

Hampshire College
Fall 2020 Course Descriptions

CS-0144-1 Introduction to Game Design

Professor: Jennifer Gutterman

This course provides an introduction to the history of games, terminology, and principles of game design and game mechanics. We will also explore the development of analog games and game systems from inception through playtesting and prototyping. Students will learn to analyze, design, prototype, and document different non-digital games using professional processes for game development in non-digital and digital games. (keywords: game design, game development, analog games)

This course includes both in-person and remote elements, but can, accommodate fully remote students., Materials fee: \$20. Students can 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: MW 02:40PM-04:00PM

Location: ASH 112

CS-0147-1 2D Motion Graphics Animation

Professor: William Colon

This course will guide students through the animation pipeline for 2D motion graphics and will explore the entire Adobe Suite of Programs including a heavy emphasis on Adobe Illustrator and Adobe After Effects. You will also gain a deep level of understanding of the 12 Principles of animation, organizing your writing for animated spots, and how to apply traditional animation methods to new-age tools. No prior knowledge of animation required.

This course is fully remote., Students in this course can expect to spend approximately 5 hours, weekly on work and preparation outside of class time.

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

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

Location: ASH 126

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

Professor: Laura Wenk

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

This course includes both in-person and remote elements, but can, accommodate fully remote students., , Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

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

Time: TTH 02:40PM-04:00PM

Location: FPH ELH

CS-0220-1 **Behavior of Marine Mammals**

Professor: Laela Sayigh

This course will survey the main theoretical ideas and methods of the scientific study of animal behavior. We will explore functional and evolutionary bases of animal behavior, including reproductive behavior, mating systems, parental care, altruism, social behavior, communication, and cognition. We will bolster these topics with examples from scientific studies of marine mammals, in particular whales and dolphins. The main goals of the course are to instill excitement and curiosity about the subject, and to provide conceptual foundations and intellectual tools to think creatively and critically about animal behavior and science in general. Readings will come from a variety of books and primary scientific literature. Students are expected to both lead and be active participants in class discussions. In addition, students will prepare written responses to readings, and carry out a research project, which will be written up and presented to the class. (Keywords: Zoology, Biology)

This course includes both in-person and remote elements, but can, accommodate fully remote students., , In this course, students can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

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

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

Location: FPH ELH

CS-0268-1 **Youth Change Makers**

Professor: Laura Wenk

How do young people make sense of their environments and how can environmental exploration create opportunities for children and youth to become critical learners and actors? Important learning occurs both inside and outside classrooms and schools, yet there is often little coordination of activities that take place in these different venues. With thoughtful consideration, one can build learning opportunities for youth that encourage their active participation in local research and the creation of more vibrant, healthy and just communities. This course explores the theory and practice of engaging young people in community-based projects that provide opportunities to assess and improve their natural and built environments, address social justice issues, and better understand themselves and their worlds. The course includes theoretical and practical components that are integrated in a project that requires a commitment of time outside the classroom, work in small groups and collaboration with community organizations. (keywords: childhood, youth, education, environment)

This course includes both in-person and remote elements, but can, accommodate fully remote students., , Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

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

Time: WF 02:40PM-04:00PM

Location: FPH ELH

CS-0270-1 **World Building**

Professor: Jennifer Gutterman

In this course, students will learn to create dynamic worlds with diverse populations, mythology, and characters for games and animation. Students will use a variety of techniques and 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.

This course includes both in-person and remote elements, but can, accommodate fully remote students., Students in this class can 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: MW 06:00PM-07:20PM

Location: ASH 126

CS-0303-1 Animation & Freelancing

Professor: William Colon

In this course, students will take a deep dive into the back end functionality of several animation studio business models to gain an understanding of how the animation industry operates: the roles, positions, and salaries that exist and the role that animation as a medium plays at larger studios, corporations, and in the economy. Students will use class time to develop a working reel, gain an understanding of the roles available to them, and learn the ins and outs of freelance animation as it pertains to their work now and in the future.

This course is fully remote., Prerequisite: at least 2 other animation courses or can show a range of completed work. Students in this course can expect to, spend approximately 5 hours weekly on work and preparation, outside of class time.

Instructor Permission: NO Distribution: LC3 This course has a Prerequisite: YES

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

Location: ASH 126

CSI-0103-1 Introduction to Writing

Professor: William Ryan

This course will explore the work of scholars, essayists, and creative writers in order to use their prose as models for our own. We'll analyze scholarly explication and argument, and we'll appreciate the artistry in our finest personal essays and short fiction. Students will complete a series of critical essays in the

humanities and natural sciences and follow with a personal essay and a piece of short fiction. Students will have an opportunity to submit their work for peer review and discussion; students will also meet individually with the instructor. Frequent, enthusiastic revision is an expectation. Limited to Division One Students. Key Words: Writing

Students are expected to spend at least six to eight hours a week of preparation and work outside of class time.

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

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

Location: FPH ELH

CSI-0242-1 **Racism and Language**

Professor: Laura Greenfield

What role does language standardization play in perpetuating white supremacy / systemic racism? How is racism evident in dominant assumptions about the relative value of different language varieties? How do institutions employ racism strategically to police the languages of Black people and other people of color? What opportunities can we enact to intervene? In this introductory sociolinguistics course, we will learn about the etymologies and histories of various U.S. languages (including our own); we will analyze controversies such as the Oakland Ebonics debate and the national English-Only movement; and we will consider how U.S. authors and activists navigate language politics to "re-write" the world. Ultimately, our study is intended to propel our activism: How can we use what we learn to make change? This course will also provide the opportunity for students to develop skills in close reading, critical and creative writing, independent research, and creative online presentation methods. Key words: Language, racism, identity, linguistics, politics

This course is fully remote., Students should generally expect to have 6-8 hours of work a week, outside of class.

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

Time: TTH 02:40PM-04:00PM

Location: Remote Only

CSI-0251-1 **Marx and Critical Theory**

Professor: George Fourlas

This course is a critical survey of the key figures in the tradition that begins with the work of Karl Marx.

We will begin with selections from those theorists that inspired and thus afforded Marx's thought. We will then read some of the most significant sections of Marx's writing. After establishing a firm grasp on what Marx said and why he said it, the course will then explore the various discursive trajectories that Marx's work inspired-this includes Gramsci, Luxemburg, Lukacs, Althusser, Horkheimer, Adorno, Benjamin, Habermas, and a range of contemporary critical, as well as decolonial, theorists. Key Words: Philosophy, Politics, Theory, Ethics

This course is fully remote., Students should generally expect to spend 8-10 hours a week on, work outside of class., Instructor Permission

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

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

Location: FPH 106

CSI-0262-1 **Global Migrations**

Professor: Margaret Cerullo

Millions of people are living outside the borders of their home countries as expatriates, migrant workers or transnational managers of the global economic order, as refugees, displaced persons fleeing violence and persecution, and as people without papers. Bodies are thus a key part of the package of the multiple transborder flows of globalization, and they are produced, differentiated and understood through discourses of citizenship, national security, and universal human rights that are frequently at odds. The course will investigate critical questions about the relations of power at issue in technologies of citizenship, surveillance, exclusion and resistance in an effort to understand the condition of being out of place in a globalized yet still strongly territorial world of nation-states. Key Words: Migration, borders, refugees, nation-state

This course includes both in-person and remote elements, but can, accommodate fully remote students., , Students should generally expect to spend 8-10 hours of work a, week outside of class.

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

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

Location: FPH WLH

CSI-0271-1 **Creating Families**

Professor: Marlene Fried, Pamela Stone

This course investigates the roles of law, culture and technology in creating and re-defining families. We

focus on the ways in which systems of reproduction reinforce and/or challenge inequalities of class, race and gender. We examine the issues of entitlement to parenthood, domestic and international adoption, surrogacy, birthing and parenting for people in prison, and the uses, consequences and ethics of new reproductive technologies designed to help people give birth to biologically-related children. Questions to be addressed include: What is family? How does a person's status affect their relation to reproductive alternatives? What is the relationship between state reproductive policies and actual practices, legal, contested, and clandestine, that develop around these policies? How are notions of family and parenting enacted and transformed in an arena that is transnational, interracial, intercultural, and cross-class? Key Words: Creating families, reproductive technologies, family, adoption, surrogacy, critical social inquiry Theme: In/Justice

This course is fully remote., Students are expected to spend 6-8 hours 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: Remote Only

CSI-0310-1 **Laboratory Atop the Graveyard**

Professor: James Wald

The democratic welfare states that we take for granted were the far from inevitable outgrowths of chaos and upheaval: revolutions, economic crisis, and wars of unprecedented destruction. In the interwar years, parliamentary democracy seemed as doomed as the monarchies that the Great War had toppled, while fascism and communism laid claim to the future. In the second half of the century, as its old empires crumbled, Europe lived in the shadow of the US-Soviet rivalry, until it emerged into a new but uncertain independence and unity as the Cold War ended. Although the age witnessed great violence and despair, it also brought forth great hopes and achievements in social thought, the arts, and technology, many of whose effects we are still pondering. The course introduces Div III and II students to key historical phenomena and scholarship, guiding them in the crafting of research proposals and papers on this crucial era. Keywords: history, humanities, modern European studies

This course is fully remote., , Students should generally expect to spend 6-8 hours on work a, week outside of class.

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

Time: TH 01:00PM-04:00PM

Location: FPH 103

CSI-0357-1 **Race and Feminist Solidarities**

Professor: Lili Kim

In the wake of COVID-19 pandemic that laid bare the inequalities of our society and the recent murder of George Floyd and other Black Americans, alliances between communities of color have never been so critically important. This course examines the history of Black and Asian American feminist solidarities and activism in their fight against racism, sexism, capitalism, and imperialism. The course will begin with the history of Anti-Asian violence in the United States that dates back to 1850s when the Chinese people arrived on the West Coast during the Gold Rush, and focus on the height of Asian American and Black feminist activism in the long 1960s. The emergence of the U.S. Third World Feminist Left during the 1960s and 1970s saw ending imperialism and colonialism as a necessary part of their fight and drew inspiration from Third World feminism and decolonization activities. The images of revolutionary Third World women engaged in anti-colonial struggles in Asia, Africa, Latin America, and the Middle East, especially during the Vietnam War era, inspired U.S.-based feminists of color and helped them embrace leftist Third World solidarity politics. Organizations such as the Third World Women's Alliance (TWWA) in New York city, which grew out of the Student Nonviolent Coordinating Committee (SNCC), brought together Black, Puerto Rican, and Asian American women in the socialist fight to end imperialism, sexism, capitalism, and racism. Utilizing the rich archival sources found in the Sophia Smith Collection (TWWA records, Miriam Ching Yoon Louie papers, National Asian Pacific American Women's Forum papers) as well as the Triple Jeopardy newspapers found in the Marshall I. Bloom papers at the Amherst College Archives and Special Collections, students will have an opportunity to work together to produce a substantial research project. Keywords: history, Asian American, Feminism, Race, social movements

This course is fully remote.

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

Time: TH 01:00PM-04:00PM

Location: RWK 202

HACU-0123-1 **Japanese Cinema**

Professor: Abraham Ravett

This course will involve a detailed study of the Japanese cinema. It will highlight works in the dramatic narrative, documentary, and experimental traditions. The films screened will use the past to explore the meaning of the present, examine the relationships within families, investigate formal issues in cinematic construction, and attempt to articulate broader social issues within Japanese society. Class will meet once a week for two hours and fifty minutes plus additional time for second screenings. Participants will be asked to complete a series of papers plus a final project based on class discussions, film screenings, and assigned readings.

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

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

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

Location: Remote Only

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

Professor: Deborah Goffe

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 study of theoretical underpinnings of contemporary dance, artmaking and performance practices. We will share our work informally sharing at the conclusion of the semester, with possible performances (live or virtual) early in February 2021. No previous dance experience is necessary.

This course includes both in-person and remote elements, but can, accommodate fully remote students., , Virtual field trip fees: \$40 to attend performances. Students in, this class can expect to spend 6 to 8 hours weekly on work and, preparation outside o

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

Time: MW 02:40PM-04:00PM

Location: MDB MAIN

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

Professor: Serena Aurora Himmelfarb

In this course, we will be surveying and responding to a range of new mediums, (im)material sources, and transcultural artists. Students will gain experience with new and alternative studio processes to create guided and self-directed projects. We will use projections, sound, performance, found materials, and traditional mediums. Discussion of weekly readings and lectures will be paired with experiential labs

and critiques. This course is suitable for students at all levels of experience, from beginner to advanced. (keywords: painting, studio art, drawing, intro, foundation)

This course includes both in-person and remote elements, but can, accommodate fully remote students., , Lab fee: \$50. Students in this course can expect to spend 6 to 8, hours weekly on work and preparation outside of class time.

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

Time: T 01:00PM-03:50PM TH 06:00PM-08:00PM

Location: ARB STUDIO 1, ARB STUDIO 1

HACU-0201-1 **Exploring Electronica**

Professor: Daniel Warner

This course introduces students to key concepts in the study of electronica. The course will teach students to think critically about electronica's social, historical, ideological and technological dimensions. Introductory lectures will examine the musics and establish introduce critical terminology, musical features, timelines, and analytical frameworks. Specific subgenres such as hiphop, house, techno, dub, ambient, trance, dubstep, jungle, and drum 'n' bass will be covered through readings, lectures, documentaries, and listening sessions. Students will be expected to complete weekly reading and listening assignments, in-class presentations, and undertake a small research/writing project. (keywords: electronica, electronic dance music, EDM, electronic music)

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

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

Time: MW 02:40PM-04:00PM

Location: LIB B9

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

Professor: Kane Stewart

This offering of Photography Workshop 1 will be an introduction to current practices in monochrome photography. We will cover all the basics of camera skills, framing and composition, working with ambient as well as artificial lighting, editing, printing, and sequencing photographic series. Students will choose to work with 35mm analog cameras or digital cameras 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. Along with the Tuesday afternoon class, students will be required to attend one of the two evening lab sessions conducted by a teaching assistant.

This course includes both in-person and remote elements, and, cannot accommodate fully remote students., , The class meets only on Tuesdays, but students will have a choice, of taking either the Monday lab 7-9 or the Thursday lab 7-9. Lab, fee: \$65. Stude

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

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

Location: JLC 131, JLC 131

HACU-0213-1 **Non-Fiction Film**

Professor: Abraham Ravett

"Certain people start with a documentary and arrive at fiction...others start with fiction and arrive at the documentary." --Jean Luc Godard. This is an introductory course for students who would like to explore their interest in documentary practice. Through a combination of screenings, lectures, readings, and technical workshops, we will explore a critical/historical overview of this genre and incorporate our knowledge and experience to produce individual or collaborative projects in a variety of "modes of representation." Projects need not be restricted to a particular medium; in fact, students will be encouraged to explore the ways in which film, video, and/or animation can be utilized together. (keywords: nonfiction, documentary, film)

This course is fully remote., , Lab fee: \$65. Students in this course can expect to spend 8 to 10, hours weekly on work and preparation outside of class time.

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

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

Location: Remote Only

HACU-0214-1 **The Question of Evil**

Professor: Jeffrey Wallen

The problem of evil won't go away. Despite repeated attempts to dismiss the concept of evil as archaic and outmoded, it continues to haunt contemporary culture and thought. In literature, evil becomes a

particularly prominent theme in the 19th century. Is literature intimately--or necessarily--connected to transgression, and to evil? We will explore 19th- and 20th-century literary as well as philosophical texts that take up the fascination with evil, and explore the difficulties thinkers have in confronting and making sense of it. We will also watch a few films that engage the question of evil. (keywords: literature, philosophy, ethics)

This course includes both in-person and remote elements, but can, accommodate fully remote students., , Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

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

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

Location: FPH ELH

HACU-0231-1 **Cmyk: Graphic Design Studio**

Professor: Thomas Long

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

This course includes both in-person and remote elements, but can, accommodate fully remote students., , Lab fee: \$50. Students in this course can expect to spend 8 to 12, 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-11:30AM

Location: EDH 3

HACU-0237-1 **Japanese Sound Cultures**

Professor: Junko Oba

"Listening" occupies a special place in Japanese cultures. Whether it be in literature, folklore, or everyday activity, indications are plentiful that listening has been nurtured as a multisensory experience and that it encompasses a wide range of phenomena, beyond so-called music. This course explores Japanese sound cultures, with special attention to the underlying unique conceptions of "listening": how have people in Japan cultivated distinct sensibilities in listening, and how, in turn, such sensibilities have constituted Japanese sound cultures. This is a cultural studies course and music training is not a prerequisite. However, the required coursework includes listening exercises, various analysis assignments, and occasional hands-on activities. Through these exercises, selected readings, and class discussion, students are invited to open their ears, senses, and minds to unique cultural values, sensibilities, and practices of listening in Japanese sound cultures and rigorously question their own practice and conception of "listening."

This course includes both in-person and remote elements, but can, accommodate fully remote students., Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

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

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

Location: MDB RECITAL

HACU-0242-1 **Sample! Remix! Mash!**

Professor: Professor Loza

This seminar delves into the dynamics, debates, and desires that drive pop fandom. In this class, we ask: What is fan culture? Does it build community? Are fans different from other consumers? What are the ethics and politics of fandom? What are the aesthetic, social, and legal ramifications of fan-produced forms such as mash-ups, remixes, youtube videos, and fanfic/slash that borrow, customize, and reinterpret pop commodities? How do such textual appropriations call into question the boundaries between high and low, production and consumption, intellectual property and fair use? Do fan-produced forms challenge or reinforce Romantic notions of authorship and authenticity? Particular attention will be paid to: the queering of heterosexist pop texts; the racialized and sexualized construction of masculinity and femininity; the politics of sampling, remixing, and mashing; and the role of the Internet, blogs, and social networking technologies in fan culture. This course is reading-, writing-, and theory-intensive. (keywords: cultural studies, fandom studies, legal studies, internet studies, popular music)

This course is fully remote., Students in this course can expect to spend an additional 8 to 10, hours weekly on work and preparation outside of class time.

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

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

Location: Remote Only

HACU-0255-1 **Angels and Ghosts**

Professor: Karen Koehler

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

This course includes both in-person and remote elements, but can, accommodate fully remote students, , In this course, students can expect to spend 6 to 9 hours weekly, on work and preparation outside of class time.

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

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

Location: FPH WLH

HACU-0257-1 **Making Media for Democracy**

Professor: Hope Tucker

In this media production workshop, we will study historic and contemporary examples of campaigns produced for political groups and movements as we make media for change and transformation. Students will analyze works created by corporations, collectives, citizens and artists and use this knowledge to create work of their own. The course will reinforce or introduce production and design skills. Our workflow will incorporate research and development of an idea, production, editing, revision and exhibition. The final work of the course will be created in response to the upcoming US presidential election, an international, national, or local issue or movement such as gun control or environmental justice or reproductive justice or net neutrality or Black Lives Matter. Required weekly screenings will include international ads, feature films, and video art. Print, radio, performance, and social media will

also be examined. Readings will include historical, critical, and literary texts. No previous production experience is necessary. (keywords: film, video, activism, arts)

This course is fully remote., , Lab fee: \$65. Students in this course can expect to spend 8 to 10, hours weekly on work and preparation outside of class time.

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

Time: F 10:00AM-11:50AM F 01:00PM-03:00PM

Location: JLC 120, JLC 120

HACU-0260-1 **Intro to Studio Art Practices**

Professor: Serena Aurora Himmelfarb

In this course, we will be surveying and responding to a range of new mediums, (im)material sources, and transcultural artists. Students will gain experience with new and alternative studio processes to create guided and self-directed projects. We will use projections, sound, performance, found materials, and traditional mediums. Discussion of weekly readings and lectures will be paired with experiential labs and critiques. This course is suitable for students at all levels of experience, from beginner to advanced. (keywords: painting, studio art, drawing, intro, foundation)

This course includes both in-person and remote elements, but can, accommodate fully remote students., , Lab fee: \$50. Students in this course can expect to spend 6 to 8, hours weekly on work and preparation outside of class time.

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

Time: T 01:00PM-03:50PM TH 06:00PM-08:00PM

Location: ARB STUDIO 1, ARB STUDIO 1

HACU-0263-1 **Digital Architecture Studio**

Professor: Thomas Long

This studio architecture course will be a digital design investigation into architecture and the built environment. In this course, students will develop and apply contemporary digital architectural skills, including sketches, plans, elevations, models, computer diagramming, and various modes of digital representation [TBD] to inter-disciplinary design problems. Students will explore a broad range of spatial concepts using digital mediums, including iterative, algorithmic and emergent design philosophies. The objective of the course is to solve unique architectural issues involving site, construction, inhabitation,

function, form, and space through rigorous, open-ended, and creative computer-based design work.
(keywords: architecture, design, technology, digital, studio)

*This course includes both in-person and remote elements, but can, accommodate fully remote students.,
, Lab fee: \$50. Prerequisite: Introductory Architecture Studio., Instructor Permission Required. Email
tlong@hampshire.edu for, information, enrollment w*

Instructor Permission: YES Distribution: LC3 This course has a Prerequisite: YES

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

Location: CSC 316

HACU-0265-1 **Encapsulating Sounds**

Professor: Junko Oba

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

*This course includes both in-person and remote elements, but can, accommodate fully remote students.,
, In this course, students can expect to spend 6 to 8 hours weekly, on work and preparation outside of
class time.*

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

Time: TTH 10:40AM-12:00PM

Location: MDB RECITAL

HACU-0266-1 **Desire Lines: Map/Home/Body**

Professor: Deborah Goffe

"Desire lines" refer to the well-worn, yet unruled paths made by bodies finding their way. What bodily

pathways are prescribed by dance and movement training, and where do our bodies really want to go? How might individual and shared making processes activate tensions between what has been prescribed and the movement(s) we most desire? What do concepts of home teach us about the contours of our interior worlds? How might we map and choreograph home space? In this course, we will activate the intersections between embodied, performance, and site-based practices to consider our bodies as home, and home as intimate and personal spaces where care, and safety might be nurtured. These processes will unfold, first, in home spaces. Culminating work(s) will then develop and be presented through physical and virtual platforms in semester-long collaboration with our partners in "Desire Lines: Theatre/Text/Movements through Space and Place."

This course includes both in-person and remote elements, but can, accommodate fully remote students., , Virtual field trip fees: \$30-\$50 to attend performances., Prerequisite:, two or more semesters of previous study of dance technique and/or, composition

Instructor Permission: NO Distribution: LC1 This course has a Prerequisite: YES

Time: MW 10:40AM-12:00PM

Location: MDB MAIN

HACU-0267-1 **Museums and Archives**

Professor: Karen Koehler, Jeffrey Wallen

This course is a selective study of the institutions of museums and archives. In a seminar format we will read and discuss a small number of theoretical essays, both canonical and non-canonical, that will help us explore why engaging with the collecting of artworks and the storage of documents have become central for contemporary thought and artistic practice. Our inquiries will range from the Wunderkammer and the imperialist origins of museums to the place of archives in contemporary art practices. Occasional guest speakers from museums and archives will join us (in Zoom meetings, and perhaps in person) as we debate issues of decolonization and provenance; the artist as curator and the curator as artist; questions of reproduction and the copy; and the place of memory studies in archives and museums today. Students will be responsible for a rigorous independent research project, culminating in a curatorial or archival project. (keywords: museums, art history, literature, archives)

This course includes both in-person and remote elements, but can, accommodate fully remote students., , Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

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

Time: TTH 10:40AM-12:00PM

Location: FPH MLH

HACU-0272-1 **Desire Lines:Theatre/Text/Move**

Professor: Lailye Weidman, William (Will) MacAdams

"Desire lines" sometimes refer to the unofficial and uncontrolled paths made by bodies that are finding their way. In this collaborative course, "desire lines" are an opening to create theatre and dance exploring our relationship to the environment during a time of uprising and pandemic. Students begin by creating writing and movement inspired by their living spaces. They then move outside, reading artistic/critical work, and creating movement and text pieces grounded in questions: how do our identities meet the worlds we move through? How do choreographies of protest movements redefine public space? How do we move and speak in relationship to water, soil, and sky? Throughout, we will explore land and memory, and how colonization has sought unsuccessfully to silence Indigenous histories of all our spaces. This course runs parallel with Desire Lines: Mapping Home in the Dancing Body. Culminating work(s) will emerge through collaboration and will be presented together. (keywords: Dance, theatre, theater, writing, environment)

This course includes both in-person and remote elements,, accommodating fully remote students Students in this course can, expect to spend 6 to 8 hours weekly on work and preparation, outside of class time.

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

Time: MW 10:40AM-12:00PM

Location: EDH 21

HACU-0274-1 **Cuba: Nation, Race, Revolution**

Professor: Michele Hardesty

This interdisciplinary course critically engages a range of frameworks (geopolitical, historical, sociological, literary, cultural) to study the complex and contested reality of Cuba. The course will begin by critiquing and decentering the stereotypical images of Cuba that circulate in U.S. popular and official culture. The first part of the course will focus on revolutions that have defined the nation in the context of colonialism and neocolonialism: the impact of the Haitian Revolution on colonial Cuba; the forging of cubanidad in the late-19th century revolutions for independence from Spain; and the victory of the 1959 Cuban Revolution that defied U.S. neocolonial power. From there, we will examine how intersecting constructions of race, gender, and sexuality have defined the Cuban after the 1959 revolution, during the Special Period, and more recently. We will also explore how Cuba should be understood in relation to the U.S. government, to the international Left, and to its diaspora. 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. Additionally, for students wishing to apply for the Hampshire in Havana spring semester program, this course will offer critical foundational knowledge and application support. (Concurrent enrollment in a Spanish language class is strongly recommended for non-fluent speakers considering the Hampshire in Havana program.) (keywords: Latin American studies, history, cultural studies, literature, Cuba Exchange)

This course is fully remote., In this course, students can expect to spend 8 to 10 hours weekly, on work and preparation outside of class time.

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

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

Location: RWK 108

HACU-0278-1 **The Post-Racial State**

Professor: Professor Loza

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

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

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

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

Location: Remote Only

HACU-0279-1 **Decolonizing the Archives**

Professor: Michele Hardesty

How have archival methodologies participated in the ongoing processes of settler colonialism and imperialism, in the U.S. and elsewhere? How have political and social movements archived themselves, and how have they been represented in archives? How can we approach archival research, and archiving itself, as practices of decolonization? What are the stakes of digitizing paper archives, and how are archivists, researchers, and activists archiving "born digital" materials, ranging from reports of police violence to Instagram memes? How do archives remain vital in a global pandemic and a moment of rising fascist movements? In this research- and writing-intensive seminar, these questions will guide our discussions and projects. During the first half of the semester, we will (virtually) visit institutional, community, and radical archives and develop critical and methodological tools for archival practice. The second half of the semester will focus on developing and completing an independent archival research project, using digital collections. No previous background in archival research is required and students in all fields are welcome, including those in creative fields; this course is most appropriate for Division II students and first semester Division III students.

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

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

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

Location: Remote Only

HACU-0281-1 **The Photographic Print**

Professor: Kane Stewart

At its core, this course will explore the history, concept, and craft of the photographic print, considering the materiality of photographs amid digital creation. Students will study an array of image-making techniques, investigate the form images assume from screen to print, and analyze the evolving definition of what makes an image a photograph in today's terms. In tandem, we will explore sequence in narrative and non-narrative traditions with the goal of creating an engaging and cohesive photography series. Through a combination of workshops, readings, and critiques, the class will offer a critical examination into the nature of digital and analog photography, challenging students to define their practice within a historical and contemporary context. As a studio class, students will refine their printing techniques and further develop their sequencing skills as they continue developing a unique photographic language, giving shape and form to the way they see. The course is designed for intermediate and advanced photography students.

This course includes both in-person and remote elements, and, cannot accommodate fully remote students., , Lab fee: \$65. Prerequisites: The course is designed for, intermediate and advanced photography students. Students in this, course can expect to spen

Instructor Permission: NO Distribution: LC4 This course has a Prerequisite: YES

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

Location: JLC 131

HACU-0290-1 **Electroacoustic Music**

Professor: Daniel Warner

This is a composition course that will also survey the history, theory, and practice of electro-acoustic music. The course will introduce the musical, technical, and theoretical issues of electro-acoustic music, broadly construed to include the Classical avant-garde, Electronica, DJ culture, Re-mixes, Ambient, etc. Digital recording, editing, and mixing will be covered using the Audacity, Logic, or ProTools programs. Students will also work with sampling and looping techniques using Ableton Live. Other topics to be covered include basic acoustics and synthesis techniques. Students will be expected to complete three composition projects during the course of the semester. Formal knowledge of music is helpful, but not required. (keywords: music, electronic music, sound)

This course is fully remote, Prerequisite: Course is open to third-semester students and, above. Students can expect to spend approximately 12 hours weekly, on work and preparation outside of class time.

Instructor Permission: NO Distribution: LC3 This course has a Prerequisite: YES

Time: TTH 02:40PM-04:00PM

Location: LIB B9

HACU-0310-1 **Div III Film Video Production**

Professor: Hope Tucker

This production workshop is open to all students in their first or second semester of Division III who are working with moving image. The class will integrate the procedural and formal concentration requirements of the College with the creative work produced by each student. Pre: Pro: Post will assist each student in identifying, developing, and advancing each project's pre-production (e.g. research, writing, and project development), production (e.g. recording and creation), and post-production (e.g. editing and installation) workflows. Liz Lerman's Critical Response Process will be used to guide critique and discussion. Attendance and participation in all sessions and activities is required. Enrolled or waitlist

students who DO NOT attend the first class session risk losing their place on the class roster. (keywords: film, video, animation, arts, Div III)

This course is fully remote., Lab fee: \$65. Students can expect to spend 10 to 12 hours weekly, on work and preparation outside of class time.

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

Time: W 01:00PM-04:00PM

Location: JLC 120

HACU-0311-1 **Dance Studies Research Seminar**

Professor: Lailye Weidman

This course offers structured support for Division III students for whom dance prominently intersects with their area(s) of concentration. Working collectively with other participating Division III students, and facilitated by dance faculty, students will set and track goals, read about and discuss research methods, share emerging work-in-progress (both art-making and written research projects), and manage project logistics. In addition to our group gatherings, the seminar will also provide access to engagements with guest artist/scholars and off-campus events that can further support research and process. (keywords: embodied research, dance, div III seminar)

This course includes both in-person and remote elements,, accommodating fully remote students. , Virtual field trip fees: \$20. Prerequisite: one or more previous, courses, in dance, theater, or performance history, critical dance, studies, and/or related

Instructor Permission: NO Distribution: LC4 This course has a Prerequisite: YES

Time: F 10:40AM-01:40PM

Location: MDB SMALL

HACU-0360-1 **Div III Studio Art Seminar**

Professor: Serena Aurora Himmelfarb

This critique and discussion-centered seminar is open to Division III students concentrating in visual arts, in their first or final semester of Division III. Class sessions will provide a platform for exposure, discussion and meaningful criticism of student work in process. While texts and essays, written by artists and art-theorists, will inform class conversations, students are encouraged to contextualize their work, articulate ideas behind their work, and engage in writing about their work. Besides curatorial strategies,

the seminar will address installation facts, documentation, post-college realities, and visiting artist will present their work and offer individual critiques.

This course includes both in-person and remote elements, but can, accommodate fully remote students., Lab fee: \$50. Prerequisite: Limited to Division III concentrators, in the visual arts only. Students in this course can expect to, spend approximately 4

Instructor Permission: NO Distribution: This course has a Prerequisite: YES

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

Location: ARB STUDIO 1

IA-0127-1 **Concept, Process, and Practice**

Professor: John Slepian

The contemporary practice of art is less and less dependent on any particular disciplinary skill. Nonetheless, making art is very much still a rigorous process. It depends on highly developed critical, sensory and communicative skills. This studio art course is an introduction to some of the basic questions a contemporary artist must answer: What rules will guide the making of my work? What forms and materials will be best for what I wish to express? How can my work metaphorically embody my ideas? We will answer these questions and more through a series of collaborative and individual projects, readings and viewings, and frequent group critiques--the process of critique itself being one of the foundations of a successful art practice. Some familiarity with an art medium could be helpful, but is not necessary. (keywords: art, ideas, sculpture, installation, performance)

This course includes both in-person and remote elements, but can, accommodate fully remote students., Lab fee: \$25, Students in this course can expect to spend 6 hours weekly on, work and preparation outside of class time.

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

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

Location: ARB STUDIO 2

IA-0138-1 **(Re)Telling the Tale**

Professor: Djola Branner

This introductory course explores principles of playwriting by reimagining familiar fairytales, classic myths and personal narrative. Primary considerations are creating clear narrative arcs, rewriting traditional archetypes, developing dynamic characters, and cultivating a vocabulary for the critical

analysis of dramatic literature. Assignments will include writing at least three original short plays, and one critical essay centering on the adaptation of a classic parable for the contemporary stage. Research and revision are vital aspects of the curriculum. (keywords: theatre, playwriting, narrative)

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

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

Time: TTH 10:40AM-12:00PM

Location: EDH 2

IA-0190-1 **Reading/Writing Creative Prose**

Professor: Alejandro Cuellar

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

This course includes both in-person and remote elements, but can, accommodate fully remote students., , Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

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

Time: TTH 02:40PM-04:00PM

Location: FPH WLH

IA-0206-1 **Reading & Creating Comics**

Professor: Uzma Aslam Khan

This is a creative writing workshop in which students will read and create comics, with an emphasis on comics rooted in autobiographical stories and/or narratives of displacement. Because comics are primarily a visual medium, as much time will be spent considering the visual and artistic choices of the creators as discussing their thematic elements. The same is true for your own work, which will be

workshopped for its visual as much as written inventiveness. It doesn't matter if you cannot draw well! Lots of "professional" comics artists are limited in their visual skills. What matters is that you learn to see what these artists are doing, through trying it yourself. In other words, what matters is your devotion to a steady learning practice. In addition to creating comics, 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. Please note: This class is not suited to students with an interest in superhero comics. Though superhero comics continue to dominate the form, NO superhero comics will be read, accepted, or workshopped in this class. We will instead read works that might include: Persepolis by Marjane Satrapi, The Best We Could Do by Thi Bui, Freedom Hospital by Hamad Sulaiman, Munnu by Malik Sajad, Gender Queer by Maia Kobabe, Alienation by Ines Estrada, and more. Also note: Though the course is not by instructor permission, students MUST attend the first class in order to keep their seats.

This course includes both in-person and remote elements, but can, accommodate fully remote students., Students in this course can expect to spend at least 6 to 8 hours, weekly on work and preparation outside of class time. This, includes but may not be li

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

Time: TTH 02:40PM-04:00PM

Location: FPH 108

IA-0212-1 **Thinking Inside the Box**

Professor: Nathan McClain

While I absolutely believe revision can be taught, and reading can be taught. Probably the only sound pedagogical tool for poetry is imitation. Writing can be introduced to people, but ultimately, only poems can teach poetry. Received forms such as sonnets, villanelles, sestinas, pantoums, and ghazals, can understandably appear difficult, daunting even, so, in this workshop, students will extensively read, examine, imitate, and workshop poems that adhere to as well as rethink common received poetic forms and conventions. How do formal poems negotiate the relationship between form and content? When is a particular formal constraint most appropriate? And when should a poet amend or alter a received form? My hope is that this class can be a nice warm greenhouse for new poems. Students may read and consider poems and prose by George Herbert, Julia Alvarez, Gerald Stern, Agha Shahid Ali, Ellen Bryant Voigt, and William Meredith, among many others. (keywords: poetry, creative writing, form, prosody)

This course includes both in-person and remote elements, but can, accommodate fully remote students., , Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

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

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

Location: RWK 202

IA-0226-1 **Theatre-Community-Revolution**

Professor: William (Will) MacAdams

Across the country - and around the world - theatre artists are partnering with organizers, activists, elders, young people, and visionaries of all kinds to envision and embody a more just world. Rejecting the belief that theatre can only happen on traditional stages, this work is made in farming towns, in parks, in Indigenous communities, and in places in between - and celebrates the ritualistic roots of theatre while helping to build the future by speaking it into being. Always vital, this work is particularly essential in revolutionary moments, as it can both inspire joy and be a place to practice the world that is possible. Through reading and creative practice, students in this course will study this vibrant art form and create original works of theatre and performance across the campus and in online spaces. Theatre experience is not required. (keywords: theater, social change, activism, community engagement)

This course includes both in-person and remote elements, but can, accommodate fully remote students., Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

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

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

Location: EDH 2

IA-0230-1 **Look Ma No Hands**

Professor: Donna Cohn

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 test assistive devices. We will examine societal attitudes about disability, learn about the fight for access and inclusion. Projects may be for children or adults with temporary injuries/conditions or ongoing physical disabilities. 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, project documentation, guest speakers, readings, film viewings and discussions. Students will identify

and develop an independent assistive technology project for a particular person or community.
(keywords: design, disability, drawing, modeling, justice)

This course includes both in-person and remote elements, and, cannot accommodate fully remote students., , Lab fee: \$60. Students in this course can expect to spend 6 to 10, hours weekly on work and preparation outside of class time.

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

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

Location: LCD SHOP

IA-0241-1 **Coding for Artists**

Professor: John Slepian

In this course, students will create a series of interactive projects, starting with screen-based works, progressing to connecting simple electronic sensors and actuators to multimedia programs, and culminating in a fully realized interactive work, which may be web-based, a sculpture, installation or performance. Students will work with a variety of multimedia technologies (including animation, video, and sound), various types of sensors (tracking motion with video cameras, sensing movement and touch, sensing environmental conditions, etc.). They will also work with a range of actuator technologies (DC motors, servo motors, solenoids, etc.). Our engagement with these technologies will be supported and contextualized by looking at the work of prominent interactive artists and by a series of theoretical readings drawn from fine art, new media, philosophy, and other disciplines. (keywords: computer programming, art, installation, interactive art, performance art)

This course is fully remote., , Lab fee: \$75. Students in this course can expect to spend 6 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: ARB STUDIO 2

IA-0249-1 **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 into 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 stories for workshop, and write a short analytical essay (3-5 pgs) on one of the published works we read. (keywords: writing, creative writing, fiction, workshop)

This course includes both in-person and remote elements, but can, accommodate fully remote students., , In this course, students can expect to spend approximately 8, hours weekly on work and preparation outside of class time.

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

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

Location: FPH WLH

IA-0251-1 **Directg Contemp American Drama**

Professor: Djola Branner

This introductory course examines and applies principles of directing through the lens of twentieth and twenty-first-century American drama. Primary considerations are identifying the conflict of the play, investigating the world of the play, interpreting the action of the play, developing a collaborative language (with designers, playwrights, and actors), and staging the play. The principles are examined in at least three written assignments, including a theatre review, and a showcase of selected scenes from a list of contemporary plays TBA.

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

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

Time: TTH 02:40PM-04:00PM

Location: EDH 21

IA-0257-1 **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.

This course includes both in-person and remote elements, and,, cannot accommodate fully remote students, This course includes Lab fee: \$80. A list of materials provided, by the department is posted in the sculpture studio and is, partially funded by a stu

Instructor Permission: NO Distribution: LC3 This course has a Prerequisite: YES

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

Location: ARB STUDIO 3, ARB STUDIO 3

IA-0272-1 **Desire Lines:Theatre/Text/Move**

Professor: Lailye Weidman, William (Will) MacAdams

"Desire lines" sometimes refer to the unofficial and uncontrolled paths made by bodies that are finding their way. In this collaborative course, "desire lines" are an opening to create theatre and dance exploring our relationship to the environment during a time of uprising and pandemic. Students begin by creating writing and movement inspired by their living spaces. They then move outside, reading artistic/critical work, and creating movement and text pieces grounded in questions: how do our identities meet the worlds we move through? How do choreographies of protest movements redefine public space? How do we move and speak in relationship to water, soil, and sky? Throughout, we will explore land and memory, and how colonization has sought unsuccessfully to silence Indigenous histories of all our spaces. This course runs parallel with Desire Lines: Mapping Home in the Dancing Body. Culminating work(s) will emerge through collaboration and will be presented together. (keywords: Dance, theatre, theater, writing, environment)

This course includes both in-person and remote elements,, accommodating fully remote students Students in this course can, expect to spend 6 to 8 hours weekly on work and preparation, outside of class time.

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

Time: MW 10:40AM-12:00PM

Location: EDH 21

IA-0276-1 **River, Circle, Tableau**

Professor: thuy le

In this workshop, students will consider different configurations of time as frameworks through which to

explore the emergence of self and the experience of place. By paying close attention to notions of multiplicity, continuity, rupture, and simultaneity, students will be encouraged to develop poems and prose works that delineate and trouble the trace of time. Prior workshop experience and a willingness to experiment with form are highly recommended. Readings may include works by Toni Morrison, William Faulkner, Georges Perec, Simone White, Arthur Sze, and Jean Valentine, among others. (keywords: creative writing, literature, interdisciplinary arts)

This course includes both in-person and remote elements, but can, accommodate fully remote students., , Prerequisite: Previous workshop experience. Students in this, course can expect to spend 6 to 8 hours weekly on work and, preparation outside of class

Instructor Permission: YES Distribution: LC4 This course has a Prerequisite: NO

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

Location: EDH 2

IA-0277-1 **Entrepreneurial Market Strat**

Professor: Bret Golann

Many think entrepreneurship means launching a new venture from scratch. But there are effective alternative approaches for introducing product or service innovations in growing markets and communities. This course explores different market strategies for introducing innovations based on identifying the high-potential customers and then developing promotional messages that attract customers. Students also develop effective, real world business models - for either businesses or for not-for-profit ventures. These are based on market research with potential customers or clients. You will learn how to start, conduct and analyze actual conversations with potential customers representing the markets and communities to be served. Students also learn how to assess the strengths and weaknesses of competitors plus overall trends in markets and communities. The goal is a successful, sustainable business model for their innovative product or service idea. (key words: entrepreneurship, marketing)

This course includes both in-person and remote elements, but can, accommodate fully remote students., , Students in this course can expect, to spend 6 to 8 hours weekly on work and preparation outside of, class time.

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

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

Location: FPH 108

IA-0278-1 **Emily Dickinson's Poetics**

Professor: thuy le

Emily Dickinson (1830-1886) published very little in her lifetime, yet she left behind a body of work that continues to intrigue, engage, and inspire. In this workshop, we will consider Dickinson's life in light of the personal pressures and national upheavals that marked it, and the ways in which her writing—both poems and letters—charted what she called "circumference," the whole of existence, from the tiniest insects to the depths of human yearning, to the motion of the stars in the sky, and beyond. Informed by readings of her poems, critical explorations of her work, and poems by contemporary poets obliquely or directly in conversation with Dickinson's work, participants will explore questions of family, freedom, violence, labor, death, religion, desire, illness, time, and place, creating poems that chart a movement from their own here and now, out toward what Dickinson described as a realm "Beyond the Dip of Bell - ." (keywords: creative writing, literature, interdisciplinary arts, American studies)

This course includes both in-person and remote elements, but can, accommodate fully remote students., , Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

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

Time: MW 10:40AM-12:00PM

Location: EDH 2

IA-0279-1 **Birds With Big Noses**

Professor: Uzma Aslam Khan

This is an intermediate to advanced creative writing workshop with a focus on writing closely and observing the natural world, particularly—though not exclusively—the realm of birds. Both fiction and creative non-fiction will be written and read, with the purpose of more intimately understanding what it means to have an environmental imagination, local and global, and why environmental, social, and racial justice are inseparable. Students may be asked to incorporate research into their projects, as a way to practice humility and embrace writing as an uncertain exercise in "failing better each time." To this end, students will be expected to fully embrace the revision process. The course is ideal for those with a love of both the sciences and the arts, though it is also ideal for those who may not know it. Students are also invited to bring to our class material (written or visual) that has challenged how you think about birds and nature. It can be as short as a paragraph. Though the course is not by instructor permission, students **MUST** attend the first class in order to keep their seat.

This course includes both in-person and remote elements, but can, accommodate fully remote students., , Field trip fees: TBD. Students in this course can expect to spend, at least 6 to 8 hours weekly on work and preparation outside of, class time. This ti

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

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

Location: FPH 108

NS-0103-1 The Science of Space and Time

Professor: Kaca Bradonjic

What are space and time? This course will follow the evolution of the scientific understanding of these concepts which are so fundamental to our experience of the world and of ourselves. Our journey will trace the intellectual paths of physicists who grappled with these questions, including Newton and Einstein, taking us from the conceptions of space and time familiar from our daily experiences to the modern understanding of four-dimensional spacetime as described by the special theory of relativity. Occasionally we will look for insights from philosophers and for inspiration from writers and artist. Since mathematics is the language of physics, we will use basic high school algebra and graphs. No prior exposure to physics is necessary. This course is best suited for students so fascinated with the ideas of space and time that they are willing to grapple with abstract concepts and sometimes tedious algebra in order to gain a basic, but genuine understanding of special relativity. Keywords: physics, space, time, relativity

This course includes both in-person and remote elements, but can, accommodate fully remote students., , Students should expect to spend 6-8 hours a week on work, outside of class.

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

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

Location: CSC 333

NS-0150-1 Agriculture, Ecology, Society

Professor: Brian Schultz

This course (combining NS: 150, 250, and 350) examines agriculture as a set of ecological systems and issues, focusing on organic and/or sustainable methods, and agroecology. It refers to ecology in the sense of interactions between organisms (e.g., pests and predators) and the larger sense of environmental impacts (e.g., pollution; climate change), along with key related social issues and solutions. A broad range of topics will be covered, including pesticide problems and alternatives, soil fertility and erosion, animals in agriculture, genetically modified crops, biofuels, farm labor, global vs. local trade, and more. Course work will consist of readings, discussion, writings, farm work/observations, and projects. We'll introduce current issues and practices for a more sustainable

agriculture, with added readings and projects also tailored to individual student experience, interests, and goals. We will meet and work outside a lot, but also Zoom some. Keywords: sustainable, agriculture, ecology, agroecology, organic

This course includes both in-person and remote elements, but can, accommodate fully remote students., , Students should expect to spend 6-8 hours a week of work outside, of class.

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

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

Location: CSC 110

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

Professor: Cynthia Gill

Stress is a daily part of our lives that has become an intense subject of interest among scientists and the medical community. The body's responses to stress are linked to multiple health problems, but stress can also be overused as an explanation. In this course, we will examine the scientific evidence for the links between stress and human health issues such as cancer, heart disease, diabetes, and depression. This will include readings of primary scientific research papers and coverage of basic physiological mechanisms in humans and other animals. Students will learn techniques to measure stress and stress hormones. (Keywords: Biology, Neuroscience, Psychology, Public Health)

This course includes both in-person and remote elements, but can, accommodate fully remote students., , Students can expect to spend 6-12 hours a week on work, outside of class.

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

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

Location: CSC 3-OPEN

NS-0208-1 **Molecules of Farm and Forest**

Professor: Rayane Moreira

This course will explore the chemical ecology and natural products chemistry of plants through a combination of classroom, field and lab experiences. We'll take advantage of both the Farm Center and the richly forested areas on and around Hampshire's campus to learn about the roles of the molecules plants make, from lipids and carbohydrates to antioxidants to pigments to toxins, in both the human world and the lives of plants themselves. In class we will learn to analyze primary literature, and in lab we'll get a taste of the techniques used to isolate and study active plant compounds. Students will

complete a full-semester project on a topic of their choice. Note: We will adapt this class to the evolving Covid-19 situation as needed, and incorporate in-lab work only if it is safe to do so. Keywords: chemistry, ecology, plants, biochemistry, ethnobotany

This course includes both in-person and remote elements, and, cannot, accommodate fully remote students., Students can generally expect to spend 6-8 hours a week on work, outside of class.

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

Time: TTH 10:40AM-12:00PM T 01:00PM-04:00PM

Location: CSC 2-OPEN, CSC 2-OPEN

NS-0210-1 **Environmental Sustainability**

Professor: Christina Cianfrani

This course will use a natural science lens to explore the United Nations Sustainable Development Goals with a specific focus on the food-water-energy nexus. We will explore the implementation of the goals on a global scale as well as efforts underway locally and regionally. Students in this class will read primary literature, complete case studies, work collaboratively and independently on sustainability projects and actively participate in small group and class discussions and activities. We will use elements of the Hampshire College campus living laboratory as points of discussion including: the net zero energy/water living building, the solar array and the college farm center. Keywords: Environmental Science, Geoscience, Sustainability

This course includes both in-person and remote elements, but can, accommodate fully remote students., Students can generally expect to spend 6-8 hours a week on work, outside of class.

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

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

Location: CSC 333

NS-0211-1 **Brain Mechanisms**

Professor: Cynthia Gill

Examine the function of the nervous system with particular focus on mechanisms at work in the brain. The course will link current advances in cell, molecular and developmental physiology research in the context of neuronal functional mechanisms. Topics may include neurotransmitter function and regulation, brain area function, integrative intracellular signaling pathways, neuroendocrine control. Advanced topics may include the correlation of ion channel properties and synaptic transmission with

physiological functions such as learning and memory, circuits involved in behavior, and the organizational principles for the development of functional neural networks at synaptic and cellular levels. Along with regular discussion participation and problem solving, students will prepare papers and lead discussions on their own chosen topics. This course is particularly appropriate for students interested in behavioral mechanisms, neurophysiology, psychology, and neuroendocrinology.

Keywords: animal, biology, neuroscience, psychology

This course includes both in-person and remote elements, but can, accommodate fully remote students., Students can generally expect to spend 6-12 of work a week, outside of class.

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

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

Location: CSC 3-OPEN

NS-0250-1 Agriculture, Ecology, Society

Professor: Brian Schultz

This course (combining NS: 150, 250, and 350) examines agriculture as a set of ecological systems and issues, focusing on organic and/or sustainable methods, and agroecology. It refers to ecology in the sense of interactions between organisms (e.g., pests and predators) and the larger sense of environmental impacts (e.g., pollution; climate change), along with key related social issues and solutions. A broad range of topics will be covered, including pesticide problems and alternatives, soil fertility and erosion, animals in agriculture, genetically modified crops, biofuels, farm labor, global vs. local trade, and more. Course work will consist of readings, discussion, writings, farm work/observations, and projects. We'll introduce current issues and practices for a more sustainable agriculture, with added readings and projects also tailored to individual student experience, interests, and goals. We will meet and work outside a lot, but also Zoom some. Keywords: sustainable, agriculture, ecology, agroecology, organic

This course includes both in-person and remote elements, but can, accommodate fully remote students., Students should generally expect to spend 6-8 hours of work a, week outside of class.

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

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

Location: CSC 110

NS-0274-1 Linear Algebra

Professor: Kaca Bradonjic

This course develops the basic geometric, algebraic, and computational foundations of vector spaces and matrices and applies them to a wide range of problems and models. In addition to containing real finite dimensional vector spaces, linear independence, linear transformations and inner product spaces, the course will cover eigenvalues and eigenvectors, diagonalization, and linear programming theory with applications to graph theory, game theory, differential equations, Markov chains, and least squares approximation. Basic programming will be taught and used throughout the course. Readings and written work will be assigned for each class. Keywords: math, linear algebra

This course includes both in-person and remote elements, but can, accommodate fully remote students., , Students should expect to spend 6-8 hours of work a week outside, of class.

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

Time: MW 02:40PM-04:00PM MW 02:40PM-04:00PM

Location: CSC 3-OPEN, CSC 3-OPEN

NS-0310-1 **Environmental Sustainability**

Professor: Christina Cianfrani

This course will use a natural science lens to explore the United Nations Sustainable Development Goals with a specific focus on the food-water-energy nexus. We will explore the implementation of the goals on a global scale as well as efforts underway locally and regionally. Students in this class will read primary literature, complete case studies, work collaboratively and independently on sustainability projects and actively participate in small group and class discussions and activities. We will use elements of the Hampshire College campus living laboratory as points of discussion including: the net zero energy/water living building, the solar array and the college farm center. Keywords: Environmental Science, Geoscience, Sustainability

This course includes both in-person and remote elements, but can, accommodate fully remote students., Students should generally expect to spend 6-8 hours a week of, work outside of class.

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

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

Location: CSC 333

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

Professor: Brian Schultz

This course (combining NS: 150, 250, and 350) examines agriculture as a set of ecological systems and issues, focusing on organic and/or sustainable methods, and agroecology. It refers to ecology in the sense of interactions between organisms (e.g., pests and predators) and the larger sense of environmental impacts (e.g., pollution; climate change), along with key related social issues and solutions. A broad range of topics will be covered, including pesticide problems and alternatives, soil fertility and erosion, animals in agriculture, genetically modified crops, biofuels, farm labor, global vs. local trade, and more. Course work will consist of readings, discussion, writings, farm work/observations, and projects. We'll introduce current issues and practices for a more sustainable agriculture, with added readings and projects also tailored to individual student experience, interests, and goals. We will meet and work outside a lot, but also Zoom some. Keywords: sustainable, agriculture, ecology, agroecology, organic

This course includes both in-person and remote elements, but can, accommodate fully remote students., , Students should generally expect to spend 6-8 hours per week on, work outside of class.

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

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

Location: CSC 110

NS-0387-1 **Advanced Ecology Practicum**

Professor: Blair McLaughlin

The Advanced Ecology Practicum provides an opportunity for students who are conducting (or interested in conducting) ecological or environmental research to learn from each others' work and pursue more advanced topics in ecology and conservation. We will explore issues of research question development, experimental design, data analysis, scientific writing and communication of results. The class will workshop student projects at various stages of progression, visit local field sites, and explore related topics in the ecological literature. Additionally, we will delve into some more advanced issues in ecology and conservation, based on student interests. The course format will be workshop/seminar style with field trips, and include outside in-person meetings as weather permits and online meetings. It will require substantial independent work on the part of students. Walking in variable weather/terrain may be required. Keywords: ecology, environmental conservation, environmental science

This course includes both in-person and remote elements, and, cannot accommodate fully remote students., , Prerequisites: Ecology, Environmental Biology, or Environmental, Science Course., Instructor permission if prerequisites are not met., Students shou

Instructor Permission: NO Distribution: LC1 This course has a Prerequisite: YES

Time: TH 01:00PM-04:00PM

Location: RWK 106

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

Professor: Samuel Kanner

Please contact Samuel Kanner for information on membership to this club. (Newcomers welcome!)

NOTE Regarding COVID-19 and Fall 2020 Programming: Alternate training options will be evaluated at the time of classes to observe the safest public health requirements we are facing at the current moment. -- Shotokan Karate is a Japanese martial art that specializes in blocking, striking, kicking, and effective body movements without weapons. Combined with balance, timing, and coordination, single techniques are threaded together to create sequences of movement that imagine engaging hypothetical opponents. These forms (kata) are karate's longest surviving lessons that are passed down from generation to generation. Within kata are glimpses of how to engage a physical opponent through sparring drills, or kumite. Though it is foundational for developing a "fighting spirit", kumite is still an object lesson in cooperation, manners, etiquette, and proper mentality. **NO PREVIOUS MARTIAL ARTS EXPERIENCE IS REQUIRED.** Current Hampshire Dojo members are encouraged to assist newcomers and model for juniors. **THIS IS NOT AN EXERCISE OR SELF-DEFENSE CLASS.** Karate is a study of budo (The Way of the Warrior) that requires a mentality to work, not just "work out". Uniforms for beginners are not required. Newcomers please come prepared with a perceptive and functional sense of maneuverable clothing that allows for full freedom of motion. Uniforms (gi) are available for purchase upon request. Supplies and certain sizes are limited. Class meets in the South Lounge on the 2nd floor of the Robert Crown Center. For more information, please visit: hampshire.ska.org.

This course is in-person and cannot accommodate fully remote, students, Please contact instructor for information on membership.

Instructor Permission: YES Distribution: This course has a Prerequisite: NO

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

Location: RCC 21

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

Professor: Samuel Kanner

NOTE Regarding COVID-19 and Fall 2020 Programming: Alternate training options will be evaluated at the time of classes to observe the safest public health requirements we are facing at the current moment. -- Aikido is essentially a modern manifestation of traditional Japanese martial arts (Budo), derived from a synthesis of body, sword, and staff arts. Its primary emphasis is defensive, utilizing

techniques of neutralization through leverage, timing, balance, and joint control. There is no emphasis on strikes or kicks since one is trained to blend and evade rather than confront. Beginners will practice ukemi (falling), body movement, conditioning, and several basic techniques. Purchase of a uniform or gi is highly recommended but not required. Purchases can be coordinated with the instructor. Come to class well nourished/hydrated and in maneuverable clothing that allows for full freedom of motion. Class meets in the South Lounge on the 2nd floor of the Robert Crown Center. 5-College students will be graded pass/fail. Aikido uniform recommended.

This course may be used in partial fulfillment of the CEL-1, requirement, This course is in-person and cannot accommodate fully remote, students, Aikido uniform recommended.

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

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

Location: RCC 21

OPRA-0116-1 Martial Arts: JPN Archery Club

Professor: Samuel Kanner

NOTE: Is NOT a co-curricular course for credit. Please read expanded course description for FULL CLASS INFO. (Newcomers, Welcome!) Please contact Samuel Kanner for information on enrollment. NOTE Regarding COVID-19 and Fall 2020 Programming: Alternate training options will be evaluated at the time of classes to observe the safest public health requirements we are facing at the current moment. -- The Shuuko Kyudojo, located at Hampshire College, is a charter dojo of our governing association, Zenko International. "Shuuko" is the name our elemental symbolic tiger designation suggesting "circle" but on a deeper level meaning, "longevity". Names and element designations were assigned to kyudojo locations all over the United States by the late founder of Zenko International, "Sendai" Shibata XX. ('Sendai' is a posthumous title.) His son, Mr. Kanjuro Shibata XXI, is now the active leader of Zenko and represents the 21st generation in an unbroken line of official bow-makers to the Japanese emperor. Members and participants of the Hampshire Shuuko Kyudojo will experience advanced topics and extensions of their previous training in Kyudo. If you are a new member, a complete tutorial in beginner's instruction will be provided. No purchasing of kyudo equipment will be necessary - we have a full inventory of class equipment for beginning students to use in class. Use of personal equipment is encouraged. For more information about us, please visit: shuuko.org Practice will meet in the South Lounge, 2nd floor of the Robert Crown Center.

This course is in-person and cannot accommodate fully remote, students., Please contact instructor for membership enrollment.

Instructor Permission: YES Distribution: This course has a Prerequisite: NO

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

Location: RCC 21

OPRA-0117-1 Martial Arts: Iaido

Professor: Samuel Kanner

NOTE Regarding COVID-19 and Fall 2020 Programming: Alternate training options will be evaluated at the time of classes to observe the safest public health requirements we are facing at the current moment. -- Debated to be the most superbly engineered sword in the world, the katana perseveres in modern times with deep roots in Japanese history. As one of the most popular icons of samurai warriors in medieval battlefields, Iaido today reinvents the use of the sword and turns its power inwards as a method of personal refinement, curating manners, and diminishment of the ego. **NO PREVIOUS MARTIAL ARTS EXPERIENCE IS REQUIRED.** As a strictly form-based martial art, Iaido is traditionally practiced with no physical opponents. Its principal function is to analyze, study, and replicate kata (forms), which consist of four primary coordinations: 1. Nukitsuke, the drawing cut directly from the scabbard; 2. Kiritsuke, the finishing cut; 3. Chiburi, the shaking of the blade clean; and 4. Noto, returning the sword inside the scabbard. Beginning students will start by learning these fundamentals and eventually employ them in the school's introductory set of kata. (((This is an advancing course - continuing students will progress to more complicated material each semester.))) Instructor permission is required. Uniforms and equipment are provided by the instructor. Instructor permission is granted **ONLY** in-person during attendance within the add/drop period. **REQUESTS FOR EARLY ENROLLMENT BY EITHER HAMPSHIRE OR 5-COLLEGE STUDENTS PRIOR TO THE FIRST CLASS WILL NOT BE HONORED.** Class meets in the South Lounge on the 2nd floor of the Robert Crown Center. 5-College students will be graded pass/fail. Knee pad purchase: **REQUIRED** - Product information: TBA

This course may be used in partial fulfillment of the CEL-1, requirement, This course is in-person and cannot accommodate fully remote, students., Knee pad purchase: REQUIRED - Product information: TBA

Instructor Permission: YES Distribution: This course has a Prerequisite: NO

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

Location: RCC 21

OPRA-0132-1 Outdoor Sampler

Professor: Michelle Lloyd-Dedischew

This course is an opportunity to experience many activities that make up outdoor adventure. Students will engage in activities on a variety of levels from beginning introduction to a refinement of skills,

including canoeing, sea kayaking, mountain biking, rock climbing, hiking, orienteering, outdoor cooking, and caving.

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

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

Time: F 12:30PM-05:00PM

Location: RCC FOYER

OPRA-0144-1 **Thru Hiking**

Professor: Eric Nazar

Have you ever dreamed of hiking or backpacking the Appalachian Trail, Pacific Crest Trail, or another long distance trail? Thru-hiking is the activity of long distance overnight travel on foot, carrying a backpack and following an established or new trail or route. During this course we will thru-hike the Metacomet-Monadnock Trail 114 miles from the MA-CT border to New Hampshire. We will practice the selection and use of gear for long distance hiking, plan and prepare individual meals, plan and find routes. Students should be able to hike 2 miles in 1 hour. Students are required to attend 3 weekend overnight trips: Friday 10/2 to Sunday 10/4. Friday 10/23 to Sunday 10/25. Friday 11/6 to Sunday 11/8.

This course may be used in partial fulfillment of the CEL-1, requirement, This course is in-person and cannot accommodate fully remote, students., \$90 course fee to be paid on 2nd class.

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

Time: F 12:30PM-05:30PM

Location: RCC FOYER

OPRA-0147-1 **Trail Running**

Professor: Amy Rusiecki

This course is for beginning and experienced runners who would like to expand their runs to include the trails. Each session will include instruction and discussion of trail running skills and then put those skills to work with a trail run. The intensity and length of the runs will be determined by the ability with the goal of finding a suitable pace and distance for everyone. Minimum requirement: Must be able to run 1-2 miles consistently. Must own running shoes and appropriate athletic clothing.

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

Instructor Permission: NO Distribution: This course has a Prerequisite: YES

Time: MW 03:30PM-05:30PM

Location: RCC FOYER

OPRA-0151-1 Top Rope Climbing

Professor: Michelle Lloyd-Dedischew

This class begins after summer break and will meet Tuesdays in August and September. While this class is a perfect introduction to students just getting into rock climbing, more advanced students will find challenge in mastering their climbing technique and exploring more advanced knots and anchoring systems. Students will learn safety techniques, rope work, knots, and climbing techniques. Enjoy the opportunity to exercise your body and mind using the indoor climbing wall and local climbing areas.

This course is in-person and cannot accommodate fully remote, students., Class meets ONLY Sept. 15th - Oct. 27th, Accepted for CEL 1.

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

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

Location: RCC GYM

OPRA-0156-1 Lead Rock Climbing

Professor: Michelle Lloyd-Dedischew

This class begins in November and will run through the end of the semester in December. This class is a perfect next step for students who have taken the Top Rope Climbing course, or who have top rope experience and are looking to take their climbing to the next level. Students should be experienced top rope climbers and competent belayers. We will cover rope management, anchors, belaying the leader and self-rescue. We will actuate this information outdoors. The goal of this course is to prepare climbers to be competent seconds for multipitch climbs and to provide instruction in lead climbing. 5-College Students will be graded pass/fail.

This course may be used in partial fulfillment of the CEL-1, requirement, This course is in-person and cannot accommodate fully remote, students., Class meets ONLY October 6 - November 17

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

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

Location: RCC GYM

OPRA-0173-1 **Strength and Conditioning**

Professor: Eric Nazar

This course will give students background knowledge and first-hand experience in static & dynamic stretching, body-weight exercises, and natural-terrain-based movement. Each class session will include exercises to improve one's physical strength, power, flexibility, balance and coordination. The class is appropriate for those interested in improving functional strength and mobility for sports. Participants who have never been involved in a fitness program are especially welcome. This class will meet outdoors.

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

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

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

Location: RCC FOYER

OPRA-0175-1 **Trail Maint. & Rest.**

Professor: Eric Nazar

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

This course may be used in partial fulfillment of the CEL-1, requirement, This course is in-person and cannot accommodate fully remote, students., , Meets ONLY Sept. 11th - Nov. 20th

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

Time: F 08:30AM-10:30AM

Location: RCC FOYER

OPRA-0185-1 **Fundamentals of Tennis**

Professor: James Morrell

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

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

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

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

Location: MSC CTS/TRK
