

## Hampshire College Fall 2022 Course Descriptions (as of August 24, 2022)

### CS-0108-1 Introduction to 3D Modeling

Professor: Jennifer Gutterman

In this course, students will focus on workflow and techniques for creating polygonal surface models for game assets, character models and 3D environments for animation and video games, as well as 3D prototyping for physical game assets. This class will focus on poly resource management, modeling workflow and the creation of 3D assets from conception/reference art through modeling, basic materials, lighting and rendering. Project requirements will range in complexity and detail, and students are expected to work outside of class to apply in-class demonstration of techniques to projects and assignments. Keywords: Game Design, Game Development, Art, Entertainment Media, 3D Visualization

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

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

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

Location: ASH 126

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### CS-0165-1 Experimental Psychology

Professor: Ethan Ludwin-Peery

The goal of experimental psychology is to try to understand why people think and act as they do. How do we interpret and use the information gathered by our senses? Why do we pay attention to some things and not others? How do we learn things? How do we remember things, and why are some things forgotten? What is the source of our beliefs? What is the process by which we make decisions? This course will focus on the ways in which psychologists have attempted to answer these questions over the past century and a half using scientific methods. Keywords: science, cognitive science, research methods

*Students should generally expect to spend 4-6 hours a week on, work outside of class time.*

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

Time: MW 01:00PM-02:30PM

Location: ASH 221

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### CS-0207-1 **Biodiversity in Hampshire Woods**

Professor: Sarah Partan

The goal of this class is to build a long-term database of wildlife diversity on Hampshire property. Our environment, both local and global, is dramatically changing, and it is important to document biodiversity now before we lose species we may not have realized were here. Students in this exploratory class will work together to learn to identify and document our local fauna. We will spend a good deal of time exploring our woods to learn together what is there. We will add our observational data to our own citizen science database project in iNaturalist, and will learn how to summarize, analyze, and make use of the data. We will also examine how long-term databases are used by other research groups, and explore other citizen science research projects. No experience necessary, however students with interest in natural history, animal identification, and computer databases are particularly encouraged to join the class. Keywords: wildlife, animals, birds, Citizen Science, Natural History

*Students should generally expect to spend 8 hours a week on work, outside of class time. , , Students will need to purchase: , Title: The Natural History of Western Massachusetts (2nd edition,, 2015, Hampshire House Publishing) , Author: Stan Freeman, ISBN: 9780989333306, Cost: \$21.95, , Title: An animal field guide to a taxonomic group of your choice,, must be Eastern US Region , Cost: approx. \$20.00*

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

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

Location: ASH 221

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

Professor: Laura Wenk

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. Keywords: Education, Learning, Educational Psychology

*Students should expect to have 8 hours of work a week outside of, class time.*

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

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

Location: FPH 102

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### CS-0252-1 **Replication in Psychology**

Professor: Ethan Ludwin-Peery

Is all of psychology fake? A prestigious journal publishes evidence that people have psychic powers. A team of researchers show that listening to a Beatles song can make you almost a year and a half younger. Many labs try to replicate 100 psychology studies, and only 40 work. Something is very, very wrong. These events are part of a massive upheaval in the field that has come to be known as the replication crisis. In this advanced course, we will look at the replication crisis and the role of replication in psychological science. We will look at the problems that led to the crisis, proposed solutions, critiques of those solutions, and debates that are still ongoing. We'll consider what this means for classic psychology results (How many of them are fake? How can we tell?) and what this means for the future of the field. Keywords: research methods, cognitive science, statistics

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

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

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

Location: ASH 126

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### CS-0270-1 **Worldbuilding**

Professor: Jennifer Gutterman

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

content. Students interested in tabletop games, RPGs, and/or digital games are all welcome. Keywords: Game Design, Game Development, Art, Animation, Entertainment, Media

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

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

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

Location: ASH 126

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### CSI-0109-1 **Waste, Politics, Enviro Crisis**

Professor: Ethan Tupelo

Tossing something in the trash is an almost thoughtless, automatic part of our daily existence. How are our habits, practices, systems, and institutions around waste tied in with domination and social inequality? Who does the dirty work, and how is this related to inequalities around class, gender, and race? How have historical changes in materials and waste systems shaped our contemporary understanding of our selves, and our relations with each other? What social assumptions allow waste relations to be seen as an acceptable and inevitable part of contemporary life? Where is this 'away' to which we throw, and what are the lives of the people like there? Focusing on waste connects local actions to global systems, encompassing dirty and dangerous work, environmental racism, and ecological devastation. In addition to thinking broadly about these themes, students will also examine their own waste practices, campus and regional waste infrastructures, and our ethical and political entanglements with these systems. Keywords: power, politics, economy, labor, pollution

*Students should generally expect to spend 8-10 hours a week on, work outside of class time.*

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

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

Location: FPH 108

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### CSI-0119-1 **Wilderness and Social Justice**

Professor: Malgorzata Grebowicz

In defense of the Wilderness Act of 1964, American novelist Wallace Stegner described wild spaces "a part of the geography of hope." But during the more than fifty years since, scholars, activists, and scientists have criticized wilderness policy from various perspectives-as utopian, ahistorical, unsustainable, socially unjust, and environmentally irresponsible. The New York Times declared that the

Act was having a "midlife crisis." till, in recent years wilderness has come to be seen as our best tool for mitigating climate change. Why does the wilderness idea persist, how does it affect imagination, and what exactly is its place in the dynamics of what it means to be alive today? We will examine the history of American wilderness; the role of photography in the creation and maintenance of wilderness; critiques of wilderness conservation focused on racial justice, environmental justice, and access; Indigenous conservation methods; and our affective comportments towards wild animals. Keywords: Indigenous, biodiversity, public lands, conservation

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

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

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

Location: FPH 105

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### CSI-0148-1 **Thinking with Animals**

Professor: Nathalie Arnold

Across the world, humans have viewed animals as: ancestors, teachers, friends, members of the family, meat, workers, pests, and threats. Everywhere, the 'human' is defined in relation to the 'animal.' Yet this relation is construed in diverse and contradictory ways. Ideas about what it means to 'be (an) animal' have long structured visions of belonging and otherness, as well as violence, racism, and oppression. As animals vanish or recede from human settlements, their images proliferate around us. Drawing on cultural, legal, and gender studies, multispecies ethnography, literature, and history, this seminar looks at varied human relationships to animals, animals' diverse roles in society, history, and the arts, and how ideas about 'animals' shape our sense of 'being human.' While we will write and research regularly, major assignments include: a personal essay, a report on a site observation, and an independent project in a form of students' choice. Keywords: animals, animal studies, multispecies, posthumanism, anthropology.

*Students in this course should expect to spend 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: FPH 105

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### CSI-0195-1 Intro Latin American Studies

Professor: Roosbelinda Cardenas

This course is designed to introduce students to the shared histories as well as the cultural and This This course will introduce students to the shared histories and cultural and geographic diversity of the region we call Latin America. By surveying different disciplinary approaches (anthropology, political science, history, cultural studies and journalism) as well as by exploring film, music, literature and policy produced within the region, students will be exposed to numerous ways to think about Latin America and will observe how Latin American artists, writers and intellectuals represent their nations and cultures to themselves and to the world. We will first overview the transformations that Latin American societies have undergone since European colonization to become the complex nations they are today. Then, we will analyze some of the most pressing contemporary issues that Latin American nations face today. Specifically, we will demystify poverty and crime, historicize racism and gender inequalities, and critically analyze the role of the United States in shaping Latin American economies and politics.

Keywords: Latin America, race, nation, empire, culture

*Students should generally expect to spend 8 hours a week on work, outside of class time. , , The content of this course deals with issues of Race and Power.*

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

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

Location: FPH 108

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### CSI-0211-1 Entrepreneurship

Professor: Connor Stedman

Many of the escalating planetary crises of the current moment are calling for innovation - not only new technologies, but also new ways of working, organizing, meeting basic human needs, and supporting change efforts and movements. Entrepreneurship here is understood as a practice of employing design thinking to develop, test, and offer innovations that provide value to one or more constituencies. It therefore offers applications across many types of organizations (business, nonprofit, educational, political, and more). In this workshop based class, we will engage with entrepreneurship as a methodology for addressing the complex needs of the current moment, through both critical study and applied practice. This course is ideal for any students who may explore careers in startup business, social enterprise, or nonprofit or other organizational leadership. Keywords: entrepreneurship, business, leadership, innovation, enterprise

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

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

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

Location: FPH 107

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### CSI-0213-1 **Abolition Now!**

Professor: Stephen Dillon

This course examines the relationship between feminist activism, theory, and politics and the prison. The course takes a two pronged approach that is historical and theoretical. We will examine the history of the prison in the United States as well as how feminist theorists and activists have understood the relationship between incarceration and race, gender, sexuality, ability, immigration, war, economics, as well as resistance. Keywords: queer, feminism, prison, activism

*Students should generally expect to spend 8 hours a week on work, outside of class time. , , The content of this course deals with issues of Race and Power.*

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

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

Location: FPH 103

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### CSI-0215-1 **Ethics and Language**

Professor: Malgorzata Grebowicz

In this noisy world with its surplus of words, does it matter what one says? This course introduces students to the linguistic turn in 20th Century French philosophy, with particular attention to the role of language in what it means to be a person among others. It is grounded in close readings of texts by Emmanuel Levinas, Maurice Blanchot, Jean-Francois Lyotard, and Jacques Derrida. Among the first to explore the ethical impact of language, these works provide tools for thinking about today's most pressing questions. How is it that words can harm, and what is the nature of this harm? Is there a human right to speak? Can animals speak? Can writing faithfully reflect reality, and if not, why write? Should we give voice to traumas? Is there really a right to remain silent, and if so, what does this right tell us about the kinds of creatures we are? Keywords: communication, justice, truth, meaning, inner life

*Students in this course should expect to spend 8-10 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: FPH 102

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### CSI-0219-1 **History 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. Race, Feminism, Queer, Theory,

*Students should expect to spend 8 hours weekly, on work and preparation outside of class time.*

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

Time: TTH 02:30PM-03:50PM  
Location: FPH 108

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### CSI-0230-1 **U.S. 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 history and legacies of imperial ambitions of the United States. This course examines the history of U.S. occupation of Hawai'i as a case study of U.S. imperialism. 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 in the United States. Topics of discussion 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, Asian settlers in Hawai'i, revitalization of Hawaiian language, and contemporary Native Hawaiian sovereignty movements for self-determination. Through a variety of primary sources (court cases, diaries, memoirs, letters) and secondary sources (scholarly books, articles, documentaries, films), we will critically examine global geopolitics and economic interests that fueled U.S. imperialism in Hawai'i as well as seek to understand Native Hawaiians' self-determination and the issue of stolen lands in reclaiming Hawaiian sovereignty. Students interested in applying for the January term field course to Hawai'i are strongly encouraged to take this course. Keywords: U.S. imperialism, colonialism, empire, Native Hawaiian, indigenous, sovereignty



*Students should generally expect to spend 6-8 hours a week on, work outside of class time. , , The content of this course deals with issues of Race and Power.*

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

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

Location: RWK 202

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### CSI-0233-1 **Social Movements**

Professor: Ethan Tupelo

What is a social movement? Under which conditions do they emerge, and what accounts for their success or decline? This course will provide a broad overview of social movements from the past several decades, including movements of labor, civil rights and black liberation, queer liberation, global justice, plaza occupations, and the environment. In addition to studying specific movements, throughout the course we will collectively develop a strategy guide for organizing a social movement based on historical examples. As a final project, students will use this guide to create an outline for organizing a social movement campaign on an issue of their choosing. Keywords: Activism, protest, organizing, politics, government

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

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

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

Location: FPH 108

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### CSI-0238-1 **People out of Place**

Professor: Margaret Cerullo

This course will be organized around the following themes: 1. Intersectionality of systems of racialized violence in the US: Immigration control and domestic policing; mass incarceration and immigrant detention; 2. Global mobility as intrinsic to the restructuring of contemporary capitalism; therefore, studying "global migrations" is a critical vantage point for understanding contemporary capitalism, including questions of why do migrants leave their homes? And where do they (choose to) go? 3. A critical knowledge of migration governmentality, ie, the ways which people in motion are governed and resist; the power to regulate, regiment, control, and channel, human mobility; and multiple resistances

4. Interrogation of key concepts: citizenship, sovereignty, borders, nation-state, statelessness, belonging. Key Words: Migration, borders, refugees, nation-state

*Students should generally expect to spend 8 hours a week on work, outside of class time., , The content of this course addresses issues of Race and Power.*

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

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

Location: FPH 106

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### CSI-0247-1 **Economic Development**

Professor: Ertugrul (Ahmet) Tonak

As recently as 250 years ago the world had a roughly equal level of development. Today, the richest country in the world has an average income level around 400 times that of the poorest. The course will grapple with the tension between global inequalities, economic development, and environmental justice. First we will explore contemporary debates in development economics, including development ethics, development theory and practice, and development critiques. Second, students will work in teams to research case studies of successful approaches to balancing the imperative for development, growth, and poverty reduction with the challenges of climate change. Keywords: Smith, Marx, Keynes, Economics, Neoclassical Theory

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

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

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

Location: FPH 105

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### CSI-0253-1 **Living With Climate Change**

Professor: Nathalie Arnold

While climate change affects all life on the planet, historically vulnerable and marginalized communities across the world are consistently at the greatest risk of devastation. As calls for climate justice multiply, the urgency of writing, speaking, and creating wisely about climate is clear. Grounded in ethnography about diverse communities' experiences and responses to climate change while drawing on film, literature, and the visual arts, this course asks: How do marginalized communities across the world respond to climate inequalities? What is the relationship between capitalism and the climate? How does

thinking the Anthropocene, Capitalocene, or the posthuman affect our views of planetary issues? How does 'climate denial' emerge, and what do 'climate justice' and resilience look like? While we will regularly practice writing and research, major assignments include: a family or community weather history and an independent project in a form of students' choice.

: *Students should expect to spend 8 hours weekly on work and, preparation outside of class time.* ,

*\*Lloréns, Hilda. 2021. Making Livable Worlds: Afro-Puerto Rican, Women Building Environmental Justice. University of Washington, Press., \*Marino, Elizabeth. 2015. Fierce Climate, Sacred Ground: An, Ethnography of Climate Change in Shishmaref, Alaska. University, of Alaska Press. , \*Eds. Stensrud, Astrid and Thomas Hylland Eriksen. Climate,, Capitalism and Communities: An Anthropology of Environmental, Overheating. Pluto Press, \*Bryant-Tokalau, Jenny. 2018. Indigenous Pacific Approaches to, Climate Change: Pacific Island Countries (Palgrave Studies in, Disaster Anthropology). Palgrave. , \*Sakakibara, Chie. 2020. Whale Snow: Iñupiat, Climate Change, and, Multispecies Resilience in Arctic Alaska (First Peoples: New, Directions in Indigenous Studies). University of Arizona Press. , \*Norgaard, Kari Marie. 2011. Living in Denial: Climate Change,, Emotions, and Everyday Life. MIT Press. , \*Ed. Stillitoe, Paul. 2021. The Anthropocene of Weather and, Climate: Ethnographic Contributions to the Climate Change Debate., Berghann Books. , \*Crate, Susan Alexandra. 2021. Once Upon the Permafrost: Knowing, Culture and Climate Change in Siberia (Critical Green, Engagements: Investigating the Green Economy and Its, Alternatives). University of Arizona. , \*Kenner, Alison. 2018. Breathtaking Asthma Care in a Time of, Climate Change. University of Minnesota Press. , \*Livingston, Julie. 2018. Self-Devouring Growth: A Planetary, Parable as Told from Southern Africa (Critical Global Health:, Evidence, Efficacy, Ethnography). Duke University Press. , \*Nakate, Vanessa. 2021. A Bigger Picture: My Fight to Bring a New, African Voice to the Climate Crisis. Clarion-Mariner. E-book. , \*Ghosh, Amitav. 2021. Nutmeg's Curse: Parables for a Planet in, Crisis. Paperback to be released October 2022 (will be scheduled, in class for November 2022),, Journal Articles to follow.*

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

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

Location: FPH 105

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## CSI-0260-1 Indigenous Peoples and Places

Professor: Robert Caldwell

What is indigenous space? What is a traditional cultural place? What constitutes "Indian Country" today? What is the relationship between land base and sovereignty? How have Natives and settler-colonists conceived and contested land and territory over time? This this upper-division course welcomes students from all concentrations but is best suited for students with some prior coursework in history, anthropology, geography, social theory or indigenous studies. It is designed to explore geographies of Native America with a special focus on Dawnland/ "New England." The class considers

homelands, culture areas, the mapping of languages and polities. It encourages students to think critically about colonization/ decolonization. The course is reading and writing intensive, with weekly response papers and engaged classroom discussion expected. Students will complete and present a final project or research paper. Keywords: contested space, indigenous, sovereignty, settler colonialism, decolonization

*This course deals with issues of Race and Power. , Students should generally expect to spend 8 hours a week on work, outside of class time.*

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

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

Location: FPH 105

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### CSI-0272-1 **From Choice to Justice**

Professor: Marisa Pizii

Abortion rights continue to be contested in the U.S. and throughout the world. Since it was legalized in the U.S. in 1973, there have been significant erosions in abortion rights and access, and today, federal protections to legal abortion are poised to end opening the opportunity for direct challenges and outright bans through state laws. While the strategy of harassment of abortion seekers, clinics, providers, and clinic personnel by opponents of abortion is routine, recent laws make the case that opponents are widening the scope of their agenda and employing similar strategies in other social movements. This course examines abortion politics in the U.S. before legalization to the present. We view the abortion battle in the U.S. in the wider framework of reproductive justice. Specific topics of inquiry include abortion worldwide, coercive contraception and sterilization abuse, welfare rights, population control, incarceration and reproduction, and the criminalization of pregnancy. We explore the ethical, political, and legal dimensions of the issue and investigate anti-abortion organizing and the resistance to it from the abortion rights and reproductive justice movements.

*Students should generally expect to spend 8 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 108

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### CSI-0274-1 **Cuba**

Professor: Roosbelinda Cardenas, Amy Jordan

This interdisciplinary course critically engages a range of frameworks (geopolitical, historical, literary) for a study of the complex and contested reality of Cuba. We will critique and decenter the stereotypical images of Cuba that circulate in US popular and official culture, and we will examine the constructions of race, gender, and sexuality that have defined the Cuban nation. We will also explore how Cuba should be understood in relation to the U.S., to its diaspora in Miami, and elsewhere. This course is open to all, though it is best suited to students beyond their first semester of study. The class will be conducted in English, with many readings available in Spanish and English. Papers may be submitted in either language. This interdisciplinary course critically engages a range of frameworks (geopolitical, historical, literary) for a study of the complex and contested reality of Cuba. We will critique and decenter the stereotypical images of Cuba that circulate in US popular and official culture, and we will examine the constructions of race, gender, and sexuality that have defined the Cuban nation. We will also explore how Cuba should be understood in relation to the U.S., to its diaspora in Miami, and elsewhere. This course is open to all, though it is best suited to students beyond their first semester of study. The class will be conducted in English, with many readings available in Spanish and English. Papers may be submitted in either language. For students wishing to apply for the Hampshire in Havana January term program, this required course will offer critical foundational knowledge. For students wishing to apply for the Hampshire in Havana January term program, this required course will offer critical foundational knowledge.

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

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

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

Location: FPH WLH

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#### HACC-0147-1 **FC Collegium (HALF Course)**

Professor: Michael Barrett

(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 is an ensemble of singers and instrumentalists that rehearses and performs four projects per academic year, one each per half-semester, drawing on the vast and varied repertory of European-style polyphony of the Medieval, Renaissance, and Baroque periods. As part of the rehearsal process, 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. This is a HALF (2-credit) COURSE. (keywords: chorus, choir, voice, orchestra, concert, collaboration)

*(Cannot be used for a Division I requirement.) Prerequisite:; Audition required. In order to participate in the course,, community members must 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 04:45PM-06:45PM

Location: MDB RECITAL

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### 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 look at concepts such as pitch, timbre, melody, and texture, and learn about rhythm, intervals, scales, chords, and harmony. We will develop our musical understanding through ear training, solfege singing, and "deep listening." This course will also connect music to theory by teaching students how to compose music. Students are required to attend a once/weekly ear training workshop on either Monday 7:00 - 8:30 pm or Thursday 4:30 - 5:50 pm in the Music Recital Hall. No prior music training or literacy is required. Keywords: music theory, listening, composition.

*Students in this course should expect to spend 8 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

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### HACU-0121-1 **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, analog, 16mm, film

*Lab fee: \$65. Students in this course should expect to spend 8, 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

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#### HACU-0137-1 **Text & Image: Writing for Film**

Professor: Baba Hillman

This production/theory course will introduce students to scripts and texts by filmmakers working in essayistic, poetic, fiction, and non-fiction forms, and in hybrid combinations of these forms that do not follow traditional screenwriting paradigms. The course will include workshops in writing voice-over, dialogue, and visual text for the screen, as well as workshops in cinematography, lighting, and editing image to text. We will study works by filmmakers including Shirin Neshat, Pedro Costa, Mona Hatoum, Gaëlle Rouard, John Akomfrah, and Pham Ngoc Lan. Students will write and shoot two short projects and one longer project. (Keywords: writing, film, image)

*Lab fee: \$75. Students in this course can expect to spend 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 T 07:00PM-09:00PM

Location: JLC, JLC 120

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#### 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 2023. No previous dance experience is necessary. Keywords: critical dance studies, performance, embodiment.

*Field trip fee: \$30-\$50 to attend performances throughout the semester. Students in this course should expect to spend 8 hours, weekly on work and preparation outside of class time., The content of this course deals with issues of Race and Power.*

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

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

Location: MDB MAIN

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### HACU-0149-1 **Marxism and Culture**

Professor: Jennifer Bajorek

In this course, we will look at the influence of Marx and Marxism on the interpretation of culture and cultural texts (literature, visual art, digital art) in diverse historical and political contexts. Our primary focus will be on theories illuminating the relationships of specific genres or cultural forms to specific historical, political, and economic conditions. (How is the rise of the novel related to the rise of capitalism? How do contemporary (re)framings of art as labor (i.e., in participation, collaboration) extend or transform prior definitions of the art object as commodity/fetish? Approximately half of our readings will be historical, exploring arguments that emerge in the late 19th and early 20th centuries. The other half will be hyper-contemporary and will bring us into dialogue with writers, artists, and thinkers interrogating the cultural logics of contemporary capitalism. This is an introductory course designed to introduce students to key critical and theoretical texts in both Marxist and cultural theory. Keywords: Marxism, literature, art, cultural studies.

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

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



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

Location: RWK 202

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### HACU-0153-1 **Birds Aren't Real**

Professor: Viveca Greene

As one recent US President noted, the new media ecosystem "means everything is true and nothing is true." Banned from all top social media platforms, including Twitter, the President's predecessor launched Truth Social as the flagship application of his social media platform, which Vanity Fair characterizes as "a cringeworthy joke." Working within the interdisciplinary field of media studies, in this course we will take a case-study approach to exploring contemporary issues related to the post-truth world order: disinformation, fake news, deepfakes, crisis actor claims, conspiracy theories, and the like. In so doing, we will be attentive to creative and satirical responses to such challenges, as well as consider the need for public institutions to intervene. Students will write weekly responses to assigned texts, conduct independent research, produce a final paper on a topic of their own choosing, and participate in an end-of-semester mini-conference. Keywords: disinformation, misinformation, meme magic, 4chan, activism.

*In this course, students should expect to spend 8 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: ASH 222

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### HACU-0198-1 **Round, Chase, and Catch**

Professor: Junko Oba

"Row, row, row your boat gently down the stream." - the song that begins with this phrase is one of the most famous songs enjoyed by many as a canon. Canon involves multiple voices (instrumentalists as well as singers) that chase after each other and together weave out a harmony and a musical texture called polyphony. It is a fun communal music-making process with a wide variety of styles (and different names, e.g., round, catch, chase), and a long profound history. This class is designed to introduce the fascinating history and stories of various canons, from the very old to the very new, and the art (and fun!) of polyphonic music-making to anyone who is interested in communal music-making with little experience. Students read a wide variety of literature, listen to assigned musical examples, and participate in the analysis of each canon they learn to sing. They also learn some simple techniques to

write their own canons. Musicians of ALL levels are welcome. Keywords: music, performance, community, singing

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

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

Time: TTH 06:00PM-07:20PM

Location: MDB SMALL

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### HACU-0204-1 **Photography Thru Art & Media**

Professor: Jean Marie Casbarian

This introductory course will provide an overview and background of the history of photography beginning with its invention in the early nineteenth century and continuing into its current incarnation within the digital age. Rather than a traditional chronological approach, we will explore photography through its major developments while examining the historic context and chronology as it intersects with various themes. We will aim to examine the connections between past and contemporary use with the intention of understanding the impact that this medium has had on visual culture and on the world. Through slide lectures, film screenings, readings, and discussion, you will begin to consider the many guises of photography and the way it functions as a document, as a scientific tool, as a constructed reality, and as an art form.

*Students in this course can expect to spend 2 to 3 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: JLC 120

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### 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.

*Lab fee: \$65. Students in this course should expect to spend 5 to, 8 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: JLC 131

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#### HACU-0212-1 **Birds Aren't Real**

Professor: Viveca Greene

As one recent US President noted, the new media ecosystem "means everything is true and nothing is true." Banned from all top social media platforms including Twitter, that President's successor launched Truth Social as the flagship app of his social media platform, which Vanity Fair characterizes as "a cringeworthy joke." Working within the interdisciplinary field of media studies, in this course we will take a case study approach to exploring contemporary issues related to the post-truth world order: disinformation, fake news, deepfakes, crisis actor claims, conspiracy theories, and the like. In so doing, we will be attentive to creative and satirical responses to such challenges, as well as consider the need for public institutions to intervene. Students will write weekly responses to assigned texts, conduct independent research, produce a final paper on a topic of their own choosing, and participate in an end-of-semester mini-conference. disinformation, misinformation, meme magic, 4chan, activism

*Students should expect to spend 8 hours weekly, on work and preparation outside of class time.*

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

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

Location: ASH 222

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#### HACU-0213-1 **Directing/Performance for Film**

Professor: Baba Hillman

This is a production/theory course for video and film students interested in developing and

strengthening the element of performance in their work. How does performance for the camera differ from performance for the stage? How do we find a physical language and a camera language that expand upon one another in a way that liberates the imagination? This course will explore performance and directing in their most diverse possibilities, in a context specific to film and video makers. The class will emphasize the development of individual approaches to relationships between performance, text, sound, and image. We will discuss visual and verbal gesture, dialogue and voice-over, variations of approach with actors and non-actors, camera movement and rhythm within the shot, and the structuring of performance in short and long form works. Screenings and readings will introduce students to a wide range of approaches to directing and performance. We will study works by Alice Rohrwacher, Pedro Costa, Nagisa Oshima, John Cassavetes, Mati Diop, Pietro Marcello, Wong Kar Wai, and Ousmane Sembene, among others. Students will complete two short projects and one longer project.

*Lab fee: \$75. Students in this course can expect to spend 8 hours, weekly on work and preparation outside of class time.*

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

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

Location: JLC, JLC 120

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### HACU-0220-1 **Thinking is Form**

Professor: Daniel (Daniel) Schrade

Thinking is Form will offer students concepts to evolve their drawing practice while addressing the complexity of graphical representation. Parallel to the exploration of the role of drawing in contemporary art, we will establish drawing/studio projects, studio practice, class discussions, and critiques. Assignments will address drawing from objects, the human figure, space, and imagination. Students will investigate traditional and unconventional resources, large scale, small scale, - and incorporeal working strategies. The course is designed for students with limited previous experience in drawing, but flexible enough to challenge Division II studio-art concentrators. Keywords: drawing, studio art, critical art theory

*Lab fee: \$60. Students in this course can expect to spend, approximately 8 hours weekly on work and preparation outside of, class time.*

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

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

Location: ARB STUDIO 1

### HACU-0226-1 **Thriller as Genre in Film/Lit**

Professor: Eva Rueschmann

The course explores the thriller as a popular literary and film genre. An amalgam of intrigue, suspense, and mystery, the thriller evolved from Gothic romance novels and both Victorian adventure tales and 'sensation' (crime) fiction in response to shifting social anxieties. We focus on two influential forms of the genre: Gothic-influenced romantic thrillers dramatizing threats to women and the constraints of the domestic sphere; and espionage stories and related crime thrillers reflecting fears of deception, conspiracy, war, and the pursuit of power and wealth. Thrillers evoke a world of psychological and existential uncertainty, where everyday life is infused by suspicion and paranoia and where haunting and psychological doubles express the complexity of identity. Classic thriller novels and films as well as contemporary reformulations and queering of the genre will be discussed. Readings (besides the novels) include articles in film and genre criticism. Keywords: Literature, Film, Genre, Gothic, Thriller

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

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

Time: MW 02:30PM-03:50PM M 06:30PM-09:00PM

Location: FPH, FPH 103

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### HACU-0236-1 **Responses to the Holocaust**

Professor: Jeffrey Wallen

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

*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: LC4    This course has a Prerequisite: No**

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

Location: EDH 2

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### HACU-0246-1 **American Strings**

Professor: Rebecca Miller

This course focuses on American southern old-time string band music, bluegrass, and early country song. We draw on cultural theory to explore the development of these musics throughout the 20th/21st centuries as well as the influences of African-American musical expression, class, gender, and music revivalism. We will consider old time and bluegrass both from a historical perspective and ethnographically as vital forms of folk expression in communities today. The course will include weekly reading/listening assignments, film screenings, short written assignments based on the reading, and other writing assignments. This course includes an optional performance component: interested students will learn to play old time music by ear and develop a repertoire of traditional dance music. Prior experience with old time music is not necessary, but a willingness to sing and/or a working knowledge of an acoustic stringed instrument is helpful (violin, guitar, mandolin, bass, cello, banjo, others). Keywords: music, ethnomusicology, American studies, performance, race, class, gender.

*Students in this course should expect to spend 5 to 7 hours, weekly on work and preparation outside of class time., The content of this course deals with issues of Race and Power.*

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

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

Location: MDB RECITAL

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### HACU-0253-1 **Birds Aren't Real**

Professor: Viveca Greene

As one recent US President noted, the new media ecosystem "means everything is true and nothing is true." Banned from all top social media platforms, including Twitter, the President's predecessor launched Truth Social as the flagship application of his social media platform, which Vanity Fair characterizes as "a cringeworthy joke." Working within the interdisciplinary field of media studies, in this

course we will take a case-study approach to exploring contemporary issues related to the post-truth world order: disinformation, fake news, deepfakes, crisis actor claims, conspiracy theories, and the like. In so doing, we will be attentive to creative and satirical responses to such challenges, as well as consider the need for public institutions to intervene. Students will write weekly responses to assigned texts, conduct independent research, produce a final paper on a topic of their own choosing, and participate in an end-of-semester mini-conference. Keywords: disinformation, misinformation, meme magic, 4chan, activism.

*Students in this course should expect to spend 8 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: ASH 222

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#### HACU-0254-1 **Collaborative Dance Making**

Professor: Lailye Weidman

Building on foundational principles of dance composition, students in this course will be invited to apply those principles to collaborative group choreographic processes. The studio will be our laboratory as we individually and collectively examine kinesthetic and aesthetic impulse, and the ways group process reconciles, expands, and challenges those. Employing design and chance methods, we will attend to the negotiations engendered by relations between makers, performers, audiences, communities, identities, and place as well as the inherent societal implications of making art of, for, and by the expressive body in space and time. Together, members of the class will work to support one another in developing a nurturing space for curious investigation, boundary expanding rigor, generous feedback, and playful discovery. Choreographic works that emerge from this semester-long process will be shared informally at the end of the semester and may be included in Hampshire's Winter Dance Concert (S23). Keywords: performance, art-making, embodiment, movement, choreography.

*Field trip fee: \$30-\$50 to attend performances throughout the, semester. Enrollment is open to all, but prior experience with, dance, performance, and/or collaboration is strongly suggested., , In this course students should expect to spend 8 hours weekly on, work and preparation outside of class time.*

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

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

Location: MDB MAIN

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### HACU-0261-1 **Commemorating Violence**

Professor: Jennifer Bajorek

In this course, we will explore contemporary approaches to commemorating historical violence through monuments, museum practice, and public art. Students will examine case studies from around the world, with a focus on sites of contestation and interventions in public and collective discourse from the last 50 years, including Holocaust memorials and museums; monuments to los Desaparecidos (the disappeared) in Chile and Argentina and victims of the genocides in Rwanda and the former Yugoslavia; #RhodesMustFall and other "fallist" movements to remove statues celebrating slavery, apartheid, and white supremacy; the public visual culture of #BLM; new monuments to the legacies of the transatlantic slave trade in the US, the Caribbean, and West Africa. We will read deeply in the relevant critical and theoretical literature across disciplines and look closely at decisions made by practitioners: artists, architects, curators, urban planners, and activists. Students of all backgrounds and experience levels are welcome. Keywords: Art history, museum studies, curatorial studies, genocide, slavery.

*Students in this course should expect to spend 8 hours weekly on, work and preparation outside of class time., The content of this course deals with issues of Race and Power.*

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

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

Location: FPH WLH

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### IA-0103-1 **Introduction to Writing**

Professor: Faune Albert, Alejandro Cuellar

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 should 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-0129-1 **Introduction to Acting**

Professor: Jonathan Dent

This studio course provides a foundation in acting for the stage, giving the student basic techniques in freeing the imagination, body, and voice. Techniques include relaxation, focus, sense memory, physical awareness, vocalization, improvisation, and character analysis. Using acting principles drawn from Stanislavski and movement exercises from Viewpoints students will interpret classic and contemporary scenes from underrepresented playwrights of color not typically found in the traditional canon.

Keywords: acting, studio, stage.

*Students in this course should expect to spend 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

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### IA-0130-1 **Look Ma, No Hands**

Professor: Donna Cohn

Look Ma, No Hands: An introductory design class focused on assistive technology: We will learn about some of the practical and ordinary problems faced by individuals who do not have full use of their hands or arms, then design, fabricate and collaboratively design assistive devices. Projects may be for children, or adults with temporary injuries/conditions or ongoing physical disabilities. We will also examine the concept of "Universal Design" - designing in a way that gracefully accommodates the range of human experience. Students in this class will develop problem solving, visual communication skills and a wide range of fabrication skills. There will be opportunities to work with the full range of materials and tools available in the Center for Design shop - such as metals, plastics and basic electronics. The curriculum will include weekly design assignments, guest speakers, readings, film viewings, discussions about the design process itself, as well as a major project. Keywords: problem solving, fabrication, accessibility, disability, design

*Students should generally expect to spend 6-10 hours a week on, work outside of class time. , , This course has a lab fee of \$40.00., , The content of this course deals with issues of Race and Power.*

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

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

Location: LCD, LCD 113

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

Professor: Peter Kallok

With the advent of easily accessible and user-friendly digital equipment and software, as well as the brighter and more intense luminosity of projection devices, projection design has established its place in live performance. Certainly, many choreographers and small theatre groups have made video an integral part of their work for years. More recent advances in projection technology have made projections not only common but often central to the experience of the performance environment. Continued experimentation with the integration of projections in many theatre productions has influenced other theatrical disciplines such as playwriting, directing, and the traditional design areas. In this course, we examine the history of projection design in theatre performance leading up to current practices. We will question the use of projection design in today's theatre while we experiment with strategies for its inclusion. Students will be given an introduction to the "tools" of projection design in a studio setting as they advance through a series of exercises and independent projects. Laptops required, Macs preferred. Keywords: theater, projections, design, production, studio

*Lab fee: \$50. Laptop required-Mac preferred. Students in this, course can expect to spend 8 hours weekly on work and preparation, outside of class time.*

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

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

Location: EDH 21

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### IA-0149-1 **Digital Art**

Professor: John Slepian

This course proceeds from the premise that the ideas behind a successful artwork should be intimately related to its media, conventions, and platforms-and that those in turn shape which ideas we even think. We will investigate the underlying assumptions of digital media, through the process of making. Students will work with a wide variety of tools that allow for the creation and manipulation of various media, including bitmap and vector images, 2D animation, and sound. In each case, we will look at the history of the medium and the technologies we use to manipulate it (digital photographs and Adobe Photoshop, for example) and make work that explores and critiques their social and cultural context. Students will create a series of conceptually based digital artworks, culminating in a multimedia final

project. Art making, in general, is largely a matter of critical thinking: thinking about one's work, the world in which it exists, and what one hopes to achieve with it. To quote conceptual artist, Sol Le Witt, "The idea becomes a machine that makes the art." In this course, we will explore the machines that make the art-and our ideas.

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

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

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

Location: ASH 126

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### IA-0160-1 **Unreliable Narrators**

Professor: Alejandro Cuellar

In this course, we will examine how narrators and narration drive and impose structure onto short stories. By doing so, we will begin to consider the role of the narrator in our own creative work. We will study the role narrators play in the function of the stories they tell, whether they feature in those stories or not. Thinking about the veracity of our narrators, we will approach storytelling by thinking about what these narrators add to our stories, and of course what they know and what they think they know, with respect to the story they are telling, and how all of that affects the reader's understanding of the piece. You will submit two original stories for workshop, and write a short analytical essay (2-3 pgs) on one of the published works we read. Keywords: creative writing, writing program, fiction.

*Students in this course should expect to spend 8 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 4

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### IA-0191-1 **Writing from the Gut**

Professor: Uzma Aslam Khan

Our course's focus is on everything food-its cultivation, consumption, culture, care, and more. We'll read and write both fiction and creative non-fiction, along the way exploring what we eat, what we eat eats, with whom we eat, what we know of where our food comes from, and what foods we do not have

access to, or have forgotten. All to better appreciate, in the words of Vandana Shiva, "Eating as a conversation with other living beings." Students will be asked to incorporate research into their projects, and 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. In addition to creative writing, course requirements will include keeping up with the reading, regular attendance, in-class presentations and participation, and a thorough commitment to the work of your peers. NOTE: ALL students-including those on the Waitlist-MUST attend the first day of class in order to secure a seat. Keywords: creative writing workshop, food writing, food culture, food justice.

*Field trip fee: TBD. Students in this course should expect to, spend 8 hours weekly on work and preparation outside of class, time.*

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

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

Location: EDH 2

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### 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, able to devote 6 - 10 hours a week outside of scheduled class time working on projects. Keywords: fabricate, design, mechanical, art, independent project

*Students should generally expect to spend 8 hours a week on work, outside of class time. , , This course has a lab fee of \$40.00.*

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

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

Location: LCD, LCD 113

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### IA-0217-1 **Directing Studio**

Professor: Jonathan Dent

This studio course introduces and examines principles of directing for the stage. We explore the world of a play, conflicts, staging, and learning the language of designers. We also explore different modes of communicating with actors. We will look at the work of current directors. How do they approach a script? What is their rehearsal process? How do they collaborate with designers in producing the work on stage? Students will keep a directing journal, analyze plays, and review productions throughout the semester. Keywords: directing, plays, actors, staging.

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

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

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

Location: EDH 21

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### IA-0224-1 **The Interior Landscape**

Professor: Nathan McClain

Hampshire's Professor Emerita of Psychoanalysis and Clinical Psychology, Annie G. Rogers asserts, "Every sentence we speak is continually surrounded by what is not said and may in fact be unsayable... However, to hear the unsayable I had to consider words as revealing both a conscious narrative about experience and an unconscious one." In recent times, the subject of mental health and wellness has become more openly discussed, though poets have embraced the subject for generations--an experience remains, to this day, almost "unsayable." This course will investigate how the poet grants a reader access to such complicated experience, their speaker's interior landscape, and how experience is then communicated--recreated--within the reader. Students will also deepen their understanding of the role Image plays in the effectiveness of such poems. Readings may include the work of Anne Carson, Elizabeth Bishop, Olena Kalytiak Davis, and Richard Siken, among others. Keywords: mental health, creative writing, poetry, performance, art

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

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

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

Location: RWK 202

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### 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, studio, process art.

*Lab fee: \$75. Students in this course can expect to spend 8 hours, weekly on work and preparation outside of class time.*

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

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

Location: ARB, ARB STUDIO 3

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### IA-0235-1 **The Short Story**

Professor: Uzma Aslam Khan

Ideal for Div I and Div II students, this course's focus will be on recognizing, analyzing, and developing different narrative techniques of the short story. Each technique will be studied individually, as well as in relation to the work as a whole. As David Lodge writes in *The Art of Fiction*, "Effects in fiction are plural and interconnected, each drawing on and contribution to all the others." We will take apart these "effects" in order to better appreciate how they are linked, both when reading and writing. In addition to creative writing, course requirements will include keeping up with the reading, regular attendance, in-class presentations and participation, and a thorough commitment to the work of your peers. NOTE: ALL students-including those on the Waitlist-MUST attend the first day of class in order to secure a seat. Keywords: creative writing workshop, short story, craft.

*Field trip fee: TBD. Textbook: The Art of the Story, edited by, Daniel Halpern. Cost: approximately \$25. Students in this course, should expect to spend 8 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: EDH 2

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

Professor: Steve Roof

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

*Students should generally expect to spend 8-10 hours a week on, work outside of class time. Attendance is required at weekly, afternoon lab sessions.*

**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 3-OPEN

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### NS-0114-1 **Ivermectin**

Professor: John Castorino

The COVID-19 pandemic has created divisions in society regarding the origins of the virus, the best response to the pandemic, and the difference between truth and belief. How did drugs like ivermectin and hydroxychloroquine come to reside in the middle of these divides? We will explore drug discovery and mechanisms of action. We will also explore the disconnect between how information is disseminated among scientists versus information flow through greater society. Each student will choose one drug to explore in detail over the course of the semester. Students will be responsible for participation in class discussions, two presentations, small weekly writing assignments, and one final paper. Keywords: biomedical research, pharmacology, diseases, media

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

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

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

Location: CSC 333

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### NS-0119-1 **The Biology of Inequality**

Professor: Alan Goodman

Wherever one looks, one finds an association between wealth and health. The greater an individual, family or large social group's access to resources and political power, the better their health and nutrition. As well, how, how well, and why this connection applies also varies. In this course we will start with the data showing the connections between inequalities and measures of health such as life expectancy and infant mortality, exploring the US over time and more equitable countries. We will then focus on understanding how processes such as stress, nutrition, pollution and implicit racism get under the skin and are linked to health outcomes and life chances. We will explore the changing dynamics of race and class in relationship to health and nutrition. Ultimately, we will explore the way that inequalities in the US might be harming everyone's health and well-being. Keywords: nutrition, health, race, inequality, biology

*Students should generally expect to spend 8 hours a week on work, outside of class time., , The content of this course deals with issues of Race and Power.*

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

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

Location: CSC 333

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### NS-0121-1 **Human Biology**

Professor: Cynthia Gill

Students in this course will learn about the biological function of selected human organs and systems through the study of actual medical cases. Not all human systems will be covered, but students will gain a good understanding of how diseases affect the body and how they are diagnosed. Students will develop diagnoses for medical cases through review of descriptions of patient histories, physical exams, and laboratory findings. A human biology text, medical texts on reserve, and Internet resources will help students track down information they need to solve these medical mysteries. Students will also learn to find and read scientific research articles on topics of their choosing and will learn to write analytical reviews of these articles. These reviews will form the basis of final papers in which students choose particular diseases or treatments to investigate in detail and present their findings to the class.

Keywords: biology, health, disease, physiology, medicine



*Students should generally expect to spend 8-10 hours a week on, work outside of class time*

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

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

Location: CSC 316

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### NS-0132-1 **Wetlands and Water Treatment**

Professor: Christina Cianfrani

Wetlands provide many ecosystem services including flood control, water filtration, and storm protection and are among the most biologically diverse ecosystems in the world. Constructed wetlands utilize these principles to treat waste generated by humans (e.g. stormwater, greywater, wastewater). In this course we will explore the structure and function of natural wetland systems and then apply this knowledge in understanding the role constructed wetlands can play in the treatment of waste. Specifically we will study the design, hydraulics, and nutrient and pollutant removal of different types of constructed wetlands. Students will explore the primary literature, work in groups to complete lab exercises, and tour constructed wetland systems on Hampshire's campus. Basic topics will include the hydrologic cycle, biogeochemical cycles, greywater recycling, and stormwater reuse. Keywords: environmental science, hydrology, natural resources, ecology

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

Location: CSC 333

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

Professor: Brian Schultz

This course examines agriculture as a set of ecological systems and related social aspects, focusing on organic and/or sustainable production methods, and agroecology. It refers to ecology in the sense of interactions between organisms (e.g., pests and predators; wildlife) and the larger sense of environmental impacts (e.g., pollution; climate change), along with key related social issues and solutions (e.g., power relationships; government subsidies). A broad range of topics will be covered, including: pest control alternatives (e.g., pesticides; biocontrols); soil ecology, fertility erosion, and carbon sequestration; animals in agriculture; genetically modified crops; biofuels; farm labor; global vs.

local trade; economic influences; power bottlenecks; and more. Course work will consist of readings, discussion, writings, lab and farm work/observations, and projects, tailored to individual student experience, interests, and goals. Field work will include our College farm and forest, and trips to other local farms and habitats. Keywords: sustainable, agriculture, ecology, agroecology, organic

*Students should generally expect to spend 8 hours a week on work, outside of class time., , The content of this course deals with issues of Race and Power.*

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

Time: MW 01:00PM-02:20PM W 02:30PM-03:50PM

Location: CSC, CSC 110

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### NS-0232-1 **Wetlands and Water Treatment**

Professor: Christina Cianfrani

Wetlands provide many ecosystem services including flood control, water filtration, and storm protection and are among the most biologically diverse ecosystems in the world. Constructed wetlands utilize these principles to treat waste generated by humans (e.g. stormwater, greywater, wastewater). In this course we will explore the structure and function of natural wetland systems and then apply this knowledge in understanding the role constructed wetlands can play in the treatment of waste. Specifically we will study the design, hydraulics, and nutrient and pollutant removal of different types of constructed wetlands. Students will explore the primary literature, work in groups to complete lab exercises, and tour constructed wetland systems on Hampshire's campus. Basic topics will include the hydrologic cycle, biogeochemical cycles, greywater recycling, and stormwater reuse. Keywords: environmental science, hydrology, natural resources, ecology

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

Location: CSC 333

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

Professor: John Castorino

This introductory laboratory-intensive course will explore the process of doing scientific research in a molecular biology lab (which is relevant to many fields of science including neuroscience and other types

of biomedical research). Students will learn numerous techniques in the lab, including DNA isolation, PCR, gel electrophoresis, restriction enzyme digests, cloning, and basic microscopy. Students will engage in a semester-long laboratory research project within a cancer biology gene cloning context. Students will perform protocols, collect and analyze data, and report their conclusions in written and oral formats. This course is intended for students with little or no experience in a molecular biology lab, and it will prepare students for other laboratory courses such as Cell Biology. Students must be able to come into the laboratory to complete work 10-12 hours per week in the laboratory including coming in outside of class time. Keywords: laboratory, genetic engineering, cloning, neuroscience, cancer

*Students should expect to spend 12 hours a week on work outside, of class time.*

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

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

Location: CSC, CSC 2-OPEN

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#### NS-0239-1 **CARE**

Professor: Felicity Aulino

What counts as care? For whom? In what contexts? To what effects? In this course, we will draw on a range of ethnographic work, including cultural and linguistic anthropology, as well as feminist and indigenous theory, film, media, and activist literature to explore contemporary issues of care. In the three units of the class - doing, knowing, being - we will examine care as a concrete everyday practice, one that is rooted in and shapes ways of understanding the world, and which has far-reaching implications that both reproduce and resist multiple intersecting inequalities. We will explore methodology. We will ask political questions. We will encourage a deeper consideration of care, not only in research and scholarship, but also in the interdependent ways in which we live our lives.

Keywords: Medicine, healthcare, decolonizing, embodiment

*Students should generally expect to spend 5-10 hours a week on, work outside of class time. , , The content of this course deals with issues of Race and Power.*

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

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

Location: CSC 333

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

Professor: Brian Schultz

This course examines agriculture as a set of ecological systems and related social aspects, focusing on organic and/or sustainable production methods, and agroecology. It refers to ecology in the sense of interactions between organisms (e.g., pests and predators; wildlife) and the larger sense of environmental impacts (e.g., pollution; climate change), along with key related social issues and solutions (e.g., power relationships; government subsidies). A broad range of topics will be covered, including: pest control alternatives (e.g., pesticides; biocontrols); soil ecology, fertility erosion, and carbon sequestration; animals in agriculture; genetically modified crops; biofuels; farm labor; global vs. local trade; economic influences; power bottlenecks; and more. Course work will consist of readings, discussion, writings, lab and farm work/observations, and projects, tailored to individual student experience, interests, and goals. Field work will include our College farm and forest, and trips to other local farms and habitats. Keywords: sustainable, agriculture, ecology, agroecology, organic

*Students should generally expect to spend 8 hours a week on work, outside of classtime.*

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

Time: MW 01:00PM-02:20PM W 02:30PM-03:50PM

Location: CSC, CSC 110

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### NS-0350-1 Agriculture, Ecology & Society

Professor: Brian Schultz

This course examines agriculture as a set of ecological systems and related social aspects, focusing on organic and/or sustainable production methods, and agroecology. It refers to ecology in the sense of interactions between organisms (e.g., pests and predators; wildlife) and the larger sense of environmental impacts (e.g., pollution; climate change), along with key related social issues and solutions (e.g., power relationships; government subsidies). A broad range of topics will be covered, including: pest control alternatives (e.g., pesticides; biocontrols); soil ecology, fertility erosion, and carbon sequestration; animals in agriculture; genetically modified crops; biofuels; farm labor; global vs. local trade; economic influences; power bottlenecks; and more. Course work will consist of readings, discussion, writings, lab and farm work/observations, and projects, tailored to individual student experience, interests, and goals. Field work will include our College farm and forest, and trips to other local farms and habitats. Keywords: sustainable, agriculture, ecology, agroecology, organic

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

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

Time: MW 01:00PM-02:20PM W 02:30PM-03:50PM

Location: CSC, CSC 110

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

Professor: Samuel Kanner

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 app 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 for the motivation of western fitness. Secondly, karate practice 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. After students have committed enough time to training with us, they will have the ability to become members recognized by SKA INC. and take advantage of national member benefits such as, approved attendance to national events and candidacy for rank promotion examinations. 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 and prospective members, attend nourished, 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) specific to karate training. Gi are available for purchase upon request. Supplies and certain sizes are limited. Practice meets on the 2nd Floor of the Robert Crown Center in the South Lounge Dojo. For complete information about the Hampshire Shotokan Dojo, please visit, [hampshire.ska.org](http://hampshire.ska.org). Join our Discord community! Discord link available upon request.

*Lab Fee: \$40 Student; \$60 Public Community*

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

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

Location: RCC 21

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### OPRA-0105-1 **Beginning Yoga**

Professor:

Learn the foundations of yoga through the practice of yoga postures, breathing techniques, and meditation. Intended for students who are new to yoga, or those looking for an introduction to yoga beyond the poses. Expect detail-oriented instruction, dynamic exploration of movement, and guided relaxation. Please bring a yoga mat. Yoga mats are available for sale at the OPRA equipment room. Five College students will be graded pass/fail

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

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

Location: RCC 21

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

Professor: Samuel Kanner

Please read expanded course description for FULL CLASS INFO! As a replacement for the term "weapon", this class entitled, Wooden Martial Arts INSTRUMENTS, draws from a combination of curriculums typically found in Aikido, Iaido (Japanese swordsmanship), and partially some Kendo (Japanese fencing) practices. At the turn of the 17th century, the samurai class had to adjust to peacetime after a great era of civil war. Without the purpose of their primary occupation the samurai adapted to transform their military customs into vast ritual practices. Although the concept of honing and maintaining skills amongst each other in practices with "weapons" was still very much present after 1600 A.D., new versions of "weapons" began to emerge in dojos (martial arts schools) for practical safety reasons that were symbolic reminders of their lethal ancestors. Form and precision rather than dominance and violence became axioms of martial arts at this time re-directing the emphasis away from cutting down an opponent on the battlefield and instead on cutting down of the ego. Students will experience working with "bokken" (wooden sword) and "jo" (wooden staff - an abstraction of a spear). Form based studies draw their inspiration from application to an external opponent. Students will learn a balance of these solo forms and how they relate to working with a partner. NO PREVIOUS MARTIAL

ARTS EXPERIENCE REQUIRED. THIS CLASS IS DESIGNED AS A NATURAL INTRODUCTION TO OPRA #0117: IAIDO, JAPANESE SWORDSMANSHIP. Students should come prepared in clothing that allows for full freedom of movement. Class meets in the South Lounge on the 2nd floor of the Robert Crown Center. 5-College students will be graded pass/fail. Accepted for CEL 1&2 credit. VALID personal equipment acceptable for class use. Please verify equipment with the instructor.

*MEETS ONLY Sept. 1st - Oct. 20th., Partial CEL Credit.*

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

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

Location: RCC 21

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### OPRA-0113-1 **Martial Arts: Aikido**

Professor: Samuel Kanner

Aikido 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 app 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 for the motivation of western fitness. Secondly, aikido practice 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. Aikido is essentially a modern manifestation of traditional Japanese martial arts (Budo), derived from a synthesis of body, sword, and staff arts. Its primary emphasis is defense, utilizing techniques of neutralization through leverage, timing, balance, and joint control. There is no emphasis on strikes or kicks since one is trained to blend and evade rather than confront. Beginners will practice ukemi (falling), body movement, conditioning, and several basic techniques. Purchase of a uniform (gi) is highly recommended but not required. Purchases can be coordinated with the instructor. Attend nourished, hydrated, and prepared in a functional sense of clothing that allows for full freedom of movement. Class meets on the 2nd Floor of the Robert Crown Center in the South Lounge Dojo. Contact Samuel Kanner at sikOP@hampshire.edu with any questions. 5-College students will be graded pass/fail.

*Aikido uniform is recommended., Partial CEL 1 Credit.*

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

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

Location: RCC 21

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### **OPRA-0116-1 Martial Arts: Japanese Archery**

Professor: Samuel Kanner

Kyudo 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 app 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 for the motivation of target practice. Secondarily, kyudo practice is a form of meditation and ritual ceremony with spiritual meaning; it IS NOT intended for entertainment or casual recreation. Students of kyudo will immediately encounter several differences that set this practice apart from popular forms of western archery. In the 4th or 5th century, the bow was indeed a tool for hunting. As Japan and its people developed by expanding their resources, battles and wars 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 will see kyudo as a method of spiritual training having more to do with how to achieve 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. Visitors and prospective members, attend nourished, 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. Practice meets on the 2nd Floor of the Robert Crown Center in the South Lounge Dojo. Contact Samuel Kanner at sikOP@hampshire.edu to schedule a visit or to receive more information about terms and benefits of membership. 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.*

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

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

Location: RCC 21

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

Professor: Samuel Kanner

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 app 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. THIS CLASS IS INTENDED MAINLY FOR STUDENTS FOR WHO HAVE COMPLETED OPRA #0112: BUKI WOODEN INSTRUMENTS. Although our practices can be energetic, we do not train for the motivation of western fitness. Secondly, Iaido practice IS NOT taught through the scope of combat skill development. We do not endorse the 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, a practitioner trains to react to an imaginary opponent. All of Iaido's kata have the practitioner begin their response with the sword sheathed as opposed to other sword practices where it is already drawn. Students new to Iaido practice use a dull metal training sword called, "iaito". Sword equipment in 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 engages in no such types of matches as the

spiritual attitude of the art is to observe etiquette and refine the condition of the self by cutting our inward opponents and removing excess of unconstructive qualities. Students will experience the full spread of manners, etiquette, and alertness required to pilot the iaito. Student uniforms and iaito equipment are required for participation in the course and are provided by the department at no cost, (conditional on their pristine return). Introductory iaido kata consists of traversing over the floor in kneeling positions called SUWARI WAZA. Purchase of knee pads is required for training. A \$55.00 lab fee is to be submitted upon commitment to the class for purchasing of suitable knee pads by the instructor. Attend nourished, 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. Class meets on the 2nd Floor of the Robert Crown Center in the South Lounge Dojo. Contact Samuel Kanner at sikOP@hampshire.edu with any questions. 5-College students will be graded pass/fail.

*MEETS ONLY Oct. 25 - Dec 8th, Lab Fee: \$55.00*

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

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

Location: RCC 21

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### OPRA-0132-1 **Outdoor Adventure 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, backpacking, mountain biking, rock climbing, hiking, rappelling, orienteering, outdoor cooking, and caving. 5-College students will be graded pass/fail.

*Meets ONLY Sept. 2nd - Nov. 19th, Partial CEL 1 Credit.*

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

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

Location: RCC FOYER

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### OPRA-0156-1 **Outdoor Rock Climbing**

Professor: Michelle Lloyd-Dedischew

Outdoor rock climbing is designed to give students experience climbing technical rock faces outdoors.

Our semester will focus on technical rock climbing movement, safety systems including belaying, anchor cleaning, anchor set up (bolts/natural), and rappelling. The goal of this class is for students to walk away in November feeling like they can confidently approach outdoor climbing scenarios from a place of safety and risk management. This class is appropriate for both folks who have never climbed before and for more experienced climbers. For those who are ready to incorporate more advanced skills like lead climbing, traditional gear placement, there may be the opportunity to explore these skills depending on the group make up. 5-College students will be graded pass/fail.

*Meets ONLY Sept. 1st - Nov. 18th, Partial CEL 1 Credit.*

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

Time: TH 01:00PM-05:00PM

Location: RCC GYM

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#### **OPRA-0175-1 Trail Maintenance- Restoration**

Professor: Michelle Lloyd-Dedischew

Participants in this course will inspect, assess and document trail conditions on publicly accessible lands near campus and in the Hampshire woods. We will cork in conjunction with Indigenous communities and land stewards to work toward living out land acknowledgements. 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.

*Meets ONLY Sept. 2nd - Nov. 19th, Partial CEL 1 Credit.*

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

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

Location: RCC FOYER

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#### **OPRA-0178-1 Introduction to Backpacking**

Professor:

Do you want to get into hiking and nature but aren't sure where and how to start? Does spending your days walking through the woods and your nights sleeping in a tent sound potentially intriguing? Come join Intro to Backpacking! In this course, we will learn how to hike through beautiful natural spaces, and how to take care of ourselves, each other, and nature while we are out there. We will also learn how to

plan a route, hike, camp, and cook comfortably. Absolute beginners with no experience are welcome and encouraged! There will be three required weekend overnights on Saturday, October 1st - Sunday, October 2nd, Friday October 21st- Sunday October 23rd, and Friday November 4th-Sunday November 6th. Pre-requisite: Be comfortable walking 5 miles.

*Pre-requisite: Be comfortable walking 5 miles*

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

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

Location: RCC GYM

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### OPRA-0179-1 **Backcountry Cooking**

Professor:

Do you enjoy cooking and want to learn new creative ways to cook outdoors? Are you a wilderness enthusiast who wants to elevate your camping meals beyond ramen? In Backcountry Cooking we will learn how to cook over both a small backpacking stove and a fire. Possibilities include pizza, stir fry with coconut curry sauce, noodles with peanut sauce, biscuits, or anything else you dream up! This mini-course runs from August 31st through September 28th. No cooking or camping experience necessary.

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

Time: W 12:30PM-03:00PM

Location: RCC GYM

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### 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.

*Partial CEL 1 Credit.*

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

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

Location: MSC WGHT RM

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**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.

*Partial CEL 1 Credit*

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

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

Location: MSC CTS/TRK

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**OPRA-0186-1 Intro to Pickleball**

Professor: Jamie Morrell

Pickleball is fun, social, and the rules are simple. This class will cover the basics of Pickleball rules, terminology, paddle skills, and more. Paddles will be available if needed.

*Partial CEL 1 Credit*

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

Time: M 12:00PM-01:00PM

Location: RCC GYM

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