Third Year Chinese II**

Professor: Chen Zhu, Kay Johnson

Third Year Chinese II: This course will be taught by Chen Zhu, a visiting professor of Chinese from the Hampshire College China Exchange program, 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 Today's World. Emphasis will be placed equally on speaking, reading, and writing. Students should have completed Integrated Chinese Level 2 or equivalent to enter this class.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

Time: MWF 04:00PM-04:50PM

Location: FPH 101

NS-0111-1 **Plant Biology: Foundations and Frontiers**

Professor: Robin Sears

Students will construct a foundation of knowledge in plant structure and function (morphology and physiology). We will look briefly at plant evolution and then apply all of this to understand plant taxonomy: the identification, naming and classification of plants. In labs, we will focus on plant morphology and identification. All students will conduct a research project on some aspect of plants, and students at the 300-level will each conduct an independent study on a frontier in plant biology and lead a tutorial on the subject.

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

Time: TTH 09:00AM-10:20AM W 02:30PM-05:20PM

Location: CSC 102, CSC 102

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

Professor: Kaca Bradonjic

This course will explore the concept of color and its use in the visual arts from the perspective of a physicist. We will cover the basics of wave mechanics and the electromagnetic theory needed to

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

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

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

Location: CSC 3-OPEN

NS-0119-1 **Culturing the Unculturable**

Professor: Jason Tor

It is estimated that greater than 99% of the approximately one billion different species of microorganisms on Earth remain uncultivated in the laboratory and therefore mostly unknown. This vast bacterial diversity poses a major challenge for microbiologists to understand their ecological significance and role in the biosphere. Although these organisms are sometimes referred to as "unculturable" recent advances in biotechnology and creative thinking about culturing techniques has begun to shed light on this mysterious majority. We will explore these "uncultured" microorganisms through intensive, laboratory-based research projects and readings from the primary research literature. In the laboratory students will have the opportunity to use their knowledge and creativity in pursuit of bringing previously unknown microorganisms into culture.

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

Time: W 02:30PM-03:30PM W 03:30PM-05:30PM

Location: CSC 2-OPEN, CSC 2-MOLC

NS-0128-1 **Environmental Conflict in the Anthropocene**

Professor: Seeta Sistla

Environmental conflict in the Anthropocene How do you respond when someone asks you, "Is climate change real?" "Is sea-level rise real?" "Is 'fracking' really that bad?" The past century has been marked by a myriad of environmental changes. Understanding the causes and consequences of these changes within a scientific framework is important to being part of an engaged global citizenry. The goal of this course is to introduce the field of environmental science and convey that building one's understanding of the natural world within a scientific context can help us to address the environmental challenges

facing our planet. Using primary scientific literature, books, newspaper articles, film, and field trips, we will build scientific literacy to contextualize a variety of environmental problems and solutions.

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

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

Location: CSC 333

NS-0129-1 **Health and Wealth**

Professor: Alan Goodman

With few exceptions, the greater an individual, family or large social group's access to resources, the better their health. This rule applies in the past and present. In this course we will start with data showing the connections between poverty, inequalities and health on local, group, national and global levels. We will then focus on understanding the processes by which poverty and the degree of inequality in wealth are causally linked to different measures of health and quality of life. A key question concerns whether access to resources drives health or inequalities in resources. Students will explore specific measures of health and disease and specific ways that poverty and inequality 'get under the skin' including diet, pollution, racism, and stress. Ultimately, we will explore the way that health inequalities in the US might be harming everyone and the potential for a seeing our health as both a biocultural and social justice crisis.

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

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

Location: CSC 333

NS-0154-1 **Science of Stress**

Professor: Cynthia Gill

Stress is a daily part of our lives that has become an intense subject of interest among scientists and the medical community. The body's responses to stress are linked to multiple health problems, but stress can also be overused as an explanation. In this course, we will examine the scientific evidence for the links between stress and human health issues such as cancer, heart disease, diabetes, and depression. This will include readings of primary scientific research papers and coverage of basic physiological mechanisms in humans and other animals. Students will learn techniques to measure stress, stress hormones and glucose regulation. In addition, as community service outreach, students will develop projects to explore the effectiveness of stress relief options in the college community.

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

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

Location: CSC 333

NS-0157-1 Sustainable Water Resources

Professor: 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.

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

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

Location: CSC 333

NS-0187-1 Frontiers in Biomathematics

Professor: Lee Spector, Sarah Hews

This course is a gateway for the Five College Bio-mathematical Sciences Program and Certificate. It also provides an introduction to collaborative research across the Five College Biomath Consortium. The first four weeks of the course are devoted to practice with a software package (Matlab, Rstudio, etc.). Afterward, the two 4-week modules are presented by pairs of faculty including one from mathematical and statistical sciences, and one from the life sciences. Each pair provides the background and data that motivates the research, then introduces a question for students to investigate. Student work in groups to use the tools presented to explore the question. In the final week of each module, students present their finding and hear presentations about 5CBC research projects. Five College students: graded SU only.

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

Time: MW 07:15PM-09:15PM

Location: ASH 112

NS-0203-1 Chemistry II

Professor: 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.

Instructor Permission: Yes Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: CSC 101, CSC 2-CHEM

NS-0205-1 **Physics II**

Professor: Frederick Wirth

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

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: CSC 2-OPEN, CSC 3-PHYC

NS-0209-1 **Frontiers in Health & Biomedical Science**

Professor: Jason Tor, Elizabeth Conlisk

Dreaming about winning a Nobel Prize in medicine? You might need this class exploring exciting topics in contemporary biomedical research. We will focus on rapidly advancing areas such as human microbiome, immunology targeted drug delivery, circadian rhythms, and more, with each of 6 Natural Science faculty members leading discussions on a cutting edge topic. Activities will include analysis of research papers, exploration of methodologies, problem solving, and an examination of the implications of this research for the future of medicine. Finally, students will have the opportunity to conduct independent inquiry into a topic of interest to them.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: CSC 316

NS-0211-1 **Climate Change: Exploring the Science and Solutions**

Professor: 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.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: CSC 316

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

Professor: Rayane Moreira

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

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: CSC 101, CSC 2-CHEM

NS-0219-1 **Forest Management Systems**

Professor: Robin Sears

In this course, we will look at forest management systems around the world, from commercial forestry

in government reserves in Bhutan to fallow forestry by smallholder farmers in the Amazon, any many others in between. We will look at these as socio-ecological systems, considering the ecology in the systems and the socio-economic factors and drivers of policy and management decisions. In the labs, we will take an in-depth look at forest management in the Northeast US and conduct fieldwork to contribute to the Hampshire College Forest Stewardship Plan.

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

Time: TH 10:30AM-11:50AM F 01:00PM-05:00PM

Location: CSC 110, CSC 110

NS-0220-1 Human Physiology

Professor: 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.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

Time: TTH 12:30PM-01:50PM

Location: CSC 3-OPEN

NS-0233-1 Anthropology Food and Nutrition

Professor: 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 early horticulture and farming 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.

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

Time: TTH 12:30PM-01:50PM

Location: CSC 333

NS-0248-1 **Epidemiology**

Professor: 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.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: CSC 316

NS-0250-1 **Immunology**

Professor: Christopher Jarvis

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

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: CSC 333

NS-0261-1 **Calculus II**

Professor: Sarah Hews

This course extends the concepts, techniques and applications of an introductory calculus course. We'll

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

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: CSC 316

NS-0264-1 Environmental Microbiology

Professor: Jason Tor

Environmental microbiology is the study of microbial activity and diversity in both natural and artificial environments. The subject is inherently multidisciplinary-relying upon contributions from analytical chemistry, geosciences, environmental engineering, public health, ecology, evolution and microbiology. Microbes represent the very origin of life on earth, and they comprise the basis of our biological legacy. They remain crucial to global biogeochemical cycling, which supports the continuance of life on our planet, turning over those elements that represent the basic ingredients of life. In this course discussions will be based on readings from texts and primary research literature, while laboratory-based research will be a key component of our activities.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

Time: TTH 02:00PM-03:20PM

Location: CSC 2-OPEN

NS-0268-1 Introduction to Geographical Information Systems (GIS) and, Natural Resources Management

Professor: Steve Roof

Introduction to Geographical Information Systems (GIS) and Natural Resources Management: Geographic Information Systems (GIS) are evolving computerized tools that greatly facilitate describing, modeling, and managing our natural resources. In this course, we will learn GIS tools, specifically ArcGIS and Google Earth, necessary to map and analyze natural resources, focusing on the Hampshire College campus. We will learn about making and using maps, using technology ranging from counting footsteps to satellite navigation (Geographic Positioning Systems, GPS). We will learn how to create new GIS data as well as find appropriate existing data. We will learn how to use GIS tools to map features, analyze landscapes, model processes, and manage natural resources. We will concentrate on learning the

practical aspects of GIS as a tool for natural science investigations. In addition to class activities, students will develop their own GIS projects during the second half of the semester that allow them to pursue their specific interests and refine their GIS skills.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

Time: TTH 02:00PM-03:20PM TH 03:20PM-04:30PM

Location: CSC 316, CSC 316

NS-0274-1 **Linear Algebra**

Professor: Geremias Polanco Encarnacion

Linear algebra is valuable for explaining fundamental principles and simplifying calculations in Mathematics, Statistics, Computer Science, Engineering, Physics, Biology, and Economics. In this course, we will focus on different applications based on course design and student preferences. These will include applications to chemistry, cryptography, economics, genetics, geometry, geology, heat distributions, marketing, image compression, Markov chains and networks. They will be based on the study of linear equations, matrices, vector spaces, linear transformations, eigenvalues and eigenspaces, as well as others as time permits. Pre-requisite: Calculus or Send an email to consult with the instructor.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: CSC 3-OPEN

NS-0280-1 **Integrated Sciences II: Collaborative Design Projects**

Professor: Christina Cianfrani

This course is a continuation of NS132, NS140, and NS156 and will provide students a path for completing independent and collaborative projects centered around the Kern Center living building on Hampshire's campus. Students will learn skills in independent and collaborative research, project design, grant writing, presentation, and science writing. Students may use this course to develop project proposals for summer work as part of Integrated Sciences III or to prepare them for work in Division II. This course is open to all students from NS132, NS140, NS156 or by instructor permission.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

Time: TTH 12:30PM-01:50PM

Location: CSC 110

NS-0311-1 **Plant Biology: Foundations and Frontiers**

Professor: Robin Sears

Students will construct a foundation of knowledge in plant structure and function (morphology and physiology). We will look briefly at plant evolution and then apply all of this to understand plant taxonomy: the identification, naming and classification of plants. In labs, we will focus on plant morphology and identification. All students will conduct a research project on some aspect of plants, and students at the 300-level will each conduct an independent study on a frontier in plant biology and lead a tutorial on the subject.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

Time: TTH 09:00AM-10:20AM W 02:30PM-05:20PM

Location: CSC 102, CSC 102

NS-0312-1 **Numbers, Patterns and Experiments**

Professor: Geremias Polanco Encarnacion

This course is for any science and related studies concentrators who wishes to further develop their quantitative skills. Focusing on skills rather than content, students in the course will focus on the following: using computers to gain insight and develop intuition and to discover new patterns and relationships; using graphical display to suggest mathematical principles; testing and falsifying conjectures; Finding real world applications for mathematical concepts, exploring a possible result to see if it is worth a formal proof; suggesting approaches for formal proof; learning how to construct formal proofs; replacing lengthy hand-derivations with computer-based derivations; and confirming analytically-derived results. The topics studied will simply be the means to our desired end: obtaining the skills described above. Pre-requisite: Calculus or Send an email to consult with the instructor.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: CSC 3-OPEN

NS-0319-1 **Dynamical Systems**

Professor: Sarah Hews

In this course, students will be introduced to the modern study of dynamical systems, the interdisciplinary field of applied mathematics that studies systems that change over time. Topics to be covered include: phase space, bifurcations, chaos, the butterfly effect, strange attractors, and pattern formation. The course will focus on aspects from dynamical systems that are particularly relevant to complex systems. Students will complete group explorations and a substantial independent project. Prerequisites are the Calculus in Context sequence (or equivalent).

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: CSC 316

NS-0333-1 Analytical Chemistry

Professor: Dulasiri Amarasiriwardena

Recent advances in analytical chemistry and instrumentation play a major role in many interdisciplinary sciences, including environmental science, biology, agriculture, geology, and in many health science fields. This course will cover those advances in analytical atomic spectroscopy (inductively coupled plasma-mass and atomic emission spectroscopy -- ICP-MS, ICP-AES), analytical molecular spectroscopy (infrared, UV-visible), electrochemistry, and chromatographic techniques and associated instrumental methodologies. We will also look at sampling and sample preparation methods, laser ablation and elemental speciation techniques used in environmental and biological sample analysis. We will complete two project-based field/lab projects that will introduce the participants to hands-on experience in modern analytical instrumentation and development of novel analytical techniques to solve analytical problems encountered in diverse scientific fields. We will also read primary literature papers on current directions in analytical chemistry and recent developments in instrumentation. Prerequisite: successful completion of Chemistry I & II or instructor permission.

Instructor Permission: Yes Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: CSC 101, CSC 2-CHEM

NS-0338-1 Thermal Physics

Professor: Kaca Bradonjic

Physical processes are governed by the laws of thermodynamics, which deal with macroscopic phenomena such as temperature, heat, pressure, and volume. These can in turn be explained with statistical mechanics, which describes them in terms of motions and interactions of atoms and molecules. This course will provide an introduction to both thermodynamics and statistical mechanics, using biological and chemical processes as motivating examples. The topics will include the relation between work, energy, and heat; conservation of energy; phase transitions; the First and Second Laws of Thermodynamics; kinetic theory of gases; and entropy. The course is best suited for students of physics, biology, chemistry, and environmental science, as well as math students who want to solidify their understanding of calculus and probability theory through applications. Problem sets will be assigned weekly.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: CSC 333

NS-0344-1 **Enzymes**

Professor: Rayane Moreira

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

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: CSC 101

NS-0357-1 **Sustainable Water Resources**

Professor: 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. Instructor permission is required.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: CSC 333

NS-0393-1 **Biogeochemical Consequences of Global Change**

Professor: Seeta Sistla

Global environmental change, from increased fertilizer loads to a warming climate, is the new norm faced by the biosphere. This course will explore the scientific context of global change through a biogeochemical lens, with focus on human perturbations to the carbon, nitrogen, and phosphorus cycles. This course will be split between student-led discussion of primary literature and small group field/laboratory projects.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: CSC 102

NS-0396-1 **Advanced Brewing Microbiology**

Professor: Christopher Jarvis

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

Instructor Permission: Yes Satisfies Distribution: None This course has a Prerequisite: Yes

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

Location: CSC B2, CSC 2-MOLC

OPRA-0101-1 **Shotokan Karate**

Professor: Samuel Kanner

Please read expanded course description for FULL CLASS INFO! Shotokan Karate is a Japanese martial art specializing in linear systems of blocking, striking, kicking, and body movement techniques. Combined with balance, timing, and coordination, single techniques are threaded to create entire sequences of movement dealing with hypothetical opponents. These forms, or "kata" are karate's most valuable capsules of knowledge passed down from generation to generation. Within these kata are lessons on

how to negotiate a real opponent with sparring drills, or "kumite". Sparring drills are not training methods for learning how to "fight". They are lessons in cooperation, manners, and etiquette. More complex forms of sparring in Shotokan are reserved only for our experienced members trained to handle sudden responses with proper etiquette in spontaneous situations within our system. NO PREVIOUS MARTIAL ARTS EXPERIENCE IS REQUIRED. THIS IS NOT AN EXERCISE NOR SELF-DEFENSE CLASS. It is a study of what compels us to remove weaknesses within ourselves before adding "strengths". Beginning students will be prompted to participate but can opt to observe the semi-annual Kyu Test examination at the end of each semester. Kyu Tests are opportunities for students to receive formal feedback on enhancing their technique and study of karate as they progress through our national organization's system of ranking. Come to class well hydrated and in maneuverable clothing that allows for full freedom of motion. Class meets in the South Lounge on the 2nd floor of the Robert Crown Center. 5-College students will be graded pass/fail. "There is no first strike in karate," - Principle #2, Master Gichin Funakoshi.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

Time: MW 08:30PM-10:00PM

Location: RCC 21

OPRA-0104-1 **Kickboxing**

Professor: Samuel Kanner

Please read expanded course description for FULL CLASS INFO! Students of all fitness levels will experience aerobic and plyometric training in a full introduction of strikes, kicks, and total body movement. Proper technique of how to safely align hands, wrists, feet, ankles, knees, and hips for absorbing impact from hitting and holding a punching bag will be examined closely. No previous martial arts, fitness or kickboxing experience required. THIS IS NOT A SELF-DEFENSE CLASS NOR A FORMAL METHOD OF LEARNING "FIGHTING" OR "VIOLENCE PREVENTION" TECHNIQUES. OPRA-0104: Kickboxing is designed to get your heart rate going and for students to enjoy an emphasis on movement, agility, stress relief, and proper technique in transference of striking energy. We value sincere cooperation with a serious mind. Come to class well hydrated - water bottles must be full to the brim and with you AT ALL TIMES! Personal towels are recommended. Come prepared in clothing that allows for full freedom of movement. Hand pads and cloth prosthesis are also recommended and available for purchase by the instructor. Class will meet in the South Lounge on the 2nd floor of the Robert Crown Center. 5-College students will be graded pass/fail.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

Time: WF 11:00AM-12:00PM

Location: RCC 21

OPRA-0105-1 **Beginning (Intro) Yoga**

Professor: Taylor Haaf

Learn the basics of yoga practice, including asana (physical postures), pranayama (breathing techniques), vinyasa (moving with the breath), philosophy and meditation. This class is intended for those new to yoga or those looking for a slower paced, instruction-oriented class. Please wear clothing you can move comfortably in and bring a yoga mat. Yoga mats are available for sale at the Hampshire College equipment room for \$14. Class meets in the Small Dance Theatre of the Music and Dance Building. Five College students will be graded pass/fail.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

Time: M 03:00PM-04:20PM

Location: MDB SMALL

OPRA-0106-1 **Intermediate Yoga**

Professor: Molly Kitchen

Deepen your practice with the alignment-based class, intended for students who have completed #0105-Beginning Yoga or have outside prior yoga experience. In this class, we will explore a wider range of postures as well as breathing techniques and meditation. Please bring a yoga mat. Yoga mats are available for sale at the Hampshire College equipment room for \$14. Class meets in the Main Dance Studio of the Music and Dance Building. Five College students will be graded pass/fail.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

Time: T 01:15PM-02:45PM

Location: MDB MAIN

OPRA-0107-1 **Advanced Yoga**

Professor: Molly Kitchen

Take your practice to the next level! In a supportive and positive atmosphere, we will explore challenging asana including advanced backbends, inversions, arm balances, twists and forward folds as well pranayama and meditation. This class is meant for dedicated practitioners with yoga experience and a high level of self-awareness. Please bring a yoga mat. Yoga mats are available for sale at the Hampshire College equipment room for \$14. Instructor permission REQUIRED. Class meets in the Main Dance Studio of the Music and Dance Building. Five College students will be graded pass/fail.

Instructor Permission: Yes Satisfies Distribution: None This course has a Prerequisite: Yes

Time: TH 01:15PM-02:45PM

Location: MDB MAIN

OPRA-0108-1 Flow Yoga

Professor: Jacoby Ballard

In this class you will practice coordinating your breath with flowing yoga postures (Vinyasa). Expect full-spectrum sequences, emphasizing strength, flexibility and safe alignment. Meditation and guided relaxation will be included in each class. Intended for those who have completed #0105 Beginning Yoga or have prior outside yoga experience. Please bring a yoga mat. Yoga mats are available for sale at the Hampshire College equipment room for \$14. Class meets in the Small Dance Theatre of the Music and Dance Building. Five College students will be graded pass/fail.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

Time: W 03:00PM-04:20PM

Location: MDB SMALL

OPRA-0112-1 Bokken Renmei Kata (Wooden Sword Forms)

Professor: Samuel Kanner

Please read expanded course description for FULL CLASS INFO! "Bokken" are Japanese wooden swords used for training and application of hypothetical combat maneuvers that would otherwise be too dangerous to perform with a real metal sword. Created in a time of Japanese martial arts history when the training and production of scholars in "budo" (The Way of the warrior) rather than expendable battle-hardened soldiers was the objective, bokken were inexpensive and generally safe substitutes for real swords in daily training at martial arts schools. Academically, the Renmei Kata (official "league" forms), come from a subset of study within Kendo, a tournament-based martial art using bamboo swords in free-sparring competition. In a realm where responding to the attacks and reactions of another person can be so spontaneous, Renmei Kata were organized as Kendo's compliment to this practice to give the swordsman technical foundations and methods to hone one's maturity, composure, and spirit with the sword in an un-rushed way. Bokken Renmei Kata are sets of prescribed forms done with partners executing the main roles of two opponents with swords in a single encounter; "Shidachi" (the survivor), and "Uchidachi" (the felled). Students will learn each role statically before interfacing with their complementary partner. NO PREVIOUS MARTIAL ARTS EXPERIENCE REQUIRED. Students should come prepared in clothing that allows for full freedom of movement. Class meets in the South Lounge on the 2nd floor of the Robert Crown Center. 5-College students will be graded pass/fail.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

Time: M 01:00PM-02:30PM

Location: RCC 21

OPRA-0113-1 **Aikido**

Professor: Mathew Snow, Samuel Kanner

Please read expanded course description for FULL CLASS INFO! 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 since one is trained to blend and evade rather than confront. Beginners will practice ukemi (falling), body movement, conditioning, and several basic techniques. Purchase of a uniform or gi is highly recommended but NOT REQUIRED. Purchases can be made directly with the instructor. Come to class well hydrated and in maneuverable clothing that allows for full freedom of motion. Class meets in the South Lounge on the 2nd floor of the Robert Crown Center. 5-College students will be graded pass/fail. Aikido uniform recommended.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

Time: TTH 03:30PM-05:00PM

Location: RCC 21

OPRA-0115-1 **Beginning Kyudo (Intro. Japanese Archery)**

Professor: Samuel Kanner

Please read expanded course description for FULL CLASS INFO. To be an archer in historical samurai society was considered as being among the elite of a domain. Archers were beholden to defending their lord's stronghold from distant threats. After an era of great civil war ended in Japan by 1600 A.D., samurai warriors lost their primary means of occupation and were compelled to repurpose their paradigms of fighting and destructive techniques. Generations later, archer samurai adopted Zen Buddhism as a core axiom of their position in society and shifted towards scholastic pursuits in religion, war history, and philosophy. Students in this course will learn introductory standing form of Zen meditation or Ritsuzen, as it is practiced in traditions of Kyudo. This is a physically disciplined academic art of meditation that demands patience, concentration, and sharpness of the mind. NO PREVIOUS MARTIAL ARTS OR ARCHERY EXPERIENCE IS REQUIRED. Students first learning Kyudo will concentrate on the step-by-step form called Shichido (The Seven Coordinations). This precise form is our most basic method of firing a single arrow in one mindful instance. The target stands six feet away, which removes mental anxieties of "needing to hit the target" accurately and compels the student to reflect and adjust their own inner workings that creates the shot. In this way, the "target" then functions as a mirror reflecting the spiritual condition of the person. Class will meet in the South Lounge, 2nd floor of the Robert Crown Center. 5-College students will be graded pass/fail.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

Time: MW 03:00PM-04:30PM

Location: RCC 21

OPRA-0116-1 **Advanced Kyudo (Adv. Japanese Archery)**

Professor: Samuel Kanner

Please read expanded course description for FULL CLASS INFO. Students from OPRA #0115-1 (Beginning Kyudo) will review methods of properly handling equipment, equipment maintenance, and practice of Shichido. Once essential aspects of Shichido are secure, additional techniques are introduced such as two-arrow forms called Hitote and Tsukubai. Both will be practiced at short range and then gradually at a more distant target. Students will learn the difference in equipment required for long-range shooting and how to synchronize with other archers in their practice. In order to harmonize with others, surrendering the ego becomes necessary. Being too fast or too slow during a coordinated form with others can be an undesired quality. At longer distances do not become consumed by aiming at the target but rather to properly align yourself to it. Do not allow the tempting satisfaction of hitting the target steal your heart. PREREQUISITE: Completion of OPRA #0115-1, OR more than two full years training of Kyudo. Class will meet in the South Lounge, 2nd floor of the Robert Crown Center. 5-College students will be graded pass/fail.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

Time: TTH 06:00PM-07:30PM

Location: RCC 21

OPRA-0117-1 **Iaido, Japanese Swordsmanship**

Professor: Samuel Kanner

Please read expanded course description for FULL CLASS INFO. Debated to be the most superbly engineered sword in the world, the katana perseveres in modern times with deep roots in Japanese history. As one of the most popular icons of samurai warriors in feudal battlefields, Iaido reinvents the use of the sword and turns its power inwards as a means of personal precision, refinement, manners, and cutting of the ego in timeless battles that know no era. NO PREVIOUS MARTIAL ARTS EXPERIENCE IS REQUIRED. As a form-based martial art, Iaido is traditionally practiced with no external physical opponents. Its principal function is the analysis, study, and replication of kata (forms), which consist of four primary coordinations: 1. Nukitsuke, drawing cut; 2. Kiritsuke, finishing cut; 3. Chiburi, shaking the blade clean; and 4. Noto, returning the sword to the scabbard. Beginning students will learn these fundamentals and eventually apply them to learning entire schools of kata. (((This is an advancing course - continuing students will progress to more complicated material each semester.))) Instructor permission is required. Uniforms and equipment are provided by the instructor. Instructor permission is granted ONLY in-person during attendance within the add/drop period. REQUESTS FOR EARLY ENROLLMENT BY EITHER HAMPSHIRE OR 5-COLLEGE STUDENTS PRIOR TO THE FIRST CLASS WILL NOT BE HONORED. Class meets in the South Lounge on the 2nd floor of the Robert Crown Center. 5-College students will be graded pass/fail.

Instructor Permission: Yes Satisfies Distribution: None This course has a Prerequisite: No

Time: TTH 02:00PM-03:30PM

Location: RCC 21

OPRA-0123-1 Beginning Whitewater Kayaking, Section #1

Professor: Michael Alderson

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

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: RCC POOL, RCC RIVER

OPRA-0124-1 Beginning Whitewater Kayaking, Section #2

Professor: Glenna Alderson

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

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

Time: W 06:30PM-08:00PM F 12:30PM-06:00PM

Location: RCC POOL, RCC RIVER

OPRA-0132-1 Outdoor Adventure Sampler

Professor: Karen Warren

This course is an opportunity to experience the many activities that make up outdoor adventure. Students will be introduced to natural areas in the local region. In the winter, activities may include snowshoeing and cross country skiing. As spring arrives, students will canoe, 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.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

Time: W 12:30PM-05:00PM

Location: RCC FOYER

OPRA-0141-1 Beginning (Intro.) Swimming

Professor: Glenna Alderson

If you have the desire to learn to swim, here is the perfect opportunity! This class will focus on helping the adult swimmer better understand and adapt to the water environment. Students will work on keeping the "fun in fundamentals" as they learn floats, glides, propulsive movements, breath control, and personal safety techniques. Swimming strokes will include: breast, freestyle and elementary backstroke. Adults with little to no experience will find this to be an excellent introduction. Glenna Alderson is an American Red Cross certified instructor. Please submit a \$20 lab fee. 5-College students will be graded pass/fail.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

Time: T 03:30PM-04:30PM

Location: RCC POOL

OPRA-0145-1 Lifeguard Training/American Red Cross

Professor: Glenna Alderson

This course will prepare and qualify students to become Red Cross certified lifeguards. Bearers of this card are eligible to obtain work at pools nationwide. To complete this course, STUDENTS MUST ATTEND ALL SESSIONS 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 College \$125; Non-Hampshire students \$175. 5-College students will be graded pass/fail.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

Time: TTH 06:30PM-08:30PM TH 06:30PM-08:30PM

Location: RCC POOL, RCC POOL

OPRA-0151-1 Top Rope Climbing, Section #1

Professor: Michael Alderson

This class begins after Spring Break and meets on Thursdays from March till May. 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. Please submit a \$20 lab fee. 5-College students will be graded pass/fail.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

Time: TH 12:30PM-06:00PM

Location: RCC GYM

OPRA-0156-1 **Lead Rock Climbing**

Professor: Michael Alderson

This class begins after Spring Break. Students should be experienced top rope climbers and competent belayers. We will cover rope management, anchors, belaying the leader and self-rescue. We will actuate this information outdoors. The goal of this course is to prepare climbers to be competent seconds for multipitch climbs and to provide instruction in lead climbing. Class will meet Tuesdays in March till May. Please submit a \$20 lab fee. 5-College students will be graded pass/fail.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: Yes

Time: T 12:30PM-06:00PM

Location: RCC GYM

OPRA-0157-1 **Ice Climbing**

Professor: Michael Alderson

New England with its cold, wet winters can be a wonderful place to climb frozen water! Students will meet once a week and travel to local cliffs to practice winter climbing skills. Primary focus will be on steep ice and mixed climbing, and the use of tools and techniques for winter travel in the mountains. Class meets on Tuesdays in January until Spring Break. Please submit a \$20 lab fee. 5-College students will be graded pass/fail.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

Time: T 12:30PM-06:00PM

Location: RCC GYM

OPRA-0161-1 **Bicycle Maintenance**

Professor: Michael Alderson

While the weather is still too bad to ride, why not put a few hours a week into fixing up and fine tuning your bicycle? Each week students will focus on an area of the bike and learn what is required to clean and maintain that part. At the end of each class, students will have done the maintenance and be able to depart with their bike intact. At the end of this seven week class, students will have rebuilt their bike

and be ready for spring weather. Class meets Wednesdays in January till March. 5-College students will be graded pass/fail.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

Time: W 03:30PM-06:00PM

Location: RCC BHALL

OPRA-0163-1 **Cross Country Skiing**

Professor: 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 mini 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.) \$45 fee for touring center. 5-College students will be graded pass/fail.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

Time: F 01:00PM-06:00PM

Location: RCC FOYER

OPRA-0173-1 **Strength and Conditioning**

Professor: Troy Hill

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

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: RCC GYM

OPRA-0174-1 **Speed and Agility**

Professor: Troy Hill

The class will focus on improving foot, speed, agility, and explosiveness through drills and plyometrics. Class will meet ONLY for 6 weeks after the start of the semester. 5-College students will be graded pass/fail.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: RCC GYM

OPRA-0175-1 Basic Weight Training

Professor: Troy Hill

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

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

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

Location: MSC WGHT RM

OPRA-0181-1 Fundamentals of Basketball

Professor: Troy Hill

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.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

Time: TTH 03:00PM-04:00PM

Location: RCC GYM

OPRA-0185-1 Fundamentals of Tennis

Professor: James Morrell

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.

Instructor Permission: No Satisfies Distribution: None This course has a Prerequisite: No

Time: W 12:00PM-01:00PM

Location: MSC CTS/TRK

OPRA-0222-1 **Outdoor Leading and Teaching**

Professor: Karen Warren

This course addresses outdoor leadership from both a theoretical and practical perspective. Readings and discussions will focus on such topics as safety and risk management, group development theory, social justice issues, and the educational use of the wilderness. Practical lab sessions will cover such topics as emergency procedures, trip planning, outdoor travel, Leave No Trace, 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. 5-College students will be graded pass/fail.