

## Hampshire College

### Spring 2021 Course Descriptions

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

Professor: Jennifer Gutterman

In this course, students will focus on workflow and techniques for creating polygonal surface models for game assets, character models and 3D environments for animation and video games, as well as 3D prototyping for physical game assets. This class will focus on poly resource management, modeling workflow and the creation of 3D assets from conception/reference art through modeling, basic materials, lighting and rendering. Project requirements will range in complexity and detail, and students are expected to work outside of class to apply in-class demonstration of techniques to projects and assignments. Students should have a level of comfort with computers that goes beyond basic tasks. Key words: game design, game development, analog games, 3D Modeling, 3D

*This course is Fully remote. The course has a lab fee of \$20.00., , Students should generally expect to spend 8 hours per week on, work outside of class time.*

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

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

Location: ASH 126

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#### CS-0118-1 Programming Foundations

Professor: Velda Shaby

This course focuses on JavaScript, which is currently the most widely used programming language in the world. JavaScript is for much more than just web pages; it is now used to run servers (Node.js), create mobile apps (PhoneGap), program the Internet of Things (IoT.js), and to script the desktop applications. The course will offer students an opportunity to learn the fundamentals, using a scripting language as a base, of how scripting relates to design and programming fundamentals that link logic to action. Topics include graphical user interfaces; user interaction; and algorithmic manipulation of text, graphics. We will end the course offering an intro to Python and command prompts.

*This course is fully remote. Students should generally expect to, spend 5-6 a week on work outside of classtime.*

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

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

Location:

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### CS-0147-1 **2D Motion Graphics**

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. Key words: animation, production, motion design

*This course is fully remote., This course has a lab fee of \$60.00. , Students should generally expect to spend 4-10 hours a week on, work outside of class time.*

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

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

Location:

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### CS-0179-1 **Field Methods Animal Behavior**

Professor: Sarah Partan

In this course we will study research methods for observing, coding, and analyzing animal behavior. We will practice behavior sampling and recording techniques both with domestic animals at the farm and with wild animals in the campus woods. Behaviors observed will include social behavior, foraging, and communication behavior. Students will carry out independent team projects on a species at the Hampshire Farm or woods, and will be expected to consult the primary scientific literature to learn about their species and topics. We will examine how to summarize, analyze, and present data. Students will work with spreadsheets and make graphs to present their data as well calculate inter-observer reliability scores. Papers and presentations will be due for each project. Key words: animal behavior, biology, methods

*This course includes both in-person and remote elements, and, cannot 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 10:40AM-12:00PM

Location: ASH 221

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### CS-0267-1 **Autobiographical Memory**

Professor: Melissa Burch

Autobiographical memories for personal past experiences create our life stories. Our memories range from the mundane to the momentous. In this course we will explore the functions of autobiographical memory as well as its development. What are the basic cognitive processes that contribute to our ability to remember and report the past? How do we interpret past events to inform the development of our self-identity? How do social experiences contribute to the development of memory? We will also discuss how emotions at encoding and retrieval influence our recall of past experience as we make meaning of personal past experiences. Key words: psychology, memory, narrative

*This course is fully remote., Students should generally 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: -

Location:

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### CS-0271-1 **Motion Design**

Professor: William Colon

In this course, students will experience working together through a small studio model. Breaking up into small teams, students will come up with one motion design project together on a topic of their choosing. Project topics must address a current social, political, racial, or systemic problem in American culture. Students will be assigned multiple roles dedicated to the completion of that project and may include both artistic production, creative direction, and producing positions. Each team will be evaluated as a unit on quality, teamwork, effort, and timeliness of deliverables. Completion of CS147 is required to register for this course. Key words: animation, production, motion design

*This course is fully remote., This course has a prerequisite of CS 147. , Students should generally expect to spend 4-10 hours per, week on work outside of class time.*

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

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

Location:

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### CS-0281-1 Imagined Future Community

Professor: Douglas Raybeck

In this course, we will build a working model of a "future" space colony located near or on one of our neighboring planets or even on Earth, preferably in an inhospitable location. This will be an interdisciplinary venture. For those interested principally in the physical and biological sciences, the project requires students to solve problems in physics, life support mechanisms, health issues, communications, transportation, and habitat maintenance. For those more interested in social sciences and humanities, problems to be addressed include issues of psychological health, social organization, governance, conflict and social harmony, ethics, socialization, and general social integration and maintenance. Students will increase their computer skills, enhance their ability to work in cooperative groups, and greatly improve their problem-solving abilities. Enrollment is by permission of the instructor. For questions about this course, please email [drCS@hampshire.edu](mailto:drCS@hampshire.edu).

*This course is fully remote. Students in this course can expect, to spend approximately 8 hours weekly on work and preparation, outside of class time. Please contact the instructor at, [drCS@hampshire.edu](mailto:drCS@hampshire.edu) to discuss getting permission to register., Forward permission to [centralrecords@hampshire.edu](mailto:centralrecords@hampshire.edu)*

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

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

Location:

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### CS-0283-1 Educational Research

Professor: Laura Wenk

In order to build a college campus that truly embraces diversity and inclusion, Hampshire needs to hear student voices, share data with appropriate stakeholders, and design solutions to increase belonging and achievement. In this course, students are research partners collaborating with institutional assessment, the teaching and learning initiative, and other offices to gather data and propose/develop new initiatives. Students in this course learn qualitative and quantitative methods including such methods as interview, focus group, content analysis, survey, storytelling, and/or classroom observation. This course is particularly helpful for students interested in higher education, education more broadly, or who are in their last semester of Div II and want to learn methods for their own Div III project. (keywords:educational research, mixed methods research, education)

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

Location: ASH 126

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### **CS-0319-1 Interdisciplinary Game Project**

Professor: Jennifer Gutterman

In this course, students will work in teams to develop, from conception to formal output, a fully realized game project that focuses on an aspect of Analog or Digital Game Development. Students will brainstorm, document, iterate, develop, report on and finally deploy a finished element of the game design process - this can be focused on game art, UX/UI, game animation, level design or an analog game. All projects will be documented professionally, reported on each week by the teams working on them and have full cooperative development over the course of the semester. This is intended to allow students to bring their skills sets developed over the course of their education into a fully realized final product that showcases their attention to detail, their ability to multitask and work in groups as well as professional communication, documentation and deployment. Key words: game design, game development, analog games, game art

*This course is Fully remote. This course has a lab fee of, \$20.00. , Students should generally expect to spend 8 hours per week on, work outside of class.*

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

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

Location: ASH 126

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### **CSI-0217-1 Science and Religion**

Professor: Marlene Fried

This course explores past and current debates over the role of religion and science in public policy, specifically in the areas reproductive rights, health and justice. We look both at claims that science and religion are inevitably in conflict, as well as arguments for their compatibility. Topics may include: claims that abortion is linked to breast cancer and causes a form of post-traumatic stress disorder; the refusal of some public officials to issue marriage licenses to people who identify as LGBTQ; the debates over public funding for abstinence-only sexuality education, and coverage of abortion and contraception in the Affordable Care Act. We will look at these issues in the context of broader societal debates over the teaching of creationism and intelligent design in public schools and challenges to claims about the objectivity of science. Keywords:reproductive health, rights, science, religion

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

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

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

Location: FPH 104

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### CSI-0224-1 **Empire Race Philippines**

Professor: Richard Chu

What is an empire? Is the United States an empire? If so, how did it become an empire? What is colonialism? How is it different from colonization? These are just some of the questions we are dealing with throughout the semester. We are going to learn about the concept of "empire" (and all its attendant themes and topics such as colonialism, globalization, race, etc.) through the lens of Philippine colonial history. This course therefore provides you with a chance to learn not only about the culture and history of a non-U.S./non-Western country, but also the way empires are created and operate, especially how U.S. imperialism intersects with race. Key words: U.S. Empire, imperialism, colonialism, Philippines, race

*This course is fully remote., Students should generally expect to spend 4 hours per week on, work outside of class.*

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

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

Location:

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### CSI-0228-1 **African American Labor**

Professor: Amy Jordan

In 1968, while striking for union recognition and decent wages, Memphis Sanitation workers wore placards with the iconic words printed on them, "I am a Man." The simple phrase invokes the long struggle that African American workers fought for visibility, recognition and respect as citizens whose labor struggles constitute a critical component of the "Long Civil Rights Movement." By examining historical literature, films, interviews and historical newspapers, we will immerse ourselves in the lived experiences, work cultures and organizing strategies of African American workers. We will explore a range of sites, both rural and urban, as well as a range of labor categories, including workers in private households, steel, tobacco, automobile factories, and service industries. This range of labor struggles

will provide a critical glimpse into what has been at stake for African American workers from the Reconstruction period through much of the late 20th century. The latter part of the course will examine the transition from manufacturing to service industries and consider how a historical lens can help make sense of the current activism of "essential workers." Key words: Africana studies, African American history, labor history, social movement history

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

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

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

Location:

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### CSI-0229-1 **Resistance Rebellion in Mexico**

Professor: Margaret Cerullo

Twenty-five years ago the Zapatistas, a revolutionary indigenous movement, rose in revolt in Chiapas. Surfacing the same day that NAFTA went into effect-January 1, 1994, they announced a different vision of Mexico's future. On July 1, 2018, Andres Manuel Lopez Obrador [AMLO] swept to power in the first election of a Leftist president since Mexico's "transition to democracy" in 2000. Today, these two poles of resistance are at odds, as the Zapatistas argue that the capitalist hydra, the "monster without a country" continues to rule despite who has been elected. This course will concentrate on the actions and writings of the Zapatistas. At a moment when most of Mexico is banking on a profound change through capture of the state, focusing on the Zapatistas enables us consider the relevance and value of a radical movement that instead has opted for autonomy, an alternative form of social and political organization that draws its strength from internal participatory and direct democracy. Key words: Mexico, indigenous politics, revolution, social movements, neoliberalism

*This course is fully remote., Students should generally expect to spend 8-10 hours per week on, work outside of class time.*

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

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

Location:

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### CSI-0232-1 **Indigenous Peoples and Places**

Professor: Robert Caldwell

What is indigenous space? What is a traditional cultural place? What constitutes "Indian Country" today? What is the relationship between land base and sovereignty? How has space been contested? How have Natives and settler-colonists conceived land and territory over time? This course is designed to introduce students to geographies of Native America including, culture areas, the mapping of languages and polities, the history of cartography and will encourage students to think critically about colonization/decolonization. (keywords: Contested Space; Indigenous; Sovereignty; Settler Colonialism/Decolonization)

*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: LC2    This course has a Prerequisite: NO**

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

Location:

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### CSI-0239-1 **East Central Europe**

Professor: James Wald

In a little more than a century, Bohemia, Hungary, and Poland have been transformed from provinces of multiethnic empires into a series of small successor states whose experience went from independence to Nazi occupation and communist dictatorship and back again. Today, they are members of NATO and the European Union. These three regions, with their dynamic and at times unstable population mixture of Germans, Slavs, Magyars, and Jews, embodied the tension between nationalism and cosmopolitanism, tolerance and intolerance, the persistence of tradition and the exuberance of modernity-issues also relevant to the study of other topics in the social sciences and humanities. Our course will treat the histories of the countries and cultures and the literature, music, and art that gave voice to those tensions. In addition, we will consider the appropriation of history through memory and memorialization in the present. Key words: history, European studies, German studies, Slavic studies, Jewish studies

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

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

Location: FPH 102

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### CSI-0240-1 **The Holocaust As History**

Professor: James Wald

The Shoah (Hebrew: catastrophe, devastation) or "Holocaust"-the Nazi attempt to exterminate the Jews of Europe-has entered popular consciousness and the curriculum. Museums and monuments are commonplace. And yet, knowledge is neither widespread nor deep. In 2020, a majority of Americans aged 18-39 do not know how many Jews were killed, and nearly half cannot name a concentration camp. Although many people find religious, philosophical, or political meaning in the genocide, it in fact contains no intrinsic, much less, consoling message. Because this course is anchored in the discipline of history, it proceeds from the belief that the losses cannot be understood unless we examine the world that was lost. It addresses the roles of victims, perpetrators, and bystanders. It locates the Shoah in the spectrum of interethnic relations without portraying it as inevitable. It explains the uniqueness of the Jewish tragedy, while examining similar cases and universal implications. Key words: history, European studies, German studies, Jewish studies

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

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

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

Location: FPH 102

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### CSI-0249-1 **Intro to Critical Pedagogy**

Professor: Laura Greenfield

How do we move beyond assumptions that education is politically neutral and instead grab ahold of the potential of education as a vehicle for liberation? In this introductory education course, we will explore a tradition inspired by the work of the late Brazilian educator Paulo Freire: Critical Pedagogy. Critical pedagogy is a philosophy of education that promotes both critical consciousness raising and political action to struggle against oppression. Students will encounter the major tenets of Critical Pedagogy as articulated by a range of contemporary scholars and teachers; examine potential interpretations of Critical Pedagogy in the disciplines that interest them most (including the humanities, social sciences, sciences, and the arts) and as influenced by related theories (such as feminist theory, queer theory, disability studies, critical race studies, and more); and craft their own philosophies and practices in process by designing lesson plans and facilitating activities among their classmates. This course is reading and writing intensive, fully remote (there may be some optional in-person opportunities pending resources), and will require 6-8 hours of work outside of class time. Key words: education, social justice, politics, oppression

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

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

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

Location:

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**CSI-0298-1 Division II Seminar**

Professor: Rachel Conrad

This seminar is designed for students in their final semester of Division II, particularly in the areas of critical social inquiry and humanities, though Division III students are also welcome to join. The seminar will provide a collaborative environment for students as they work independently to complete Division II and develop a proposal for their Division III project. Students completing Division II will work on compiling their Division II portfolios; reflecting on, integrating, and synthesizing their work across their educational program; and developing a robust Division III proposal. We will use a workshop format to generate ideas, critically read each other's work, and provide constructive feedback and suggestions. We will also cover issues such as: approaching interdisciplinary topics, communicating our work in a variety of formats, and proposal writing. Toward the end of the semester, each student will give a final presentation of their work and receive feedback from their peers. (keywords: Concentrator's Seminar; works-in-progress; interdisciplinary)

*This course will be fully remote. Prerequisite: open only to, Hampshire College students in their final year of Division II, or, Division III 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: YES**

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

Location: FPH 108

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**CSI-0307-1 Division III Seminar**

Professor: Pamela Stone

This seminar is organized around students' Division III (Independent Study Projects). Students are responsible for presenting their Division III research and progress with their writing several times during the semester, and for providing serious, thoughtful oral and written feedback on one another's work. We address general and shared issues of narrowing questions for investigation, conducting ethnographic and bibliographic research, incorporating sources, proper formatting and citations, the writing process, and presentation of work. In addition, resume and graduate school application writing will be discussed. The primary purpose of the seminar is to provide a supportive and stimulating

intellectual community during the Division III process, and in considering next steps after graduation. Students focusing on areas related to anthropology, critical ethnography, the study of sexuality and/or reproduction, reproductive justice, history of science, critical race and gender studies, and human rights are especially encouraged to enroll, but all students and research interests are welcome. Key words: anthropology, critical ethnography, social justice, critical race and gender studies, human rights

*This course is fully remote. Students should generally expect to, spend 3-6 hours per week on work outside of class.*

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

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

Location: FPH 105

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### HACU-0150-1 **Research & Creative Practice**

Professor: Hope Tucker

This course provides an opportunity for you to build your skills in research methods and practice as you discover what research can look like for those working in film, photography, video, installation, and related media. By looking within texts by artists, filmmakers, photographers, performers, poets, and journalists such as Joan Beifuss, Pearl Bowser, Linda Goode Bryant, Duncan Campbell, Ximena Cuevas, Susana de Sousa Dias, Kevin Jerome Everson, Jill Godmilow, Sharon Greytak, David Hammons, Christine Sun Kim, Spike Lee, John Lewis, Rosalind Nashashibi, Mike Nichols, Isamu Noguchi, Mika Rottenberg, Doris Salcedo, Dread Scott, Joel Sternfeld, Chick Strand, Rea Tajiri, Peter Watkins and Travis Wilkerson, the class will examine research-based approaches to developing, creating and realizing new works. Readings, screenings, creative exercises, and artist talks that address conceptual approaches, working methods, and a range of research strategies will allow you to deepen your skills in research as you develop and create a project of your own. All members of the class are required to present their work in various stages throughout the semester. The members of the class will provide critical, technical and production support for one another. Active verbal and written contributions to all sessions are required of each student under the guiding principle that tracking each other's intellectual and creative process will help each person develop their respective project and understanding of research practices. This course provides a structured context in which to do research intensive work at the Division I and II level. Enrolled or waitlist students who do not attend the first class session risk losing their place on the class roster. (keyword: film, video, photography, installation, art)

*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: TTH 06:00PM-08:00PM

Location: JLC 120

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### HACU-0151-1 **Making Dances I**

Professor: Lailye Weidman

This course invites students to dive into choreographic thinking, movement generation, experimentation, and dance-making research. The word choreography originally meant fixing movement in written form. Today, choreography includes setting movement, scoring improvisation, embodying images and ideas, creating problems to be solved in motion, instigating public intervention, and more. Together we will define and expand choreographic possibilities through weekly dance-making assignments—solo and collaborative. Students will produce choreographic studies that address distinct elements of craft and frameworks for making. We will reflect together on one another's work, looking to provide generative, generous, and insightfully critical feedback. We will learn new strategies for seeing/feeling dance and articulating its impact. Final projects will evolve over the latter portion of the semester and be performed in an informal showing. Additional work includes viewing live online performances, viewing dance on video, readings, discussions, and reflective writings. No previous experience in dance is required. [Concurrent study of dance technique is encouraged.] (keywords: Dance, choreography, body, performance, theater)

*This course includes both in-person and remote elements, but can, accommodate fully remote students. Field trip fee: \$20-\$30 to, attend virtual performances. 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 01:00PM-03:00PM

Location: MDB MAIN

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### HACU-0193-1 **Life Writing**

Professor: Jeffrey Wallen

Autobiography is not one literary genre among others--autobiographical writing cuts across all distinctions of genre. In the last 30 years, there has been a remarkable proliferation of life writing, and also expansion into new forms, such as on the internet and graphic novels. In this course we will read earlier forms of confession, autobiography, and memoir, and look at a wide range of recent writings, including testimony, memoirs of illness and recovery, and coming out narratives. We will also examine theories of the self, of identity, of consciousness, and of memory. (keywords: literature, graphic novels, autobiography, memoir, writing)

*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 ELH

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### HACU-0217-1 **Intro to Ethnomusicology**

Professor: Junko Oba

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

*This course includes both in-person and remote elements, and 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: TTH 10:40AM-12:00PM

Location: MDB RECITAL

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### HACU-0223-1 **Mark/Make/Work**

Professor: Serena Aurora Himmelfarb

Mark / Make / Work asks what art can do. It is a communal exercise and urgent exploration of social engagement through art practices. This class examines cultural interventions and disruptions by

contemporary and historical art movements. It looks at transgressions of literal and metaphorical barriers - political, societal, geological, ecological, internal. Work made in this class is expected to live in the world. Class will take the form of discussions and presentations, with two stagings of interventions - collaborative or individual. (keywords: studio art, installation, politics)

*This course includes both in-person and remote elements, but can, accommodate fully remote students. Lab fees: \$50. Students in, this course can expect to spend 7 hours weekly on work and, preparation outside of class time.*

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

Time: M 06:00PM-08:50PM W 06:00PM-07:30PM

Location:

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### HACU-0229-1 **Non-Fiction Film: Music Docum**

Professor: Abraham Ravett

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

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

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

Time: M 01:00PM-04:00PM M 07:00PM-09:00PM

Location: JLC 131, JLC 131

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### HACU-0230-1 **American Strings**

Professor: Rebecca Miller

This course focuses on American southern old-time string band music, bluegrass, and early country song. We draw on cultural theory to explore the development of these musics throughout the 20th/21st centuries as well as the influences of African-American musical expression, class, gender, and music revivalism. We will consider old time and bluegrass both from an historical perspective and

ethnographically as vital forms of folk expression in communities today. The course will include weekly reading/listening assignments, occasional film screenings, written assignments based on the reading, and midterm and final essays. If possible and depending on logistics, we will include an optional performance component: interested students will learn to play old time music by ear and develop a repertoire of traditional dance music. Prior experience with old time music is not necessary, but a working knowledge of one of the following acoustic instruments is required: fiddle (violin), cello, banjo, guitar, upright bass, mandolin, harmonica, ukulele, and others. (music, ethnomusicology, American studies, performance, race, class, gender)

*This course is fully remote. Students in this course can, expect to spend 5 to 6 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:

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### HACU-0232-1 **Musical Explorations**

Professor: Junko Oba

This course introduces students to basic mechanisms of diatonic harmony. Through analysis, performance, and composition, we will build a solid working understanding of basic principles of melody, harmony, and form common in many musical traditions that we consume in our everyday lives. Assignments will include writing short melodies and accompaniments as well as more detailed compositional and improvisational projects. We will use our instruments and voices to bring musical examples to life in the classroom. Two class meetings and one ear training session per week. There will be a diagnostic evaluation administered in the first class. The instructor's permission will be given, based on the result. (keywords: music, basic music theory)

*This course includes both in-person and remote elements, and 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: YES    Distribution:    This course has a Prerequisite: NO**

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

Location: MDB CLASS

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### HACU-0237-1 **Interm Dance Techn-HALF COURSE**

Professor: Deborah Goffe

This course will build on students' previous study of modern dance technique, continuing the practice of employing the studio as a laboratory for semester-long exploration. This semester will include special attention to the ways Horton technique can be imagined as a release technique of sorts. This paradox will support ongoing focus on deepening sensation, clarifying points of initiation in the body, expansive use of space, connectivity, the development of strength and stamina, and increasingly complex phrase work. Further, we will begin to consider the ongoing evolution of "modern" and "contemporary", as they relate to dance "training". What habits are you dismantling and what seemingly divergent histories are you weaving together in your quest to develop a unique dance voice all your own? The hope is that this will form the basis of a sustainable and deeply engaged movement practice-one that may inform a lifetime of embodied creative process. Variable Credit (keywords: dance technique, dance)

*This course includes both in-person and remote elements, and can, accommodate fully remote students. Prerequisite: previous study, of contemporary dance technique. Field trip fee: \$30-\$50 to, attend virtual performances. Students in this course can expect, to spend 3 to 4 hours weekly on work and preparation outside of, class time.*

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

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

Location: MDB MAIN

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## HACU-0240-1 **Still Photography Workshop II**

Professor: Kane Stewart

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

*This course includes both in-person and remote elements, but, cannot accommodate fully remote students. Lab fee: \$65. Students, in this course can expect to spend 4 to 5 hours weekly on work, and preparation outside of class time.*

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

Time: T 01:00PM-03:50PM TH 02:00PM-03:30PM

Location: JLC 131, JLC 131

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## HACU-0245-1 **The Photobook**

Professor: Andre Bradley

This course will explore the photobook's contribution to the evolving narrative of photography. Focusing on the global photobook community with an emphasis on the intersection of image and text. Special attention will be paid to contemporary photobook examples and scholarship to examine the development of small and large press publishing. We will study examples of notable works that have recently emerged. Students will create their own books as well and will learn strategies that will help translate the photograph into a variety of formats, ranging from full monographs to experimental visual slideshows. Students will learn to edit and sequence their images; they will study basic design principles and create book layouts using Adobe InDesign; they will hand-produce books and will explore available options for on-demand printing using services such as Blurb and Newspaper club. (keywords: photography, photobooks, publishing, bookmaking, image-text)

*This course is fully remote. Students in this course can expect, to spend 7 hours weekly on work and preparation outside of class, time.*

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

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

Location:

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## HACU-0250-1 **Settler Mythologies**

Professor: Professor Loza

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

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

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

Location:

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### HACU-0251-1 **Animation and Sequential Think**

Professor: Hope Tucker

Animation can be used to illustrate the unspoken, document the unseen, and interpret the everyday. This course is an introduction to the fundamentals of frame by frame filmmaking and handcrafted cinema. Prior experience is not necessary. Camera-less techniques, stop motion, cut-out and alternative approaches to image design and acquisition are introduced as well as camera work, hand-processing, and editing. The development of personal vision is stressed. Our class periods will be used for discussion related to the production of animation; historical screenings to give you a sense of how other makers have approached the topic at hand; demonstrations, exercises and workshops to familiarize you with concepts, processes and equipment; and critiques of your work. (keywords: film, animation, art, video, drawing)

*This course may include both in-person and remote elements, but, can accommodate fully remote students. Lab fee: \$65. Students in, this course can expect to spend 10 to 12 hours weekly on work and, preparation outside of class time.*

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

Time: F 10:00AM-12:00PM F 01:00PM-03:00PM

Location: JLC 120, JLC 120

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### HACU-0260-1 **20th-C European Jewish Lit**

Professor: Jeffrey Wallen

At the heart of the twentieth century lies the destruction of European Jewry, but both before and after the Holocaust there is an amazingly rich and varied literature written by Jews in western, eastern, and central Europe (and many of these writers moved around frequently). The Jewishness of their writings will not be the central theme, but will rather serve as the thread to connect in one course a very diverse range of writers, such as Else Lasker-Schuler, Franz Kafka, Bruno Schulz, Isaac Babel, Anna Seghers, Osip

Mandelstam, Paul Celan, Vasily Grossman, Georges Perec, Elias Canetti, Irene Nemerovsky, Joseph Roth, Imre Kertesz, Hannah Arendt, Jurek Becker, and others. (keywords: literature, Jewish 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 9 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 108

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### HACU-0277-1 **Planet on Fire**

Professor: Jennifer Bajorek

The desire to save our planet from imminent destruction is shared by growing numbers of people all over the world. Yet debates about climate change, environmental disaster, mass extinction, and possible solutions to them continue to be framed by discourses that have their roots in capitalist, imperialist, and patriarchal worldviews. This course examines critical and creative approaches to sustainability and extinction that challenge us to go beyond these frames. Through readings in philosophy, literature, art, environmental humanities, and social science, we will look at histories, thought systems, and imagined worlds that teach us to understand the past, present, and future of the planet differently and that offer radical new possibilities for imagining what Anna Tsing calls "the promise of cohabitation," or life on earth. Topics to include ecofeminism, queer ecologies, and global indigeneity; climate apartheid, resource wars, and the climate refugee; regenerative agriculture, food justice, and sustainability in prisons.

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

Location: ASH 112

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### HACU-0285-1 **Curating Performance**

Professor: Deborah Goffe

Through this course, students will develop processes that expand their capacities to see, engage, and

support artists, their processes and their resulting work; examine histories and functions of curatorial practice as applied to performance and time-based arts, and correlate existing field-wide practices with larger systemic concerns that have shaped the current arts ecosystem. Students will assess their existing and emergent proficiencies in relationship to curatorial functions and the ways those skills can be offered in service to artists in our campus community, across the valley, and more broadly. As part of this process, students will engage with arts professionals and cultural organizers who are building and administering such systems of support, as well as artists who can share their strategies and processes. As the semester unfolds, students will apply their accumulated knowledges to their co-curation of a mini-performance festival that will take place at the conclusion of the spring semester. (keywords: arts ecologies, arts entrepreneurship, curation, arts administration)

*This course includes both in-person and remote elements, but can, accommodate fully remote students., Field trip fees: \$30-\$50 to attend virtual performances., 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 10:00AM-12:00PM

Location: MDB SMALL

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### HACU-0307-1 **Design Concentrator Studio**

Professor: Thomas Long

This course is geared toward Division III students and Five College seniors completing or anticipating advanced architectural or other design studio projects. The Advanced Architecture + Design Lab course provides a structured and critical creative environment for students to explore, experiment and design in both an individual and collaborative studio setting. In this course, students will develop their own individual design projects, identifying their own approach, scope and thesis, then executing their creative acts throughout the semester. As a concentrator's course, students will be expected to engage in both the creative challenges presented by the course while working on their own independent semester-long projects. This course is highly interdisciplinary in nature, yet designed for students developing projects in various areas of graphic design, industrial design, environmental studies, architecture and urban planning. This course will be marked by a brief, intense reading and discussion period, followed by both writing and design production on topics both culled from our readings and individual student projects. This course requires substantial out-of-class studio work and commitments to a rigorous schedule of production, culminating in a collective exhibition at the end of the semester. Students must have an individual project in mind or in progress at the start of the term. For non-Hampshire students, students should have an established work methodology and taken several studios in art or architectural design. Students will develop work for a collective exhibition at the end of the semester. Instructor Permission Required--Priority for acceptance will be given to upper-level students;

Contact Thom Long at tlong@hampshire.edu for details. (keywords: design, architecture, concentrator, studio, art)

*This course includes both in-person and remote elements, and can, accommodate fully remote students. Lab fee: \$50. Prerequisites:, student should have an established work methodology and taken, several studios in art or architectural design. This course, requires substantial out-of-class studio work and commitment to a, rigorous schedule of production.*

**Instructor Permission: YES    Distribution: LC1    This course has a Prerequisite: YES**

Time: TTH 09:00AM-11:30AM

Location: EDH 3

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### HACU-0330-1 Div II/III Sem Hum/Cultural St

Professor: Michele Hardesty

This seminar is designed for Division III students and final-semester Division II students with research projects and/or concentrations in the humanities and cultural studies, including literary studies, film studies, media studies, history, art history, archives/museum studies, game studies, comics studies, American studies, ethnic studies, performance studies, queer/trans studies, feminist studies, disability studies, religious studies, and other fields. At the beginning of this inter/transdisciplinary seminar, we will read methodological and scholarly works to give us a shared universe of references. Then, for Division III students, this seminar will support your ongoing work while providing structure and intellectual community; you will be expected to submit two works-in-progress to the seminar for workshopping. For Division II students, this seminar will teach you advanced research skills to design a major project-equivalent to a yearlong Division III or thesis. Your final project will consist of a project prospectus, plus an annotated bibliography and proposed timeline for future completion. All students will give a short presentation on their research at the end of the semester. (keywords: humanities, cultural studies, research workshop)

*This course includes both in-person and remote elements, but can, accommodate fully remote students. Prerequisite: For Div II/III, 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: YES**

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

Location:

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### HACU-0331-1 Computer Music: MAX/MSP/MAX4LI

Professor: Daniel Warner

This course will focus on a wide range of topics in sound synthesis and music composition using the MAX/MSP and Max4Live program. Students will undertake projects in interactive MIDI composition, algorithmic composition, additive and subtractive synthesis, waveshaping, AM/FM synthesis, and sampling. Other topics to be covered include SYSEX programming, sound analysis, theories of timbre, and concepts of musical time. (keywords: computer music, electronic music, sound)

*This course includes both in-person and remote elements, and can, accommodate fully remote students. Prerequisite: HACU-0290; Electroacoustic Music or equivalent is recommended. In this, course, students can expect to spend 12 hours weekly on work and, preparation outside of class time.*

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

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

Location: LIB B2

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### HACU-0399-1 **Film Photo Video Concentrators**

Professor: Abraham Ravett

This course is open to film, photography and video concentrators in Division III and others by consent of the instructor. The class will attempt to integrate the procedural and formal concentration requirements of the College with the creative work produced by each student. It will offer a forum for meaningful criticism, exchange, and exposure to each other. In addition, various specific kinds of group experience will be offered, including lectures and critiques by guest artists. The course will include discussions of post-graduate options and survival skills including tips on exhibition and distribution, and graduate school applications. Enrollment is limited to Division III concentrators; contracts must have been filed prior to enrollment. All others must have the permission of the instructor. NOTE: Enrolled or top 5 waitlist students who do not attend the first class session risk losing their place on the class roster.

*This course is fully remote. Lab fee: \$65. Prerequisites: Limited, to Div III concentrators. Contracts must be filed prior to, enrollment. Students are expected to spend approximately 8 hours, weekly on work and preparation outside of class time.*

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

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

Location: JLC 131

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### IA-0125-1 **Ode, Awe, Keen**

Professor: thuy le

In this introductory workshop, we will consider varieties of artistic impulses and poetic forms. Through readings, class discussions, and guided writing prompts, students will explore and engage with questions of song, trace, silence, desire, mourning, and fury. Readings may include Sappho, Audre Lorde, Myung Mi Kim, Don Mee Choi, Ocean Vuong, and Essex Hemphill, among others. (keywords: creative writing, interdisciplinary arts, literature)

*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 02:40PM-04:00PM

Location: EDH 2

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### IA-0159-1 **Writing About Home**

Professor: Alejandro Cuellar

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

*This course includes both in-person and remote elements, and can, accommodate fully remote students. Limited to First-Year, 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

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### IA-0180-1 **Design Fundamentals**

Professor: Donna Cohn

This is an introductory level design class focusing on understanding problem, generating ideas and developing practical elegant solutions. We will begin with a series of guided activities and projects, with the course culminating in a final independent project. Students will become familiar with a range of basic design tools and skills, such as drawing, computer aided design, model making, and prototype in materials such as cardboard, metal and plastic. Throughout the course students will work toward improving visual communication skills and the ability to convey ideas. Keywords: design, fabrication

*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 8, hours weekly on work and preparation outside of class time.*

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

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

Location: LCD SHOP, LCD SHOP

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### IA-0203-1 **We Make Community By Hand**

Professor: William (Will) MacAdams

In this course, students from many artistic disciplines will come together to create original artistic work inspired by their stories in order to foster community, dialogue, celebration, and provocation. We invite theater makers, dancers, poets, writers, visual artists, musicians, designers, film/photo/video makers, and animators interested in the collaborative process to join us. The course will be divided into four units, inspired by the core questions at the heart of the college's learning communities: in/justice; environments & change; media & technology; and time & narrative. In each unit, guest artists/scholars from across the campus will visit the class to share their scholarship, art, and stories and students will create collaborative work inspired by this learning and rooted in their own lives, bodies, identities, ancestries, and ideas. Through this exchange, we hope to build a laboratory of multi-disciplinary artistic expression that will illuminate the visionary imagination that helps our college to thrive. (keywords: dance, theatre, music, poetry, visual art)

*This course includes both in-person and remote elements, and 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 02:40PM-04:00PM

Location: EDH 21

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## IA-0207-1 Designers Rdg Plays: Musicals

Professor: Peter Kallok

When designing costumes, projections, sound, lighting, props, or scenery, do theatre designers read and hear musicals any differently than a director or an actor? To what does a designer respond? Theme, character, dialogue, stage directions, place, time, rhythm, flow, music, and arcs all play into a designer's process of discovering the visual and aural possibilities of musicals on stage. How does a designer sift through the body of a script to discover clues of the physical nature of the play? As students are introduced to different design areas (scenery, props, lighting, costumes, projections, or sound) they will read, listen to, and discuss a variety of musicals representing different periods and genres. Students will research aesthetic styles and present initial design ideas for each musical. Students will expand their design vocabulary and practice design presentations. (keywords: theatre arts, design, musicals, plays, scenography)

*This course includes both in-person and remote elements, and 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: LC3    This course has a Prerequisite: NO**

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

Location: RWK 202

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## IA-0222-1 Theatre Directing for Zoom

Professor: William (Will) MacAdams

Generation after generation, theatre makers craft new ways of telling stories and imagining worlds in the face of tumultuous odds. This moment is no different. As lights dim on stages across the country and around the world, directors have begun to reimagine theatrical conventions for a virtual medium. In this fully remote class, students will create a series of original, scripted, and movement-based theatre pieces in collaboration with students in Professor Djola Branner's Theatre Acting for Zoom and Professor Peter Kallok's Theatre Design During the Pandemic courses. This work will be paired with on-line visits from contemporary theatre makers who are using digital landscapes as a springboard for possibility and invention. We invite students to meet this moment with us and create theatre that continues to challenge and inspire as we envision a new language for our resilient medium. (keywords: theatre, theater, directing, acting, collaboration)

*This class 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: LC4    This course has a Prerequisite: NO**

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

Location:

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### IA-0231-1 **Light Art**

Professor: Peter Kallok

Light Art encourages us to slow down, observe, absorb, perceive, and feel. Light art is immersive; it alters our mental and emotional state. Light art truly invites us into it, not in the figurative manner that all art can, but literally. You pass through it, and it devours you. Whether it is calming, agitating, or whimsical, light can provoke thought or initiate a chuckle. Within a studio format, the class will manipulate light and explore light as sculpture and environment. We will tell stories and create acts of guerilla lighting. Using theatre lighting instruments and a vast array of other light emitting sources, students will create individual lightworks that express narratives, or simply reveal. We will study color, color mixing, reflection, and refraction. Students will develop skills and techniques that will inform students' personal use of light as an expressive medium. We will review the history of light art as well as the works of several light artists. (keywords: art, light, design, sculpture, installation)

*This course includes both in-person and remote elements, but can, accommodate fully remote students. Lab fee: \$40. Students in this, course can expect to spend 6 to 8 hours weekly on work and, preparation outside of class time.*

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

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

Location: EDH 21

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### IA-0233-1 **Creative Writing Seminar**

Professor: Nathan McClain

This seminar is primarily designed for Division II students whose primary writing interests and pursuits feature creative writing-fiction, creative non-fiction, poetry, literary journalism, or other related genres. The seminar will consist of reading, workshops, and peer critique. Writing is often regarded, and rightfully so, as a solitary practice; one of the objectives of this seminar will be to explore the notion of writers in community with one another, supporting and encouraging each other's work. There will also be a strong focus on revision strategies. Based on the size of enrollment, students will present work to be considered by the workshop as a group two to three times. The seminar aims to further develop organizational and proactive work habits, and endeavors to prepare participants for their upcoming

work towards the close of Division II. Regular participation and attendance is expected. Students must attend the first day of class in order to maintain their enrollment in the course. (keywords: creative writing, poetry, fiction)

*This course includes both in-person and remote elements, and 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: TTH 01:00PM-02:20PM

Location: RWK 202

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### IA-0235-1 **Topics in Craft: Short Story**

Professor: Uzma Aslam Khan

This is a creative writing workshop with a focus on recognizing, analyzing, and developing different narrative techniques used to write the short story. Each technique will be studied individually, as well as in relation to the work as a whole. As David Lodge writes in *The Art of Fiction*, "Effects in fiction are plural and interconnected, each drawing on and contributing to all the others." We will take apart these "effects" in order to better appreciate how they are linked, both when reading and writing. Course emphasis will also be on regular attendance, participation, and a commitment to peer work. Please note: While the course is not by instructor permission, in order to keep up with course requirements, students must attend the first day in order to keep their seat. (keywords: creative writing, fiction, short story)

*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:

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### IA-0236-1 **"A Change is Gonna Come"**

Professor: Nathan McClain

Fredrick Douglass famously writes, "If there is no struggle, there is no progress." That struggle, for African Americans, has often been managed or mitigated through the solace of music, of song, from spirituals to rhythm and blues. In this course, we will approach this topic by reading and discussing a

selection of songs, poetry, prose, drama, and film to determine the targets of African American dissatisfaction, and to understand how assumptions about race can tear the social fabric among and within groups. Related themes include religion, assimilation, gender, and art; and notice how many of our literary readings use or are about music. Students should expect readings to be organized historically by song genre, taking us from the antebellum period to the contemporary period. But we will also move around within periods to see how later authors have written about the past that, in part, defined them. Students should expect to draft essays and reading responses exploring the relationship between music and texts and may read and consider work by Audre Lorde, Sam Cooke, Phyllis Wheatley, Spike Lee, and W.E.B. DuBois, among others. (keywords: African American literature, creative writing, music)

*This course includes both in-person and remote elements, and 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: WF 01:00PM-02:20PM

Location: RWK 202

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### IA-0237-1 **Appropriate Technology**

Professor: Donna Cohn

This course will look at the issues involved with design and fabrication in situations where there are limited resources. Students will engage in the hands-on study and design of technologies considered appropriate for less developed and small-scale local economies. Topics will include water quality, human powered cargo transportation, energy production, food storage and preparation, and wheelchair technologies. We will consider factors that make for successful adoption and widespread use of appropriate technologies.

*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 8, hours weekly on work and preparation outside of class time.*

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

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

Location: LCD SHOP, LCD SHOP

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### IA-0239-1 **Theatre Acting for Zoom**

Professor: Djola Branner

Generation after generation, theatre makers craft new ways of telling stories and imagining worlds in the face of tumultuous odds. This moment is no different. As lights dim on stages across the country and around the world, actors have begun to reimagine theatrical conventions for a virtual medium. In this fully remote class, students will create a series of original, scripted, and movement-based theatre pieces in collaboration with students in Professor Will MacAdams' Theatre Directing for Zoom and Professor Peter Kallok's Theatre Design During the Pandemic courses. This work will be paired with on-line visits from contemporary theatre makers who are using digital landscapes as a springboard for possibility and invention. We invite students to meet this moment with us and create theatre that continues to challenge and inspire as we envision a new language for our resilient medium. (keywords: narrative, workshop, collaboration)

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

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

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

Location:

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#### IA-0253-1 **Uncharted**

Professor: thuy le

In this course we will explore the potency of poetic forms, focusing on the interplay between what can be sounded out, and what can only be sensed. By reading and discussing a wide range of works-from ancient fragments to contemporary experimental poems-and through guided writing exercises-we will consider the ways a poem may serve to delineate the familiar while at the same time setting off toward stranger realms. Students will be asked to think deeply about what yet remains "unsounded" in their own lives and writing, and encouraged to find a form through which they might summon and explore that which is most potent for them. (keywords: creative writing, literature, interdisciplinary arts)

*This course includes both in-person and remote elements, and 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

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## IA-0262-1 Longform Prose

Professor: Alejandro Cuellar

In this course, we will look closely at the structure of longform prose, including non-fiction as well as fiction. We will read longform essays, a short story collection, and a novel, and we will consider how each is organized by paying close attention to how the craft of each serves the content, and vice versa. We will then read and workshop short stories, longform non-fiction, and novel excerpts by your peers, paying attention to craft in the service of content, and how all of that affects the reader's understanding of the piece. You will submit two pieces for workshop, and write one 3-5 page analytical essay that engages with the published material. Published works from Ta-Nehisi Coates, Octavia Butler, and Maggie Nelson may be included. This is an intermediate creative writing workshop and is ideal for rising Division III students. (keywords: writing, creative writing, workshop, fiction)

*This course includes both in-person and remote elements, and 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: W 01:00PM-04:00PM

Location: FPH WLH

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## IA-0274-1 Real Characters Imagined Event

Professor: Djola Branner

The primary focus of this intermediate playwriting course is drawing inspiration from historical figures for the construction of original one-act plays. In addition to developing and deepening our craft as playwrights - clarifying dramatic action and creating more dynamic characters - we will deconstruct the work of several contemporary theatre makers including Lin Manuel Miranda, Katori Hall, Moises Kaufman, Charise Castro Smith, and Doug Wright, all of whom write, stage and perform original dramas that are at once comedic, musical and absurd. A large part of our process will involve integrating critical theory and creative practice and developing a vocabulary for the analysis of contemporary drama. Students who are currently working on plays, as well as those starting new dramas, may enroll in this course. Though it is not a prerequisite, some playwriting experience is recommended. (keywords: theatre, playwriting, biography, critical theory, creative practice)

*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. Playwriting, experience is recommended.*

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

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

Location: EDH 2

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### IA-0280-1 **Mold Making Casting**

Professor: Gregory Kline

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

*This course is in-person and cannot accommodate fully remote, students. Lab fee: \$135. Prerequisite: IA-119 or IA-229. Students, in this, course can expect to spend 6 to 8 hours weekly on work and, preparation outside of class time.*

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

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

Location: ARB SCULPT, ARB SCULPT

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### IA-0299-1 **Leading Succes, New Ventures**

Professor: Bret Golann

Leading Success in New Venture Growth: Navigating the rapids of entrepreneurial success and growth.: Entrepreneurial dreams to action! Launching and leading new ventures is the focus now. Students develop real-world launch plans for new ventures to achieve market success plus the internal leadership and processes to cope with the challenges of rapid new venture growth. Examples include: Developing marketing messages and effective pricing strategies. Getting the right people in the right seats: finding, hiring and motivating the best people to support new venture success. Leadership and learning how to "conduct the orchestra" - instead of trying to play every instrument yourself. Other topics include: Managing on the inside to achieve external goals. How to reduce and cope with the uncertainty, risks and change of leading new ventures. Students are expected to begin the course with a clear idea for a new venture. Prior entrepreneurship experience or a prior entrepreneurship course will be very helpful to students. Key words: entrepreneurship, leadership, marketing

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

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

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

Location: FPH 105

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### **IA-0307-1 Art & Political Imagination**

Professor: Uzma Aslam Khan

This is an advanced hybrid literature and creative writing workshop. We will read writers who, through their art, have interrogated the nature of justice, pushed boundaries of inclusion, and highlighted lives that are written out of history, story, and memory--and are still written out today--both inside and outside the United States, and in many different contexts. For instance, in the context of those profiled for their race, religion, caste, sexual orientation, gender identity, or physical ability. Those dislocated by wars, colonialism, climate change, and poverty. Or those struggling to enter a groundbreaking career. Among the course goals is a celebration of the power of art and the political imagination to forge vital connections across cultures, while respecting the specificity of context. Course requirements will include critical reading and your own creative writing. Div III students are invited to bring their final projects, provided this intersects in some way with the course material. There will be a high emphasis on regular attendance, participation, and a commitment to peer work. Possible reading will include works by: Claudia Rankine, Tommy Orange, Octavia Butler, Nam Le, Betoool Khedairi, Solmaz Sharif, Arundhati Roy, Jennifer Finney Boylan, and many more. Please note: While the course is not by instructor permission, in order to keep up with course requirements, students must attend the first day in order to keep their seat.(keywords: creative writing, political, social justice)

*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. This time includes but is not limited to, reading, writing, drawing, as well as preparation of in-class, presentations.*

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

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

Location:

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

Professor: Cynthia Gill

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

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

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

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

Location: CSC 333

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### NS-0204-1 **Physics I with Lab**

Professor: Kaca Bradonjic

Physics I covers the fundamental principles of physics by teaching classical mechanics, while emphasizing the correspondence to quantum physics. The topics will include the essence of measurement, properties of elementary constituents of Nature (particles and probability waves), mechanics (motion and its causes), and fundamental interactions. Special focus will be placed on general principles, such as the conservation laws (energy, linear and angular momentum, spin) and the superposition principle. Students will approach these topics in an active-learning style, wherein hands-on lab activities are integrated with problem-solving sessions and mini-lectures. The course aims itself at all who seek a basic understanding of the fundamental laws of physics, including students on pre-professional track, students who focus on physical or mathematical sciences, and students who have philosophical interests in quantum mechanics. Readings and written work will be assigned for each class. Keywords: physics, science

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

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

Time: MW 01:00PM-04:00PM

Location: CSC 3-OPEN

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### NS-0209-1 **Injustice Makes Us All Sick**

Professor: Alan Goodman

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

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

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

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

Location:

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### NS-0213-1 **Symmetries of Nature**

Professor: Kaca Bradonjic

Nature seems abundant in symmetry, manifesting not only in spatial symmetries of living beings, but also in visual art, music, and even social interactions (do to others as you would.). In an intuitive, hands-on approach this course will introduce and develop the key ideas of group theory, a branch of mathematics used for the study of symmetry. It will cover the core definitions (subgroups, quotient groups, cosets, isomorphisms, and homomorphisms), and a detailed study of certain types of groups (finite groups, cyclic groups, permutation groups, and abelian groups). Interweaving theory and application, we will understand the value of group theory in the fields of chemistry, physics, and biology, as well as its place in music and art. The course is suited both to students with concentrations in math and physical sciences, and to those who want to understand symmetry and its applications in an accessible, yet formal way. Key words: math, symmetry, science

*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 on, work outside of class time.*

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

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

Location: CSC 333

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### **NS-0218-1 Pollution and Our Environment**

Professor: Dulasiri Amarasiriwardena

This course will explore environmental pollution problems covering four major areas: the atmosphere, the hydrosphere, the biosphere, and energy issues. Several topics, including acid rain; automobile emissions; ozone layer depletion; climate change; mercury, lead and cadmium poisoning; pesticides; solid waste disposal; and problems of noise and thermal pollution will be addressed. We will emphasize some of the environmental issues affecting our immediate community, as well as those in developing nations. We will also do several project-based labs, gain understanding of scientific methodology, and learn how to write scientific research reports. Class participation, satisfactory work on the required class projects, problem sets, literature critiques, and laboratory/field reports are required for evaluation.

Keywords: pollution, environment, change, community, solid waste

*This course includes both in-person and remote elements, and, cannot accommodate fully remote students. Students should 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: TTH 01:00PM-02:20PM TH 02:30PM-04:30PM

Location: CSC 101, CSC 101

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### **NS-0221-1 Animal Physiology**

Professor: Cynthia Gill

Animal Physiology: This course will cover physiology of organ systems in a variety of animal phyla, including vertebrates and invertebrates. Topics can include nutrition, temperature regulation and neural, cardiovascular, respiratory, renal, digestive and endocrine function. One focus will be on cellular and molecular mechanisms common across systems and phyla. We will spend some time outdoors and at the Hampshire College Farm. Students will engage in class problems, discussion, and reading of text and primary science literature. Key words: biology, physiology, animal, health

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

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

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

Location: CSC 333

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

Professor: John Castorino

This introductory course will explore the process of doing scientific research in a molecular biology lab. Students will learn numerous techniques in the lab, including DNA isolation, PCR, gel electrophoresis, restriction enzyme digests, cloning, and basic microscopy. Students will engage in a semester-long laboratory research project within a cancer biology gene cloning context. Students will perform protocols, collect and analyze data, and report their conclusions in written and oral formats. This course is intended for students with little or no experience in a molecular biology lab, and it will prepare students for other laboratory courses including Cell Biology and Biochemistry. Students must be able to come into the laboratory to complete work. key words: laboratory, genetic engineering, cloning, neuroscience, cancer, Biomedical research

*This course is in-person and cannot accommodate fully remote, students. Students should generally expect to spend 12-15 hours, per week on, work outside of class time.*

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

Time: F 01:00PM-04:00PM F 01:00PM-04:00PM

Location: CSC 2-MOLC, CSC 2-MOLC

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### NS-0248-1 **Epidemiology**

Professor: Elizabeth Conlisk

Is an introduction to the principles and practice of epidemiology, the core science of public health and the primary tool for measuring health disparities. The course covers the major concepts usually found in a graduate-level introductory course in epidemiology: outbreak investigations, study design, measures of effect, internal and external validity, reliability, and causal inference. Assigned readings are drawn from a standard textbook and the primary literature. In addition, students read case studies and work step-by-step through major epidemiologic investigations of the 20th century, including the first studies linking smoking and lung cancer; the controversies regarding HIV screening in the early years of the AIDS epidemic; and the emergence of a mysterious syndrome eventually linked to a health supplement. Students also form small groups to design and conduct a small epidemiologic study on campus. The major assignments for the course are four case studies; regular response papers/worksheets on the readings; a critique of a primary paper; a poster presentation of the on-campus study; and a proposal

for an epidemiologic study of the student's choosing. Key words: epidemiology, public health, health disparities, data science

*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:    This course has a Prerequisite: NO**

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

Location: CSC 316

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### NS-0267-1 **Division III/II Seminar**

Professor: Christina Cianfrani

This seminar is designed for Division III students studying topics in all fields of the sciences and students finishing Division II and preparing for Division III. The seminar will provide a collaborative environment for students working on independent projects. We will use a workshop format to generate ideas, critically read each other's work and provide constructive feedback and suggestions. Students will learn and practice skills to communicate their work in a variety of formats to a variety of audiences (including virtual and digital mediums). We will also discuss presenting and analyzing data, writing abstracts, citing sources, etc. Specific content will be dictated by student interests. Each student will lead a discussion about their work and provide background materials to inform the discussion including primary research articles, writing excerpts from their projects (reflective essays, Division III proposals, Division III chapters, etc.). At the end of the semester, each student will present their work and receive feedback from their peers. Keywords: science, technology, projects, communication

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

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

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

Location: CSC 316

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### NS-0314-1 **Organic Chemistry II**

Professor: Rayane Moreira

This semester we will explore organic structure, reactivity, and spectroscopy through the study of aromatic molecules, carbonyl compounds, nitrogen-containing compounds, pericyclic reactions, and radical chemistry. The emphasis will be on organic mechanism and synthesis, along with relevance of

the chemistry to biology, medicine, society, and environment. The laboratory will be centered around a full-semester research project aimed at designing more environmentally benign organic syntheses. By the end of the semester you will have a solid intuitive sense of how organic molecules react and how to manipulate them in the lab. Just as importantly, we will strive to understand the importance of the field of organic chemistry in the past, present, and future. Prerequisite: Organic Chemistry I. Keywords: Chemistry

*This course is in-person and cannot accommodate fully remote students. This course has a prerequisite of Organic Chemistry I. , Students should expect to spend 8-10 hours a week on work outside, of class.*

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

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

Location: CSC 2-OPEN, CSC 2-OPEN

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### NS-0367-1 **Division II/III Seminar**

Professor: Christina Cianfrani

This seminar is designed for Division III students studying topics in all fields of the sciences and students finishing Division II and preparing for Division III. The seminar will provide a collaborative environment for students working on independent projects. We will use a workshop format to generate ideas, critically read each other's work and provide constructive feedback and suggestions. Students will learn and practice skills to communicate their work in a variety of formats to a variety of audiences (including virtual and digital mediums). We will also discuss presenting and analyzing data, writing abstracts, citing sources, etc. Specific content will be dictated by student interests. Each student will lead a discussion about their work and provide background materials to inform the discussion including primary research articles, writing excerpts from their projects (reflective essays, Division III proposals, Division III chapters, etc.). At the end of the semester, each student will present their work and receive feedback from their peers. Key words: Science, technology, projects, communications

*This course is fully remote. 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: TTH 09:00AM-10:20AM

Location: CSC 316

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

Professor: Samuel Kanner

Martial Arts: Hampshire Shotokan Dojo is one of the multiple offerings of the Hampshire Budo Education Program. Budo, meaning, the practice and study of historic non-competitive Japanese martial arts. With courses for 5-College credit and NON-credit nationally affiliated dojo groups, each offering within the program is comprised primarily of physical martial arts training, alongside small lecture/classroom and movie/media screening components. NOTE: The Hampshire Shotokan Dojo is a nationally affiliated charter location of our governing karate organization, Shotokan Karate of America INC. and is currently NOT a course for co-curricular college credit. Please contact Samuel Kanner for information on attending and membership to this group. Newcomers are always welcome! Please continue to read the following description for FULL ACTIVITY INFO. Shotokan Karate is a Japanese martial art that studies blocks, strikes, kicks, and effective body movements without equipment or weaponry. Combined with balance, timing, and coordination, single techniques are threaded together to create formal sequences of movement called kata (forms). Within kata are vignettes of engagements with an imaginary opponent that is then workshopped with a live sparring partner in drills called, kumite. Although we expect all members to attend and participate with a "full spirit", kumite is rather a material lesson in cooperation, manners, etiquette, and proper attitude. NO PREVIOUS MARTIAL ARTS EXPERIENCE IS REQUIRED. THIS IS NOT AN EXERCISE OR SELF-DEFENSE CLASS. Karate is a study of budo (intellectual warrior-ship) that stands apart from sport and is a different type of physical training. Uniforms for new members are not required. Please come prepared in a perceptive and functional sense of maneuverable clothing that allows for full freedom of motion if you do not already own a uniform (gi). Gi are available for purchase upon request. Supplies and certain sizes are limited. Practice meets in the Robert Crown Center at Hampshire College. Email Samuel Kanner, <sikOP@hampshire.edu> as practice location details may change between semesters. For complete information about the Hampshire Shotokan dojo, please visit: <hampshire.ska.org>.

*This course is in-person and cannot accommodate fully remote, students., Contact instructor to schedule a visit.*

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

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

Location: RCC GYM

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

Professor: Samuel Kanner

Aikido is one of the multiple offerings of the Hampshire Budo Education Program. Budo, meaning, the practice and study of historic non-competitive Japanese martial arts. With courses for 5-College credit and NON-credit nationally affiliated dojo groups, each offering within the program is comprised primarily of physical martial arts training, alongside small lecture/classroom and movie/media screening

components. Aikido is essentially a modern manifestation of traditional Japanese martial arts (Budo), derived from a synthesis of body, sword, and staff arts. Its primary emphasis is defense, utilizing techniques of neutralization through leverage, timing, balance, and joint control. There is no emphasis on strikes or kicks since one is trained to blend and evade rather than confront. Beginners will practice ukemi (falling), body movement, conditioning, and several basic techniques. Purchase of a uniform (gi) is highly recommended but not required. Purchases can be coordinated with the instructor. Come to class sufficiently nourished/hydrated and in maneuverable clothing that allows for full freedom of motion. Class meets in the Robert Crown Center at Hampshire College. Email Samuel Kanner <sikOP@hampshire.edu> as class location details may change between semesters. 5-College students will be graded pass/fail. Aikido uniform is recommended. Accepted for partial CEL credit. Please inquire with the instructor for fulfillment of supplementary CEL criteria.

*This course is in-person and cannot accommodate fully remote, students. Aikido uniform is recommended., Accepted for partial CEL credit.*

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

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

Location: RCC FOYER

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

Professor: Samuel Kanner

Martial Arts: Japanese Zen Archery, Kyudo at the Hampshire Shuuko Kyudojo is one of the multiple offerings of the Hampshire Budo Education Program. Budo, meaning, the practice and study of historic non-competitive Japanese martial arts. With courses for 5-College credit and NON-credit nationally affiliated dojo groups, each offering within the program is comprised primarily of physical martial arts training, alongside small lecture/classroom and movie/media screening components. NOTE: The Shuuko Kyudojo is a nationally affiliated charter location of our governing school of Kyudo, Zenko Intl. and is currently NOT a course for co-curricular college credit. Please contact Samuel Kanner for information on attending and membership to this group. Newcomers are always welcome! Please continue to read the following description for FULL ACTIVITY INFO. Students first learning kyudo will be trained on the etiquette required for handling the Japanese bow and other necessary equipment. At its heart, kyudo training is the practice of polishing form over many repetitions. There is no emphasis on accurately aiming at a target from long distance, but rather building structure and creating alignment of the body as a martial art over close distances as a type of standing meditation called, ritsuzen. No purchasing of kyudo equipment will be necessary - we have a full inventory of dojo equipment for class use. Use of personal kyudo equipment where possible is recommended. Practice meets in the Robert Crown Center at Hampshire College. Email Samuel Kanner, <sikOP@hampshire.edu> as practice location details may change between semesters. For complete information about the Shuuko Kyudojo, please visit: <shuuko.org>.

*This course is in-person and cannot accommodate fully remote, students. Contact instructor to schedule a visit.*

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

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

Location: RCC GYM

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

Professor: Samuel Kanner

Iaido is one of the multiple offerings of the Hampshire Budo Education Program. Budo, meaning, the practice and study of historic non-competitive Japanese martial arts. With courses for 5-College credit and NON-credit nationally affiliated dojo groups, each offering within the program is comprised primarily of physical martial arts training, alongside small lecture/classroom and movie/media screening components. 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 recognizable symbols of samurai culture, the katana in Iaido practice today is repurposed as an instrument for crafting inward self-refinement and no longer as a tool for destruction in battle. **NO PREVIOUS MARTIAL ARTS EXPERIENCE IS REQUIRED.** Iaido is strictly a form-based martial art and is inherently practiced without physical partners. Students new to practice will use modern equipment called an Iaito, which is a durable replica of the katana but is dulled to have no cutting edge. Iaito are indeed metal swords and still quite pointy so students are expected to be in full possession of their faculties and attention during training in class. Iaido training begins with comprehensive practice of fundamentals: 1. Nukitsuke, the drawing cut directly from the scabbard; 2. Kiritsuke, the finishing cut; 3. Chiburi, shaking the blade clean; and 4. Noto, returning the sword inside the scabbard. Returning students will assist in demonstrations and instruction of newer students. Returning students will also continue the progress of their most current training material and advancement of Iaido curriculums. Instructor permission is required. Uniforms and equipment are provided by the instructor but are limited. Instructor permission is granted **ONLY** in-person during attendance within the add/drop period. **NO REQUESTS FOR EARLY ENROLLMENT BEFORE IRL INTRODUCTION TO THE CLASS WILL BE FULFILLED.** Come to class sufficiently nourished/hydrated and in maneuverable clothing that allows for full freedom of motion and accurate fitting of the uniform. Class meets in the Robert Crown Center at Hampshire College. Email Samuel Kanner, <sikOP@hampshire.edu> as class location details may change between semesters. Knee pad purchase: **REQUIRED** - Product information: TBA Accepted for partial CEL credit. Please inquire with the instructor for fulfillment of supplementary CEL criteria.

*This course is in-person and cannot accommodate fully remote, students. Accepted for partial CEL credit., Knee pad purchase: REQUIRED - TBA*

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

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

Location: RCC FOYER

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### OPRA-0132-1 **Outdoor Sampler**

Professor: Michelle Lloyd-Dedischew

This course is in-person and cannot accommodate fully remote students. 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 is in-person and cannot accommodate fully remote, students. This course may be used in partial fulfillment of the, CEL-1, requirement. , Class meets: 2/5/21 - 4/16/21*

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

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

Location: RCC FOYER

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### OPRA-0133-1 **Survival Living**

Professor: Eric Nazar

This course is in-person and cannot accommodate fully remote students. Survival living is the practice of staying alive in the outdoors under harsh, inhospitable, unforgiving or unfamiliar conditions, terrain, weather or climate. We will practice winter camping, shelter building, land navigation, and the use of fire. Also night hiking and backcountry travel on foot, cross country skis and snowshoes. The course will culminate in a final 3 day solo. Students must attend all class meetings to receive a written evaluation.

*This course is in-person and cannot accommodate fully remote, students. There will be a non-refundable lab fee of \$80 due the, second week, of class to cover transportation, equipment, food, and maps., Students are required to attend 3 weekend overnight trips: Friday, 2/26 to Sunday 2/28. Friday 3/19 to Sunday 3/21. Friday 4/16 to, Sunday 4/18., This course may be used in partial fulfillment of the CEL-1, requirement.*

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

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

Location: RCC FOYER

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### OPRA-0134-1 Land Navigation

Professor: Eric Nazar

This course is in-person and cannot accommodate fully remote students. Do you rely entirely on "smart" phone apps and GPS to get where you're going? Learn how to navigate in the ways of our ancestors, using pathfinding, terrain association, map reading, compass skills, orienteering, celestial navigation and other techniques to travel distances on foot across new terrain. This class will meet outdoors, and may use cross country skis, snowshoes or bicycles as needed. Students are required to attend 1 weekend overnight trip: Friday 4/9 to Sunday 4/11.

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

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

Time: W 02:30PM-04:30PM

Location: RCC FOYER

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### OPRA-0147-1 Trail Running

Professor: Amy Rusiecki

This course is in-person and cannot accommodate fully remote students. This course will explore both the local trail running opportunities, but also discuss trail running as presented in various mediums. This course is for active runners who would like to expand their runs to include the trails. Easy session will include a discussion of trail running as presented in video, podcasts, websites and books. The length and intensity of the runs will be determined by the group's ability with the goal of finding a suitable pace for everyone. Minimum requirement: Must be able to run 2-3 miles consistently. Must own running shoes and appropriate 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. Accepted for CEL 1 credit., See requirements in course description.*

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

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

Location: RCC FOYER

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### OPRA-0151-1 Top Rope Climb

Professor: Michelle Lloyd-Dedischew

This class begins after winter break reack and will meet Tuesdays in February and March. While this class is a perfect introduction to students just getting into rock climbing, more advanced students will find challenges 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: 2/7/21 - 3/13/21, Accepted for CEL 1 credit.*

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

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

Location: RCC FOYER

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

Professor: Michelle Lloyd-Dedischew

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

*This course is in-person and cannot accommodate fully remote, students. This course may be used in partial fulfillment of the, CEL-1, requirement. , Class meets: 3/20/21 - 4/17/21*

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

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

Location: RCC GYM

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

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

Time: TTH 03:00PM-04:00PM

Location: RCC FOYER

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### 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.

*This course is in-person and cannot accommodate fully remote, students. Accepted for CEL 1 credit.*

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

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

Location: MSC CTS/TRK

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