

Hampshire College Fall 2021 Course Descriptions

CS-0113-1 **Computer Animation I**

Professor: William Colon

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

Students should generally expect to spend 4-8 hours on work, outside of class.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

Time: TTH 07:40PM-09:00PM

Location: ASH 126

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

Professor: Jennifer Gutterman

This course is designed to give students a strong introduction to the workflow of creating concept art for the entertainment industry using professional digital tools. Students will be expected to have their own graphics tablet and computer to handle the software used in class. While this course is designed to give students, who have no other digital art background a strong foundation in concept art skills that will help with future digital art courses, the course does not teach basic drawing in a traditional manner. While we explore techniques and workflows pertinent to the entertainment industry, we will be looking at concept design that is not limited to the current popular culture norm. Students will be encouraged to explore concept development that takes into account accessibility, inclusivity and diversity issues from character design to color palette choices. Key Words: games, game design, digital illustration

Students should generally expect to spend 6 hours a week on work, outside of class time.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

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

Location: ASH 126

CS-0177-1 **Aliens: Close Encounters**

Professor: Salman Hameed

This course can be summed up as: everything you wanted to know about aliens but were afraid to ask (a scientist). The course will explore the topic of extraterrestrial intelligence from the perspective of several different fields. We will look at the history of UFO sighting claims and analyze the reliability of eye-witness testimonies, explore psychological & sociological reasons behind claims of alien abductions, and analyze the current state of the search for extraterrestrial intelligence (SETI) from the perspective of astronomy and planetary research. We will also examine how film and television have shaped our view of aliens in popular culture. We will conclude the course by looking at religions that have been inspired by UFOs and extraterrestrials. This course is affiliated with the Time and Narrative Learning Collaborative (LC). Among other questions we will be considering how humans create meaning out of stories about extraterrestrials. Key Words: sociology, anthropology, science fiction

Students should expect to spend 6-8 hours per week on work, outside of class.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

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

Location: ASH 112

CS-0190-1 **Animal Minds**

Professor: Laela Sayigh

The traditional view of intelligence ranging from low to high, with humans at the top, has been challenged by research on diverse aspects of animal cognition. Recent studies suggest that cognition takes many different forms in animals and can be very difficult to compare to humans. We will talk about a wide range of animals - including octopuses, crows, dogs, monkeys, apes, dolphins, and whales - from the joint perspectives of cognitive science, animal behavior, and evolutionary biology. We will focus on capacities that have been considered hallmarks of intelligence, such as tool use, mirror self-recognition, innovation, culture, and of course, language. Rather than assessing how human-like these abilities are, we will view these studies with an eye to how each species' intelligence is adapted to its own unique needs. Students will read from the professional scientific literature, and carry out hands-on research projects with animals at the Hampshire Farm. Key Words: behavioral ecology, animal learning, animal consciousness, hands on experiments, farm animals

Students should generally expect to spend 6-8 hours a week on, work outside of class.

Instructor Permission: No Distribution: LC1 This course has a Prerequisite: No

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

Location: ASH 111

CS-0203-1 **Videos Science Communication**

Professor: Salman Hameed

Millions of people worldwide have been inspired to pursue science by shows written and hosted by Carl Sagan, David Attenborough, Neil deGrasse Tyson, Bill Nye, and others. What makes their videos appealing? How do they communicate complex scientific ideas in a simple language? In this course, students will learn how to develop ideas for science videos, write a script, and produce a final product for YouTube. The class will focus on a single theme, such as life on Mars, and then coordinate in the production of videos related to the topic. Students are expected to work in small groups for their projects. This course is affiliated with the Media & Technology Learning Collaborative (LC). We be learning about effective ways to communicate scientific ideas using platforms like YouTube. Key Words: Astronomy, Space, Film

Students should expect to spend 6-8 hours a week on work outside, of class.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

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

Location: ASH 126

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

Professor: Laura Wenk

American schooling continues to fail Black and brown learners. As a result of cognitive psychology and education research, we have excellent understanding of human learning, its social and cultural nature, and the varied approaches to teaching, testing and assessment that lead to success. There is strong evidence that implementing these ideas would improve learning for all, including those who are under-resourced. In this seminar we will work to understand the findings by reading, discussing, and evaluating a selection of theoretical works and primary research from cognitive psychology and examine their practical applications to education. We'll use theory to reflect on our own educational experiences and the experiences of others. We will critique video-recorded classroom teaching and learn how to change

classroom environments so that they are inclusive, with high levels of achievement for all. Students will do a final project on a question of their own related to the course. For students pursuing teacher licensure, this course can be used to fulfill the educational psychology requirement. Key Words: education, educational psychology

Students should generally expect to spend 6 hours a week on work, outside of class time.

Instructor Permission: No Distribution: LC2 This course has a Prerequisite: No

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

Location: FPH WLH

CS-0272-1 **Advanced Motion Graphics**

Professor: William Colon

Dive deeper into the advanced functions of AfterEffects and learn how to composite scenes within AE. This course will teach you the basics of modeling with NURBS and Polygons using Cinema4D Lite, creating animation and scenes within Cinema4D, and integrating your designs into your AfterEffects compositions. As well as expanding your knowledge of AfterEffects. This course will be taught remotely for most of the semester. Some in-person classes will be scheduled. Key words: Animation, Motion Graphics, 2D, Cinema4D Lite, AfterEffects, 3D

Students should generally expect to spend 4-8 hours a week on, work outside of class., Previous experience with animation fundamentals and the Adobe, Suite of Programs strongly preferred.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

Time: MW 07:40PM-09:00PM

Location: ASH 126

CS-0318-1 **3D Character Modeling**

Professor: Jennifer Gutterman

In this course, students will further develop their 3D modeling skills, with a focus on character modeling for games and animation. Students are expected to have at least one course, or equivalent experience in 3D Poly Modeling for games and animation using an industry standard software, preferably Autodesk Maya. The course work will include practical examples and project-based work, ideally providing useful material for student portfolios. By the end of the course, successful students will be able to model characters that can reasonably be used in games and animation. Students will be encouraged, in the

development of their 3D assets that they dive deep into concept design that is not limited to the popular culture norms of the time. Students will explore the necessary modeling and design workflows for consideration of inclusivity, accessibility and diversity in the 3D design and modeling. Key Words: game design, creature modeling, 3D printing

Prerequisites: previous 3D course, such as CS 108 or similar., Students should generally expect to spend 6-8 hours a week on, work outside of class time.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: Yes

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

Location: ASH 126

CSI-0170-1 **Political Economy**

Professor: Omar Dahi

Political economy is the study of the economy and society through examining the intertwining of class, power, states and markets. This course introduces students to various schools of political economy including Marxist, Keynesian, feminist economics and theories of racial capitalism. We will study how these schools of thought offer both a critique as well as an alternative lens to mainstream economic theory through a critical pluralistic approach. We will use a political economy lens to study key contemporary economic and social challenges such as financial crisis, inequality, development in the global South and the covid-19 pandemic. Students will be expected to undertake an original research project applying course concepts to a topic of interest. Keywords: Smith, Marx, Keynes, Economics, Neoclassical Theory

Students should generally expect to spend 6 hours a week on work, outside of class time.

Instructor Permission: No Distribution: LC2 This course has a Prerequisite: No

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

Location: FPH ELH

CSI-0209-1 **Black Natives**

Professor: Robert Caldwell

Crispus Attucks, the first martyr of the U.S. War for Independence, was a working-class New Englander of both African American and Indigenous descent. In the five hundred years since Europeans first brought Africans to the shores of North America, they forged shared histories, communities, and

families alongside, and often together with, Native peoples. Racism, legal frameworks, and historical particularities have often divided the two communities. This course considers examples of Black-Native unity, Blood quantum, historical and contemporary anti-Blackness in the U.S., communities of Black Indians including Louisiana Creoles, and the enslavement of African Americans by "civilized tribes" and resulting Freedmen. (keywords: racism, anti-racism, settler-colonialism, organizing, afro-indigenous)

Students in this course can expect to spend 6 to 9 hours weekly, on work and preparation outside of class time.

Instructor Permission: No Distribution: LC2 This course has a Prerequisite: No

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

Location: FPH ELH

CSI-0220-1 **Natives as Proletarians**

Professor: Robert Caldwell

From stevedore Crispus Attucks to Mohawk Ironworkers building Manhattan skyscrapers to Anishinaabe truck drivers in the Minneapolis Teamster Strike of 1934, Native people have been central at important flash points in U.S. history. However, historians and sociologists rarely portray Indigenous people as workers under capitalism, preferring to study traditional subsistence methods or contemporary social problems including structural unemployment. This course examines indigenous people as part of the working class in the United States until present. (keywords: labor, class, unions, workers, indigenous)

Students in this course can expect to spend 6 to 9 hours weekly, on work and preparation outside of class time.

Instructor Permission: No Distribution: LC2 This course has a Prerequisite: No

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

Location: FPH ELH

CSI-0223-1 **Global Insecurity**

Professor: Omar Dahi

This is the first of a year-long two semester course taught in conjunction with Security in Context, an international research initiative tackling urgent issues of global importance including climate change, inequalities, and war. Traditionally, security has been understood through the prisms of militaries, policing, borders, and surveillance. However, for many populations around the world, these traditional

practices of security lead to insecurity in their daily lives: economic precarity, social dislocation, imprisonment or marginalization. The course will introduce students to alternative notions of security from an interdisciplinary and global South perspective that challenges narrow Western ideas of security. Students who complete the two semesters will co-produce original content for the initiative in the form of articles, interviews, videos, podcasts or other material. Keywords: Climate change, political economy, global institutions

Students should generally expect to spend 6 hours per week on, work outside of class time.

Instructor Permission: No Distribution: LC2 This course has a Prerequisite: No

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

Location: FPH ELH

CSI-0230-1 **US Imperialism and Hawai'i**

Professor: Lili Kim

Even though Hawai'i is often referred to as the "Paradise on Earth," the history of Hawai'i is rife with the legacies of U.S. imperialism. This course examines the history of U.S. annexation of Hawai'i as a case study of U.S. imperial and military ambitions in the Pacific. We will examine the history of the rise and fall of the Hawaiian Kingdom, the illegal overthrow of the Hawaiian monarchy, the establishment of Hawai'i as a U.S. territory, and finally the current status of Hawai'i as the 50th state of the United States. Topics include the role of missionaries in introducing capitalist economy in Hawai'i, Native Hawaiian resistance to American annexation, indigenous land struggles as a result of urbanization and U.S. military expansion after annexation, new colonialism of Asian settlers in Hawai'i, revitalization of Hawaiian culture, and contemporary Hawaiian sovereignty movements. Through a variety of primary sources (court cases, diaries, memoirs, letters) and secondary sources (scholarly books, articles, documentaries, films) students will critically examine how U.S. imperialism manifested itself in Hawai'i and imposed American geopolitical and economic interests on the sovereign people of Hawai'i. Key Words: Native Hawaiians, settler colonialism, stolen lands, self determination, sovereignty

Students should generally expect to spend 6-8 hours a week on, work outside of class.

Instructor Permission: No Distribution: LC2 This course has a Prerequisite: No

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

Location: RWK 202

CSI-0265-1 **Theories of Racial Capitalism**

Professor: Stephen Dillon

This course examines historical and theoretical scholarship on the development and operation of racial capitalism. Focusing on the United States, the course explores research areas such as slavery, settler-colonialism, immigration and migration, the war on terror, economics, and the law. At the same time, we will also explore the relationship between gender, sexuality, and racial capitalism examining feminist, queer, and trans understandings of the foundational relationship between capitalism and race. Keywords: Black, Native, Feminism, Marxism

Students should have taken a course concerning race, gender, or sexuality. , , Students should generally expect to spend 6 hours a week on work, outside of class.

Instructor Permission: No Distribution: LC2 This course has a Prerequisite: Yes

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

Location: FPH 105

CSI-0301-1 **Division III Seminar**

Professor: Lili Kim

This semester is open to first semester humanities or Critical Social Inquiry Division III students are beginning their Division III projects. Emphasis will be on how to construct a research question, how to gather sources, how to do a literature review, how to locate our work in the most important scholarly debates in our fields, how to develop good writing habits, how to map out our research and writing plans for the year, and how to support one another as a community of engaged scholars. We will have guest faculty speakers to give tips on best practices as you get your Division III research off the ground. Each student will present one chapter of their thesis at the end of the semester. Key Words: research, writing, workshops, good writing habits

Students should generally expect to spend 6-8 hours a week on, work outside of class.

Instructor Permission: No Distribution: LC2 This course has a Prerequisite: No

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

Location: RWK 202

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 in areas of critical social inquiry, including those related (but not limited) to critical youth studies, education studies, and interdisciplinary projects spanning critical social inquiry and humanities and/or arts. Students will conduct multiple work-in-progress presentations on their project and will be expected to provide timely and thoughtful 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 launching, sustaining, and completing extended independent projects.

Prerequisite: Must be Div III or filing Div III in fall 2021., Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

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

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

Location: FPH 101

HACC-0235-1 5College Collegium HALF COURSE

Professor: Michael Barrett

Five College Collegium (HALF COURSE): (Cannot be used for a Division I requirement.) The Five College Collegium is the flagship ensemble of the Five College Early Music program. The Collegium, made up of a core ensemble of singers and frequently supplemented by instrumentalists, rehearses and performs music from the vast and varied repertory of European-style polyphony of the Medieval, Renaissance, and Baroque periods. Along the way, participants will engage with a variety of intellectual, cultural, and artistic explorations, including historical performance practices and techniques, musicology, language, history, and poetry, with the goal of crafting engaging and relevant performances for a modern audience. Participants should expect to spend 2-3 hours per week practicing technique and preparing their music for rehearsals and performances. Basic music technique and literacy are required and will be evaluated via audition. Otherwise, this course is open to all Hampshire and Five College students, along with community members affiliated with the Five Colleges and in their COVID testing programs. This is a HALF (2-credit) COURSE. (keywords: chorus, choir, voice, concert, collaboration)

(Cannot be used for a Division I requirement.)Prerequisite:, Audition required. In order to participate in the course,, community members have to be affiliated with the Five Colleges, and in their COVID testing programs. Instructor Permission, Required: per audition. Students in this course can expect to, spend 2 to 3 hours weekly on work and preparation outside of, class time.

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

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

Location: MDB RECITAL

HACU-0106-1 **Introduction to Painting**

Professor: Serena Aurora Himmelfarb

This painting course will introduce students to the fundamentals of working with paint. In addition to a material exploration of painting, we will also investigate the conceptual possibilities available to contemporary painting. We will anchor our discussion around one central question, "What is a landscape?" We will begin to answer this question through practice by creating paint from pigments found in nature. We will then explore notions of representation and abstraction through various painting performances in the studio and outside. Students will ultimately create their own work through guided prompts that expand the idea of landscape and painting. (keywords: painting, landscape, environment)

Lab fee: \$50. Students in this course can expect to spend 6 hours, weekly on work and preparation outside of class time.

Instructor Permission: No Distribution: LC1 This course has a Prerequisite: No

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

Location: ARB STUDIO 1

HACU-0119-1 **Musical Beginnings**

Professor: Rebecca Miller

This course focuses on the broad fundamentals of western music and music theory, including music literacy (how to read western music notation). We will study concepts such as pitch, melody, timbre, and texture, and learn about rhythm, intervals, scales, chords, and harmony. We will also develop our musical understanding through composing music and through "deep listening" in classwork and concerts. Students are required to attend a once/week ear training class, either Monday or Thursday evening, from 7:00 to 8:30 pm. No prior music training or literacy is required. (keywords: music theory, listening, composition, ear training)

Students in this course can expect to spend 6 hours weekly on, work and preparation outside of class time.

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

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

Location: MDB RECITAL

HACU-0145-1 **Moving, Making, Meaning**

Professor: Lailye Weidman

This beginning-level course invites students to develop movement, making, and performance practices as vehicles for thinking about and supporting new beginnings. The course will function as dance class, rehearsal, and research seminar where we will examine assumptions about whose bodies are afforded the opportunity to be expressive, and learn to trust what our bodies already know. We will also work to expand our capacities for embodied play, experimentation, meaning-making, physical and intellectual rigor, and employ a range of creative modalities (including use of the written word, video and digital media) to contextualize and process embodied experience. Our work will be bolstered by the study of theoretical underpinnings of contemporary dance, art-making and performance practices. We will share our work informally at the conclusion of the semester, with possible performances (live or virtual) early in February 2022. No previous dance experience is necessary. (keywords: critical dance studies, performance, embodiment)

Field trip fees: \$30-\$50 to attend performances throughout the semester. Students in this course can expect to spend 6 to 8, hours weekly on work and preparation outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

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

Location: MDB MAIN

HACU-0156-1 **Alien/Freak/Monster**

Professor: Professor Loza

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

consequences of living as an alien/freak/monster for specific groups and individuals? (keywords: Ethnic Studies, Critical Race Theory, Gender Studies, Film and Media Studies, Disability Studies)

Students in this course can expect to spend 10 hours weekly on, work and preparation outside of class time.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

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

Location: EDH 2

HACU-0160-1 **Intro to Studio Art Practices**

Professor: Serena Aurora Himmelfarb

Introduction to Studio Art Practices - The Generative Drift: In this drawing-centered course, we will be surveying and responding to a range of mediums, (im)material sources, and transcultural artists. Students will gain experience with new and alternative studio processes to create guided and self-directed projects. While we will approach the course from a drawing perspective, students may use mixed media, sound, performance, found materials, alongside traditional drawing mediums. Discussion of readings and lectures will be paired with experiential labs and critiques. This course is suitable for students at all levels of experience, from beginner to advanced. (keywords: painting, studio art, drawing, intro, foundation)

Lab fee: \$50. Students in this course can expect to spend 6 to 8, hours weekly on work and preparation outside of class time.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

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

Location: ARB STUDIO 1

HACU-0201-1 **Exploring Electronica**

Professor: Daniel Warner

This course introduces students to key concepts in the study of electronica. The course will teach students to think critically about electronica's social, historical, ideological, and technological dimensions. Introductory lectures will examine the musics and establish/introduce critical terminology, musical features, timelines, and analytical frameworks. Specific subgenres such as triphop, house, techno, dub, ambient, trance, dubstep, jungle, and drum 'n' bass will be covered through readings,

lectures, documentaries, and listening sessions. Students will be expected to complete weekly reading and listening assignments, in-class presentations, and undertake a small creative or research project. (keywords: electronica, electronic dance music, EDM, electronic music)

Students in this course can expect to spend 12 hours weekly on, work and preparation outside of class time.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

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

Location: MDB RECITAL

HACU-0207-1 **CMYK: Graphic Design Studio**

Professor: Thomas Long

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

Lab fee: \$50. Students in this course can expect to spend 6 to 10, hours weekly on work and preparation outside of class time.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

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

Location: EDH 3

HACU-0210-1 **Film Workshop**

Professor: Abraham Ravett

This course teaches the basic skills of 16mm film production, including camera work, editing, animation,

optical printing, and preparation for a finished work in film and video. We will explore multiple ways this spatial-temporal medium can shape our perceptions of the world and help narrate stories waiting to be told. Students will submit weekly written responses to theoretical and historical readings and to screenings of films and DVDs that represent a variety of aesthetic approaches to the moving image. There will be a series of filmmaking assignments culminating in a final project. The bulk of the work will be produced in 16mm format including animation, optical printing, plus a variety of ways to self-process film or create cameraless moving images. Digital image processing and non-linear editing will also be supported. (keywords: filmmaking, media)

Students in this course can expect to spend 6 hours weekly on, work and preparation outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

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

Location: JLC, JLC 120

HACU-0211-1 **Photography Workshop I**

Professor: Kane Stewart

This offering of Photography Workshop I will introduce students to current practices in monochrome photography. We will cover all the basics of camera skills, framing and composition, working with ambient and artificial lighting, editing, printing, and sequencing photographic series. Students will choose to work with 35mm analog cameras or their digital counterparts to complete their assignments and projects. Labs will cover analog and digital workflows limited to monochrome applications. In tandem with these technical approaches, we will examine historic and contemporary photographic practices and photographers. Through readings, discussions, and critiques, students will learn how to critically read and interpret photographs while developing meaningful photographic work. We will also explore themes revolving around concepts of time and motion. Along with the Tuesday afternoon class, students will be required to attend one of the two evening lab sessions conducted by a teaching assistant.

Lab fee: \$65. Students in this course can expect to spend 5 to 7, hours weekly on work and preparation outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

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

Location: JLC, JLC 131

HACU-0224-1 **Seeing the Light**

Professor: Jean Marie Casbarian

This introductory course is about looking at, interpreting, and making images. The photograph, through its conscious and unconscious design, has infiltrated every corner of our existence. Our tools continue to become more sophisticated and our visual language expands. Over the semester, you will gain knowledge of basic digital camera operation and exposure control, composition and aesthetic, and basic color digital printing techniques. Readings and film/slide presentations will provide a platform to discuss the historic and contemporary language of photography including its cultural distribution and social themes and issues. You will be encouraged to challenge traditional photographic ideas and learn to think outside of the box. Ultimately, each student will begin to define their personal relationship to photography and how it might be used to question its conventional definition. Additional lab sessions conducted by a teaching assistant will begin midway through the semester, schedule TBD.

Lab fee: \$65. Students can expect to spend 4 to 6 hours weekly on, work and preparation outside of class time.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

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

Location: JLC 131

HACU-0228-1 **Multitudes: Contemporary Dance**

Professor: Lailye Weidman

This course invites students to train in contemporary dance technique and build collaborative performance through the lens of multiplicity. When we move, are we just one body or are we more? The body is capable of moving and organizing itself in myriad ways. Our bodies carry our histories, influences, our knowledge of ourselves, and our ties to one another. In the studio and beyond, we will engage dance as a method to embrace and move with our unique capacities and histories. And we will experiment with movement as a way to find new neural pathways and possibilities. Contemporary dance technique classes (1 day/wk) include full-bodied dancing, principles and forms, somatic approaches, and improvisational techniques. The second class per week functions as rehearsal leading toward a culminating collaborative performance. All students will contribute toward the choreographic process and final performance. (Suggested: some prior experience of dance, theater, or other movement practice) (keywords: dance, movement, performance, body, embodiment)

Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

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

Location: MDB MAIN

HACU-0234-1 **Traveling Identities**

Professor: Eva Rueschmann

In an age of increased movement of people across the globe, this seminar focuses on past and present experiences of (im)migrants, which have inspired a number of recent and contemporary novels, feature films, documentaries, memoirs, and theoretical debates about cultural identity, place and displacement. Using cultural studies of travel, diaspora, ethnicity, and theories of identity and home as critical frameworks for discussion, we will examine some of the following issues addressed in narrative film, fiction and memoirs: the complexities of adaptation or resistance to new cultures; culture transfer, hybridity and biculturality; the journey as metaphor, escape, physical ordeal and psychological odyssey; the meanings of nostalgia and home; intergenerational conflicts between tradition and modernity; representation and negotiations of national and ethnic identities; the cultural and psychological consequences of border crossings; and the interconnections of language, culture and sense of self. This course is part of the Time and Narrative Learning Collaborative (LC). Some of the questions we will address are: How can fictional narratives provide us with insight into different perspectives and experiences of migration and displacement? How does film/literature capture a different imaginary relationship migrants must create to a new homeland? (keywords: migration, literature, film studies, identity, cultural studies)

Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

Time: MW 02:30PM-03:50PM M 06:30PM-09:30PM

Location: FPH, FPH 103

HACU-0239-1 **Hate, Hope, and Humor**

Professor: Viveca Greene

Stand up, sketch comedy, satirical news, and memes: How do these and other humor-related cultural forms allow us to speak the unspeakable, to challenge and/or uphold the status quo, and to consolidate community? What are the limitations of these cultural forms? In this discussion-based and writing-

intensive course, students will grapple with humor's many social functions, and consider the extent to which humor is an effective means of addressing wars, white supremacy, rape culture, presidential power, and other weighty issues. Course readings will include literature by scholars in communication, media studies, sociology, psychology, political science, and ethnic studies, which students will draw from in analyzing satirical performances, comedic television programs, and digital content in class, blog posts, and essays. Ultimately students will produce a final research paper on a humor-related topic of their own choosing, which they will present to the class.

Students in this course can expect to spend 8 to 10 hours weekly, on work and preparation outside of class time.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

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

Location: ASH 221

HACU-0245-1 **Crowds and Power**

Professor: Jeffrey Wallen

In the late 19th century, when cities first became home for millions rather than thousands of people, many writers became fascinated with how people behave differently when part of a crowd or a "mass." What is the attraction of being part of a crowd? In the 20th century, the phenomenon of the crowd has become central to modern life, as people joined crowds in many circumstances: mass political movements, strikes, concerts, parades, protests, sporting events, rallies, religious gatherings. We will explore moments in the 20th century where the emergence of crowds has changed the course of history, but also how it has become part of ordinary life. We will look at works of literature and film, and explore the power and behavior of crowds through readings in psychology, political theory, journalism, and many other approaches. This course is affiliated with the Time and Narrative Learning Collaborative (LC). Among other questions, we will be considering: How does being part of a crowd change our sense of time?

Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

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

Location: FPH 108

HACU-0256-1 **Interview Practices in Video**

Professor: Patricia Montoya

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

Lab fee: \$65. Students in this course can expect to, spend approximately 10 hours weekly on work and preparation, outside of class time.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

Time: F 01:00PM-03:50PM W 02:30PM-03:50PM

Location: LIB, LIB B2

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

Professor: Olabode Omojola

This course focuses on African popular music. It examines musical genres from different parts of the continent, investigating their relationships to the historical, political, and social dynamics of their respective national and regional origins. Musical idioms like highlife, soukous, kwaito, afrobeat, hiplife, and afrobeats will be studied to assess the significance of popular music as a creative response to social and political developments in colonial and postcolonial Africa. The course also discusses the growth of hip-hop music in selected countries by exploring how indigenous cultural tropes have provided the basis for its local adaptation. The themes explored in the class also include music and identity, music, politics, and resistance; appropriation, cosmopolitanism, neo-traditional forms, and the politics of musical nostalgia.

Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

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

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

Location: MDB RECITAL

HACU-0265-1 **Encapsulating Sounds**

Professor: Junko Oba

Every culture bears unique sensibilities to sounds. People cultivate distinctive ways of hearing, understanding, and relating to them. These sensibilities are also reflected in the processes of sound- and music-making. Different instruments are devised to encapsulate distinctive cultural values not only acoustically but also visually in their material forms. This course aims to explore diverse music cultures of the world through the lens of organology (the study of musical instruments). We examine a wide range of sound-making devices in their current sociocultural and historical contexts. Our investigation encompasses subjects such as social functions and significations of the instruments, e.g., ritual objects, status symbols, and exotic commodities, myths and symbolism attributed to the instruments, technology and craftsmanship involved in the fabrication, and ecological and ethical concerns for the use of certain materials, e.g., exotic wood, tortoise shells, and ivory. (keywords: musical instruments, material culture, ethnomusicology, sounds, music)

Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

Instructor Permission: No Distribution: LC1 This course has a Prerequisite: No

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

Location: MDB RECITAL

HACU-0268-1 **Race and Representation**

Professor: Jennifer Bajorek

This course will examine questions of race and representation through contemporary art, literature, and visual and cultural theory. Students will consider the complex and intertwined histories of race and representation across a range of media and genres (painting, photography, film, video and new media art, performance, short fiction, spoken word, and poetry), periods, and cultural spaces. Critical and

theoretical readings will span colonial and postcolonial contexts; engage with Orientalism, primitivism, Tricontinentalism, indigenous futurism, and Black feminist philosophy; and be drawn from art history, media theory, postcolonial theory, and thinkers taking intersectional approaches to race in both visual and literary studies. Students will also be introduced to current debates about the "inherent racism" of photography, the politics of abstraction, and data healing.

Prerequisite: Prior critical/theoretical work in humanities and, cultural studies or in the critical social sciences. , Students in this course can expect to spend 6, to 8 hours weekly on work and preparation outside of class time., , P

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: Yes

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

Location: FPH 102

HACU-0271-1 **Music Journalism for Radio**

Professor: Rebecca Miller

In this course, we will learn how to produce music pieces for public radio and podcasts. We will first learn the basics of radio journalism, including reporting, recording, scriptwriting, production, and the effective use of music and ambient sound. Students will then produce three music-related pieces -- a vox pop, a recording or song review, and a short documentary feature -- in a style consistent with public radio. Students will gain a working knowledge of sound editing techniques using Adobe Audition. In addition to regularly workshopping of students' projects in class, we will discuss weekly reading and listening assignments that introduce students to creative public radio pieces focusing on music. Students can borrow digital recorders, microphones, and other equipment from Media Services. (keywords: radio, podcasting, production, documentary making)

Prerequisite: Prior college-level coursework in writing,, journalism, or media production OR permission from instructor., Email the faculty member with questions., Students in this course can expect to spend, 7 to 9 hours weekly on work and preparation outside of class, time.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: Yes

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

Location: FPH 107

HACU-0282-1 **Settler Nation**

Professor: Professor Loza

This seminar will examine the history of US immigration from the founding of the American nation to the great waves of European, Asian, and Mexican immigration during the 19th and early 20th centuries, to the more recent flows from Southeast Asia, Latin America, and Africa. In addition to investigating how these groups were defined and treated in relation to each other by the media, we will consider the following questions: Who is "American"? How does the American Dream obscure US settler colonialism and slavery? How do US immigration narratives, historically and currently, reveal the racial limits of citizenship? How do contemporary political debates about immigration compare with those from previous eras? Is public opinion about immigration shaped by the media? Special attention will be paid to the role of immigration in national politics; Hollywood's fabrication and circulation of ethnic stereotypes; and the virulent xenophobia routinely exhibited in the media. (keywords: ethnic studies, critical race theory, american studies, media studies, political science)

Students in this course can expect to spend 10 to 12 hours weekly, on work and preparation outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

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

Location: EDH 2

HACU-0290-1 **Electroacoustic Music**

Professor: Daniel Warner

This course will focus on the role of electronic and computer technology in shaping musical thought, production, and culture in the twentieth and twenty-first centuries. Because of the hybrid nature of this work, the term 'electroacoustic music' seems apt. We will engage the musical, technical, and aesthetic issues of electroacoustic music, broadly construed to include the classical avant-garde, electronica, DJ culture, and sound art. Listening examples will be drawn from a broad range of these genres and styles. We will explore key concepts and technologies such as acoustics, psychoacoustics, microphones, synthesizers, sampling, and digital sound editing. We will undertake creative projects (e.g., individual compositions, solo or group electronic improvisations, soundwalks, and listening sessions) that will provide ample opportunities for students to actively explore current music electroacoustic production techniques and their aesthetic implications. Formal knowledge of music is helpful, but not required. (keywords: music, electroacoustic music, electronic music, computer music, sound design)

Students in this course can expect to spend 12 hours weekly on, work and preparation outside of class time.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

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

Location: LIB B9

IA-0103-1 Introduction to Writing

Professor: Alejandro Cuellar, Faune Albert

Introduction to Writing: This course will explore the work of scholars, essayists, and creative writers in order to use their prose as models for our own. We will 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 across the curriculum and for varied audiences and purposes. Students will have an opportunity to submit their work for peer review and discussion. Students will also meet individually with the instructors. Frequent, enthusiastic revision is an expectation. Limited to Division I Students.

Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

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

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

Location: GRN WRC

IA-0141-1 Read'g & Writ'g Creative Prose

Professor: Alejandro Cuellar

We will read short fiction and narrative essays from published authors in order to better understand the decisions they made and how those decisions serve their narratives. In other words, we will read and try to understand their decisions by trying to read them as writers would. Authors will include Lahiri, Kincaid, O'Connor, Alexie, and Adichie. Students will write two creative pieces of writing, one non-fiction and one fiction, for discussion and workshop. Students will also meet individually with the instructor. The final portfolio will include one short critical essay that analyzes the published writing, and revised versions of the pieces submitted for workshop. Enthusiastic participation during discussions and revision is expected. (keywords: writing program, creative writing)

Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

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

Location: EDH 2

IA-0201-1 **The Lyric Poem**

Professor: Nathan McClain

Increasingly, it would seem to be the preference of readers in our neo-narrative age, age of biography and memoir, age of the talk show: an appetite for story. For narrative. But the lyric poet might just as easily say that every narrative poem obscures a lyric and suspends time. What happens when a poem is more concerned with "how something felt" than "what happened"? In this course, participants will investigate such questions, as well as the lyric poem at various levels of craft and technique. Students will draft and revise lyric poems of their own and consider, in written responses, the merits of the lyric over the narrative mode. Students may read work by Charles Wright, Donald Justice, Donika Kelly, Sandra Beasley, and Emily Dickinson, among others. (keywords: #creativewriting #time #poetryworkshop #narrative)

Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

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

Location: RWK 202

IA-0205-1 **Mechanical Motion**

Professor: Donna Cohn

We will learn how to build stuff that moves! Using wire, sheet metal, 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. Each student will develop an independent project that incorporates some type of physical motion. All levels of experience are welcome, but students should be comfortable using hand tools, willing and able to devote 6 - 10 hours a week outside of scheduled class time working on projects. Key Words: fabricate, design, mechanical, art, independent project

This course has a lab fee of \$60. , Students should generally expect to spend 6-10 hours a week on, work outside of class.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

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

Location: LCD, LCD SHOP

IA-0209-1 **Writing From the Gut**

Professor: Uzma Aslam Khan

This is a creative writing workshop, ideal for both Div 1 and Div II students, with a focus on food-its making and consumption, culture and preservation. We'll read and write both fiction and non-fiction, with the purpose of exploring what we eat, with whom we eat, where it comes from, who has access to it, and what foods we've forgotten. All to better appreciate, in the words of environmental activist Vandana Shiva, "Eating as a conversation with other living beings." Students will be asked to incorporate research into their projects, and also fully embrace the revision process, as a way to explore fresh perspectives on one of our most diverse cultural practices and pleasures. The themes could encompass lineage, race, class, gender, hospitality, agriculture, colonialism, hunger, environmental justice, sexuality/sensuality, and more. Students will also be invited to bring to our class supplementary material (written or visual), including recipes. NOTE: Though the course is not by instructor permission, students MUST attend the first of class in order to keep their seats. (keywords: creative writing workshop, food writing, food culture)

Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

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

Location: EDH 2

IA-0215-1 **Land-Inspired Performance Lab**

Professor: Will MacAdams

In this course, students will explore the many ways that theatre and dance artists collaborate with the land to connect, inspire, remember, heal, nourish, and build movement. Through this inspiration, students will create original works of writing and performance inspired by the land on which Hampshire sits, in collaboration with the Hampshire farm. Key questions will include: how do my body and voice reflect the rhythms and shape of the natural landscape and the more-than-human beings in it? How can I craft words to express this complexity and gestures when my words are not enough? How is my story

situated within the larger story of the place I live, and shaped by immigration, colonization, and voices raised up by liberatory movements? Throughout the course, students will learn about Indigenous artists who are both calling back to long-held relationships to the land while moving forward to embody visionary futures. (keywords: theatre, dance, land, writing, theater)

Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

Instructor Permission: No Distribution: LC2 This course has a Prerequisite: No

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

Location: EDH 21

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

Professor: Gregory Kline

In this course students will explore the sculptural object as a self-contained form and as an element within a found or created environment. Traditional materials such as steel, wood, plaster and concrete will be taught concurrently with more ephemeral materials including paper, wire mesh and found materials. Ideas originating within the traditions of modernism, postmodernism, minimalism, post minimalism, installation art and public art will be introduced through slide lectures, readings and independent research. The course will culminate in an independent project. (keywords: sculpture, art making, media, materiality, art process, artistic practice, independent project)

Lab fee: \$85. Students in this course can expect to spend 6 to 8, hours weekly on work and preparation outside of class time.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

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

Location: ARB, ARB SCULPT

IA-0231-1 **Designing With Light**

Professor: Peter Kallok

What draws us to the light? What is the depth of our connection? We use light as a mode of artistic expression: to illuminate, to underscore, to surprise or intimidate. How does a lighting designer prepare and execute the lighting for a theatrical performance? During at least two-thirds of the semester, we will study the fundamentals of lighting design for the theatre. Then we will explore the use and the design of

lighting in other disciplines such as dance, music, sculpture, and installation art. Through the study of how light defines and reinforces line, movement, texture, scale, and color in many disciplines, we gather skills and techniques that will inform our own personal use of lighting design in theatrical settings and beyond. In the studio, students will experiment with light and color manipulation using theatre lighting equipment. Studio classwork will include both group and individual projects during the semester. (keywords: lighting, theatre, design, performance, theater)

Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

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

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

Location: EDH 21

IA-0266-1 **Primacy of Character in**

Professor: Uzma Aslam Khan

This is an intermediate/advanced-level creative writing course, ideal for both Div II and Div III students, including those new to historical fiction. Through reading and writing historical fiction in a range of styles and from a range of places, we will look at how fictional characters are shaped by history. What are the tools writers use to create their characters, and are these tools any different from those used to construct characters in a contemporary setting? Equally, how do we talk about character in historical fiction? Are we looking for a portrayal that in some way complements our understanding of a time and place, one that challenges it-or both, often at the same time? These are among the lively, illuminating questions we will aim to tackle in the course. The focus will be on critical reading and writing, and from there we will move to creative writing, for which you will need to do research, all while keeping in mind that you are not writing a textbook but a narrative. Fact checking the background of your character(s) by doing some basic homework while at the same time remaining true to your imaginings is one of the many challenges we'll embrace. NOTE: Though the course is not by instructor permission, students MUST attend the first of class in order to keep their seats. (keywords: creative writing, historical fiction, history)

Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

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

Location: EDH 2

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

Professor: Will MacAdams

This seminar is designed for first or second semester Division III students whose project involves some aspect of theatre. Seminar participants will be expected to read some key performance texts and discuss them in relation to their own work, as well as helping to select readings relevant to their area of focus. We will also attend performances and participate in workshops led by theatre practitioners. Considerable time throughout the semester will be devoted to students' presentation of works-in-progress, peer editing, and sharing strategies for their Division IIIs. Assignments will include brief reaction papers, as well as the creation of an annotated bibliography and an artist statement that could be incorporated into the Division III project. This seminar can be used as an advanced learning activity.

Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

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

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

Location: EDH 21

NS-0119-1 **Injustice and Health**

Professor: Alan Goodman

How does injustice get under the skin? Groups with more material resources (wealth) and more access to power almost always live longer and suffer from fewer diseases. However, reasons vary for why there is an association between wealth and health. In this course we start with the data showing the connections between inequalities and measures of health such as rates of COVID-19 and infant mortality. We explore changes in the US over time and compare the US to other countries. We finally focus on understanding the processes such as epigenetics, pollution and implicit racism by which inequalities and injustices are causally linked to health. We will particularly focus on the changing dynamics of racism and class. Ultimately, we will explore the way that inequalities in the US might be getting under everyone's skin. Key Words: health, race, inequality, biology, poverty

Students should generally expect to spend 6-8 hours a week on, work outside of class.

Instructor Permission: No Distribution: LC2 This course has a Prerequisite: No

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

Location: CSC 333

NS-0125-1 **Energy**

Professor: Kaca Bradonjic

What is energy? This course will cover the concept of energy in the contexts of theoretical and applied physics. Starting with the idea of energy as a way to explain the interactions of elementary particles in fundamental physics, we will then explore the role of energy in physical processes on larger length scales. Our trajectory will take us from the interactions of matter and light described by quantum physics, which govern biological and chemical processes, to interactions of macroscopic objects and thermodynamic systems, which are relevant to our daily lives and are described by classical physics. This theoretical basis will allow us to discuss a variety of mechanisms of energy generation, conversion, transfer, storage, and use efficiency in various practical contexts. Key Words: Physics, Energy, Environment

Students should generally expect to spend 6-8 hours a week on, work outside of class time.

Instructor Permission: No Distribution: LC1 This course has a Prerequisite: No

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

Location: CSC 333

NS-0150-1 **Agriculture, Ecology, Society**

Professor: Brian Schultz

This course examines agriculture as a set of ecological systems and issues, focusing on organic and/or sustainable methods, and agroecology. It refers to ecology in the sense of interactions between organisms (e.g., pests and predators) and the larger sense of environmental impacts (e.g., pollution; climate change), along with key related social issues and solutions. A broad range of topics will be covered, including pesticide problems and alternatives, soil fertility and erosion, animals in agriculture, genetically modified crops, biofuels, farm labor, global vs. local trade, and more. Course work will consist of readings, discussion, writings, farm work/observations, and projects. We'll introduce current issues and practices for a more sustainable agriculture, with added readings and projects also tailored to individual student experience, interests, and goals. Keywords: sustainable, agriculture, ecology, agroecology, organic

Students should generally expect to spend 6 hours of work per, week outside of class time.

Instructor Permission: No Distribution: LC1 This course has a Prerequisite: No

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

Location: CSC, CSC 110

NS-0155-1 **Biotechnology**

Professor: John Castorino

Genetically modified organisms. Human-machine neural interfaces. Designer babies. Personalized medicine. Gene therapy. Synthetic organisms. Society is at an interesting intersection where some of these technologies are commonplace and some are at the early stages of being implemented. We will cover the science, history, and ethics surrounding these (and other) technologies that may change what defines humanity of the future. Over the course of the semester, students will invent new biotechnologies to address issues that are important to them. Key Words: Biotechnology, Medical Technology, Neuroscience, Cellular Biology, Molecular Biology

Students should generally expect to spend 6-8 hours a week on, work outside of class time.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

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

Location: CSC 2-OPEN

NS-0160-1 **Food and Health**

Professor: Elizabeth Conlisk

This course explores the complex and often controversial role of food in health promotion and disease prevention. The primary goals of the course are to learn to think critically about dietary research and be more discerning about epidemiologic research in general. Course readings are drawn from the primary and secondary scientific literature as well as the lay press. The focus ranges from the micro to the macro, and include nutrients, foods, dietary patterns, public health programs, public policies and agricultural practices. We also examine topics related to undernutrition, such as the role of nutritional status in infectious disease and the effectiveness of nutrition intervention programs. Students have the opportunity to explore their own food-related questions in a final independent project and to gain agricultural experience by working on the Hampshire farm. Key Words: Food, Nutrition, Public Health, Agriculture

Students should generally expect to spend 6-8 hours a week on, work outside of class.

Instructor Permission: No Distribution: LC1 This course has a Prerequisite: No

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

Location: CSC 316

NS-0201-1 **Renewable Energy**

Professor: Steve Roof

Modern civilization was built on fossil fuels, but will global warming and other consequences of fossil fuel use bring the end of civilization? In this class we will explore how humans make and use energy, its benefits, and its consequences. We will examine all forms of energy but focus on renewable electrical energy. On the global scale, we will explore the history, current practices, and future potential of renewable energy from all angles, including technological, political, equitable, and environmental. On a local scale, we will examine renewable energy projects including Hampshire's PV arrays, New England wind turbines, and farmers producing electricity from cow poop. Students will be evaluated on enthusiasm, a series of short research papers, a final project, and group participation. Key Words: photovoltaic, sustainability, electricity, green

Students should generally expect to spend 6-8 hours a week on, work outside of class.

Instructor Permission: No Distribution: LC1 This course has a Prerequisite: No

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

Location: CSC 3-OPEN

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

Professor: Rayane Moreira

This course is an introduction to the structure, properties, reactivity, and spectroscopy of organic molecules, as well as their significance in our daily lives. We 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. Key Words: chemistry, biochemistry

The course has a prerequisite of high school chemistry., Students should generally expect to spend 8-10 hours a week on, work outside of class.

Instructor Permission: No Distribution: LC1 This course has a Prerequisite: No

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

Location: CSC, CSC 101

NS-0217-1 **Culture and Mental Health**

Professor: Felicity Aulino

Are psychiatric disease categories and treatment protocols universally applicable? How can we come to understand the lived experience of mental illness and abnormality? And how can we trace the roots of such experience - whether through brain circuitry, cultural practices, forms of power, or otherwise? In this course, we will draw on psychological anthropology, cultural psychiatry, science studies, and decolonizing methodologies to examine mental health and illness in terms of subjective experience, social processes, and knowledge production. Our goal will be to recognize the centrality of the social world as a force that defines and drives the incidence, occurrence, and course of mental illness, as well as to appreciate the complex relationship between professional and personal accounts of disorder.

Students should generally expect to spend 5-8 hours per week on, work outside of class time.

Instructor Permission: No Distribution: LC1 This course has a Prerequisite: No

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

Location: CSC 333

NS-0240-1 **Statistics**

Professor: Elizabeth Conlisk

This course is an introduction to descriptive and inferential statistics with examples drawn primarily from the fields of medicine, public health, and ecology. The approach is applied and hands-on; students are expected to complete two problem sets each week, collect and analyze data as a class, and design and carry out their own examples of each analysis in four review exercises. We cover description, estimation and hypothesis testing (z-scores, t-tests, chi-square, correlation, regression, and analysis of variance). More advanced techniques such as multi-way ANOVA and multiple regression are noted but

not covered in detail. We also discuss the role of statistics in causal inference though the emphasis of the course is on practical applications in design and analysis. The course text is *The Basic Practice of Statistics* by David S. Moore and the primary software is Minitab. There are no prerequisites and students of all levels and abilities are encouraged to enroll. Key Words: Statistics, Research Design, Quantitative Analysis

Students should generally expect to spend 6-8 hours a week on, work outside of class.

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

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

Location: CSC 316

NS-0250-1 **Agriculture, Ecology, Society**

Professor: Brian Schultz

This course examines agriculture as a set of ecological systems and issues, focusing on organic and/or sustainable methods, and agroecology. It refers to ecology in the sense of interactions between organisms (e.g., pests and predators) and the larger sense of environmental impacts (e.g., pollution; climate change), along with key related social issues and solutions. A broad range of topics will be covered, including pesticide problems and alternatives, soil fertility and erosion, animals in agriculture, genetically modified crops, biofuels, farm labor, global vs. local trade, and more. Course work will consist of readings, discussion, writings, farm work/observations, and projects. We'll introduce current issues and practices for a more sustainable agriculture, with added readings and projects also tailored to individual student experience, interests, and goals. Keywords: sustainable, agriculture, ecology, agroecology, organic

Students should generally expect to spend 6 hours per week on, work outside of class time.

Instructor Permission: No Distribution: LC1 This course has a Prerequisite: No

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

Location: CSC, CSC 110

NS-0258-1 **Cell Biology**

Professor: John Castorino

The structures and processes inside human cells determine how we function (or dysfunction) in the world, and yet they were only discovered in the last few hundred years. We will discover what is known

about how they work through a combination of primary literature, laboratory research, and textbook. We will also discuss what is still not known and how scientists work to find the answers. Key Words: Biotechnology, Medical Technology, Neuroscience, Cellular Biology, Molecular Biology

Students should generally expect to spend 10 hours a week on work, outside of class.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

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

Location: CSC, CSC, CSC, CSC 2-OPEN

NS-0325-1 **Energy**

Professor: Kaca Bradonjic

What is energy? This course will cover the concept of energy in the contexts of theoretical and applied physics. Starting with the idea of energy as a way to explain the interactions of elementary particles in fundamental physics, we will then explore the role of energy in physical processes on larger length scales. Our trajectory will take us from the interactions of matter and light described by quantum physics, which govern biological and chemical processes, to interactions of macroscopic objects and thermodynamic systems, which are relevant to our daily lives and are described by classical physics. This theoretical basis will allow us to discuss a variety of mechanisms of energy generation, conversion, transfer, storage, and use efficiency in various practical contexts. Key Words: Physics, Energy, Environment

Students should generally expect to spend 6-8 hours a week on, work outside of class time.

Instructor Permission: No Distribution: LC1 This course has a Prerequisite: No

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

Location: CSC 333

NS-0350-1 **Agriculture, Ecology, Society**

Professor: Brian Schultz

This course examines agriculture as a set of ecological systems and issues, focusing on organic and/or sustainable methods, and agroecology. It refers to ecology in the sense of interactions between organisms (e.g., pests and predators) and the larger sense of environmental impacts (e.g., pollution; climate change), along with key related social issues and solutions. A broad range of topics will be covered, including pesticide problems and alternatives, soil fertility and erosion, animals in agriculture,

genetically modified crops, biofuels, farm labor, global vs. local trade, and more. Course work will consist of readings, discussion, writings, farm work/observations, and projects. We'll introduce current issues and practices for a more sustainable agriculture, with added readings and projects also tailored to individual student experience, interests, and goals. Keywords: sustainable, agriculture, ecology, agroecology, organic

Students should generally expect to spend 6 hours per week on, work outside of class time.

Instructor Permission: No Distribution: LC1 This course has a Prerequisite: No

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

Location: CSC, CSC 110

NS-0355-1 **Biotechnology**

Professor: John Castorino

Genetically modified organisms. Human-machine neural interfaces. Designer babies. Personalized medicine. Gene therapy. Synthetic organisms. Society is at an interesting intersection where some of these technologies are commonplace and some are at the early stages of being implemented. We will cover the science, history, and ethics surrounding these (and other) technologies that may change what defines humanity of the future. Over the course of the semester, students will invent new biotechnologies to address issues that are important to them. Key Words: Biotechnology, Medical Technology, Neuroscience, Cellular Biology, Molecular Biology

Students should generally expect to spend 6-8 hours a week on, work outside of class time.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

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

Location: CSC 2-OPEN

OPRA-0102-1 **Martial Arts: Karate**

Professor: Samuel Kanner

SHOTOKAN KARATE PRACTICE IS CURRENTLY ADJUSTED TO PROPERLY OBSERVE COVID HEALTH REGULATIONS FORBIDDING DIRECT CONTACT AND CLOSE PROXIMITY BETWEEN ITS PARTICIPANTS. Shotokan Karate is an activity course of the Budo Arts Program - OPRA's martial arts division at Hampshire College. Budo, meaning the lifestyle of incorporating "warrior" philosophies and values to one's path of internal development. Practicing budo requires the study of related fields such as, but not

limited to, history, etiquette, language, art, and spirituality. Students will complete brief research assignments, study literary resources, and attend lectures and media screenings to complement the primary physical content of the course. Budo Arts classes and clubs utilize a social communication class companion program called Discord. FREE access to the full app on computer desktop and smartphone versions will be required. Lab fees support various dojo (training school) affiliations to national governing organizations or cover purchases of specific required personal equipment where indicated. NO PREVIOUS MARTIAL ARTS EXPERIENCE IS REQUIRED TO PARTICIPATE. Although our practices can be energetic, we do not train with fitness as our motivation. Secondly, karate practice is an art and IS NOT taught through the scope of practical self-defense. We do not endorse the application of this activity to critical real-life situations nor is it a viable form of anti-violence training at the beginner level.

The Shotokan Karate dojo at Hampshire College represents nearly 50 years of tradition and affiliation to one of the oldest national organizations of karate in the US: Shotokan Karate of America INC. (SKA). Specializing in blocks, strikes, kicks, and economized body movements, karate training is an accessible art that endeavors to bring out the positive attributes in all of us. New students will be trained on individual fundamentals that serve as comprehensive building blocks for learning increasingly more advanced techniques. Individual techniques will then be threaded together to create formal sequences of movements called kata (forms). Within kata are examples of hypothetical interactions with opponents that are then workshopped with a live sparring partner in drills called, kumite. New members are welcome at any time throughout the semester!!! As an affiliated charter of our national governing organization, membership supports our standing accreditation with SKA INC.. Contact Samuel Kanner sikOP@hampshire.edu to schedule a visit or to receive more information about terms and benefits of membership. Visitors, please come nourished and hydrated, and prepared in a functional sense of clothing that allows for full freedom of movement if you do not already own a uniform (gi). Gi are available for purchase upon request. Supplies and certain sizes are limited. For complete information about Hampshire Shotokan, please visit: hampshire.ska.org. Join our Discord community! Discord link available upon request.

Lab fee: \$40 Students - \$60 Public Community., Eligible for CEL credit fulfillment.

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

Time: TTH 08:00PM-09:30PM

Location: RCC 21

OPRA-0112-1 **Martial Arts: Buki Training**

Professor: Samuel Kanner

BUKI TRAINING IS CURRENTLY ADJUSTED TO PROPERLY OBSERVE COVID HEALTH REGULATIONS FORBIDDING DIRECT CONTACT AND CLOSE PROXIMITY BETWEEN ITS PARTICIPANTS. Buki, Wooden Martial Arts Instruments is an activity course of the Budo Arts Program - OPRA's martial arts division at

Hampshire College. Budo, meaning the lifestyle of incorporating "warrior" philosophies and values to one's path of internal development. Practicing budo requires the study of related fields such as, but not limited to, history, etiquette, language, art, and spirituality. Students will complete brief research assignments, study literary resources, and attend lectures and media screenings to complement the primary physical content of the course. Budo Arts classes and clubs utilize a social communication class companion program called Discord. FREE access to the full app on computer desktop and smartphone versions will be required. Lab fees support various dojo (training school) affiliations to national governing organizations or cover purchases of specific required personal equipment where indicated. NO PREVIOUS MARTIAL ARTS EXPERIENCE IS REQUIRED TO PARTICIPATE. Although our practices can be energetic, we do not train with fitness as our motivation. Secondly, Buki practice is an art and IS NOT taught through the scope of combat skill development. We do not endorse application of this activity as "play" with others nor is it a viable method of becoming adept at "swordplay" or "weapon" use at the beginner level. As a replacement for the term "weapon", this class is titled, Wooden Martial Arts INSTRUMENTS. Seeking to engage with the loftier and more intellectual aspects of handling "weapons" or BUKI, in Japanese, this class will draw its content from a combination of sources found in Aikido, Iaido (Japanese swordsmanship), and Kendo (Japanese fencing). At the turn of the 17th century, the samurai class had to adjust to peacetime after a great era of civil war. To reduce counts of injury during training in schools and dojos starting at this time, the advent of wooden equivalents to metal swords and spears came about. Form and precision rather than dominance and violence became axioms of martial arts directing the emphasis away from cutting down an opponent on a battlefield to instead traveling a path of inward development on a journey to cut down the ego. Students will experience working with "bokken" (wooden sword) and "jo" (wooden staff - an abstraction of a spear) in solo form-based studies that draw their inspiration from combat but are ritualized to propagate respect and alertness. However, theory in martial arts cannot exist without practice - as a balance, students will also learn how their solo forms relate to the active physical presence of an external opponent and pair their techniques with partners in various drills. VALID personal equipment is acceptable for class use. Please verify equipment with the instructor. Come nourished and hydrated, and prepared in a functional sense of clothing that allows for full freedom of movement. Contact Samuel Kanner sikOP@hampshire.edu with any questions. 5-College students will be graded pass/fail.

Eligible for CEL credit fulfillment.

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

Time: TTH 03:30PM-05:00PM

Location: RCC 21

OPRA-0116-1 Martial Arts: Japanese Archery

Professor: Samuel Kanner

KYUDO PRACTICE IS CURRENTLY ADJUSTED TO PROPERLY OBSERVE COVID HEALTH REGULATIONS FORBIDDING DIRECT CONTACT AND CLOSE PROXIMITY BETWEEN ITS PARTICIPANTS. Kyudo, Japanese Zen Archery is an activity course of the Budo Arts Program - OPRA's martial arts division at Hampshire College. Budo, meaning the lifestyle of incorporating "warrior" philosophies and values to one's path of internal development. Practicing budo requires the study of related fields such as, but not limited to, history, etiquette, language, art, and spirituality. Students will complete brief research assignments, study literary resources, and attend lectures and media screenings to complement the primary physical content of the course. Budo Arts classes and clubs utilize a social communication class companion program called Discord. FREE access to the full app on computer desktop and smartphone versions will be required. Lab fees support various dojo (training school) affiliations to national governing organizations or cover purchases of specific required personal equipment where indicated. NO PREVIOUS MARTIAL ARTS OR ARCHERY EXPERIENCE IS REQUIRED TO PARTICIPATE. Although kyudo is a form of archery, we do not train with target practice as our motivation. Secondarily, kyudo practice is an art and IS NOT taught through the scope of target skill development. Students of kyudo will engage immediately with the aspects of this art that make it vastly different from other forms of archery they may have encountered before. Originally, the bow was indeed a tool for hunting as far back as the 4th or 5th century. As Japan developed into an increasingly more developed country, competition and war over its land and territories began arising. The bow, during early stages of warfare, was reserved for high-ranking generals and military officials who rarely engaged in direct combat. Over time, entire platoons of infantry were issued bows and were commonly used on the battlefield until the appearance of the first guns in Japan by the Portuguese in the early 1540s. The bow may have outlived its tactical usefulness in battle but had yet to make an impact on peaceful meditation cultures. Re-purposed as an instrument for training in focus, concentration, and self-reflection, kyudo took the action of firing an arrow from its original purpose in battle and transformed it into an expression of Zen meditation. After a great period of war had ceased in Japan by the 1600s, certain retired samurai turned to practicing kyudo as a method of keeping their minds sharp and their integrity intact during peacetime. Students now will see kyudo as a path for personal development having more to do with how to shape and form postures of the body with the bow through ritual and for the sake of connection to a heightened presence. Meditation is a pursuit of gaining a wider perception of our minds, not a method for escaping them. Placement of the target plays a critical role in the mindset of the kyudo archer by being only a few feet away thereby removing the temptation and glamour of aiming. The target serves more of a role of catching the arrow anywhere on its path from the bow, rather than providing a measurement of accuracy across a great distance. Training in etiquette and proper handling of the equipment in the tradition of this Japanese martial art will be examined first before any practice of live shots are taken. New members are welcome at any time throughout the semester!!! As an affiliated charter of our national governing organization, membership supports our standing accreditation with Zenko International. Contact Samuel Kanner sikOP@hampshire.edu to schedule a visit or to receive more information about terms and benefits of membership. Visitors, please come nourished and hydrated, and prepared in a functional sense of clothing that allows for full freedom of movement if you do not already own a uniform specific to kyudo training. For complete information about the kyudo group at

Hampshire College, please visit: shuuko.org. Join our Discord community! Discord link available upon request.

Lab Fee: \$40 Student - \$60 Public Community., Eligible for CEL credit fulfillment.

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

Time: TTH 06:00PM-07:45PM

Location: RCC 21

OPRA-0117-1 **Martial Arts: Iaido**

Professor: Samuel Kanner

IAIDO IS CURRENTLY ADJUSTED TO PROPERLY OBSERVE COVID HEALTH REGULATIONS FORBIDDING DIRECT CONTACT AND CLOSE PROXIMITY BETWEEN ITS PARTICIPANTS. Iaido is an activity course of the Budo Arts Program - OPRA's martial arts division at Hampshire College. Budo, meaning the lifestyle of incorporating "warrior" philosophies and values to one's path of internal development. Practicing budo requires the study of related fields such as, but not limited to, history, etiquette, language, art, and spirituality. Students will complete brief research assignments, study literary resources, and attend lectures and media screenings to complement the primary physical content of the course. Budo Arts classes and clubs utilize a social communication class companion program called Discord. FREE access to the full app on computer desktop and smartphone versions will be required. Lab fees support various dojo (training school) affiliations to national governing organizations or cover purchases of specific required personal equipment where indicated. NO PREVIOUS MARTIAL ARTS EXPERIENCE IS REQUIRED TO PARTICIPATE. Although our practices can be energetic, we do not train with fitness as our motivation. Secondly, Iaido practice is an art and IS NOT taught through the scope of combat skill development. We do not endorse application of this activity as "play" with others nor is it a viable method of becoming adept at "swordplay" or "weapon" use at the beginner level. Iaido is the art of drawing and cutting [in the air] with the Japanese sword. Using rituals of movement called KATA, these forms have the practitioner repetitiously imagine a given scenario of an opponent to which they react with their sword. All of Iaido's kata and curriculums of study have the practitioner begin their response with the sword sheathed as opposed to other martial arts practices where the opponent is approached already with the sword drawn. Equipment for these other arts require them to be substituted for wooden or bamboo swords as they would easily harm their live partner from contact in engagements during matches and competitions. Iaido observes no such types of matches as the point is not to outwardly defeat an external opponent, but to travel a path of inward development and "cut" ourselves philosophically to remove excess and unconstructive qualities. Requiring the presence of a sheath to draw from and working with it just as much as the sword, Iaido traditionally utilizes a modern sword called an Iaito. Iaito are replicas of real swords possessing each functional quality except for a live cutting edge. The blade is dulled for consideration and safety of the Iaido beginner who when after

enough years or through direct approval after sufficient observation of a teacher, may one day use a real sword capable of cutting. Students will be taught the copious amount of manners, etiquette, and alertness required to handle even an iaito before delving into the main content of typical iaido practice. Student uniforms and iaito are required for participation in the course and will be provided by the department at no cost, which is conditional on their pristine return. Introductory iaido kata consists of traversing over the floor in a category of kneeling positions called SUWARI WAZA. This course's lab fee covers the cost of required knee pads. Come nourished and hydrated, and prepared in a functional sense of clothing that allows for full freedom of movement. A "close" or "form-fitting" underlayer that keeps the student decent is best for wearing during the uniform sizing process. Contact Samuel Kanner sikOP@hampshire.edu with any questions. 5-College students will be graded pass/fail.

Lab Fee: \$55 - Cost of knee pads., Eligible for CEL credit fulfillment.

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

Time: TTH 02:00PM-03:30PM

Location: RCC 21

OPRA-0132-1 **Outdoor Sampler**

Professor: Michelle Lloyd-Dedischew

This course is an opportunity to experience many activities that make up outdoor adventure. Students will engage in activities on a variety of levels from beginning introduction to a refinement of skills, including canoeing, sea kayaking, mountain biking, rock climbing, hiking, orienteering, outdoor cooking, and caving.

May be used in partial fulfillment of the CEL-1 requirement, This course is in-person-cannot accommodate fully remote students

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

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

Location: RCC FOYER

OPRA-0151-1 **Top Rope Climb**

Professor: Michelle Lloyd-Dedischew

This class will meet September - October for 7 weeks. While this class is a perfect introduction to students just getting into rock climbing, more advanced students will find challenge in mastering their

climbing technique and exploring more advanced knots and anchoring systems. Students will learn 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.

Class meets in person Sept. 3rd - Oct.15th, Accepted for CEL 1.

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

Time: F 09:00AM-01:00PM

Location: RCC GYM

OPRA-0156-1 **Lead Rock Climb**

Professor: Michelle Lloyd-Dedischew

This class begins in October and will run through the end of the semester in December. It requires separate registration from the Top Rope Course. This class is a perfect next step for students who have taken the Top Rope Climbing course, or who have top rope experience and are looking to take their climbing to the next level. 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 multi pitch climbs and to provide instruction in lead climbing. 5-College Students will be graded pass/fail.

Class meets in person ONLY October 15 - December 10, 2021, May be used in partial fulfillment of the CEL-1 requirement

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

Time: F 09:00AM-01:00PM

Location: RCC GYM

OPRA-0180-1 **Weight Training**

Professor: Eric Nazar

Students in this course will practice and learn the basics of using weighted and unweighted exercise to train flexibility/mobility, strength, speed, endurance and coordination. Students will design and receive feedback on an individualized weight training program. Each class session will include cardio warmup, stretching, and weight lifting. Participants who have never been involved in a fitness program are especially welcome, along with experienced students of weight training methods.

In-person ONLY; cannot accommodate remote students., Can award partial CEL credit.

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

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

Location: MSC FOYER

OPRA-0181-1 Trail Maint. & Rest.

Professor: Eric Nazar

Participants in this course will inspect, assess and document trail conditions on publicly accessible lands near campus and in the Hampshire woods. Participants will clear trails of blowdown debris, maintain accessible trail widths, and address wet, damaged, or eroded areas through trail relocations, dirtwork, stonework, or woodwork. Participants will use saws, loppers, and other hand tools. 5-College students will be graded pass/fail.

In-person ONLY; cannot accommodate remote students., Can award partial CEL credit.

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

Time: F 09:00AM-12:00PM

Location: RCC FOYER

OPRA-0185-1 Fundamentals of Tennis

Professor: Jamie 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.

In-person ONLY and cannot accommodate fully remote students., May be used in partial fulfillment of the CEL-1 requirement.

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

Time: W 12:00PM-01:00PM

Location: MSC CTS/TRK
