Presents

Brazilian Duos

Luciana Souza, vocalist

and

Romero Lubambo, guitarist

The Fine Arts Center wishes to acknowledge MassMutual Financial Group for its important role in making these educational materials and programs available to the youth in our region.
Luciana Souza

2002 and 2003 Grammy Awards nominee Luciana Souza hails from São Paulo, Brazil, where she grew up in a family of musicians. She spent four years on the faculty of the Berklee College of Music in Boston, where she had received a bachelor’s degree in jazz composition; she also holds a master’s degree from the New England Conservatory of Music. A respected composer and performer, she has appeared and recorded with renowned jazz musicians and composers of new music, including Danilo Perez, Hermeto Pascoal, Maria Schneider, Kenny Werner, John Patitucci, and Osvaldo Golijov.

Ms. Souza has been crossing over into classical music. She is soloist on two very successful pieces by contemporary classical composer Golijov, and has performed with the Bach Akademie in Stuttgart, the Boston Symphony Orchestra, and both the Los Angeles and Brooklyn Philharmonic orchestras. She has sung Manuel de Falla’s "El Amor Brujo" with the Atlanta Symphony, under Robert Spano, and with the New York Philharmonic, conducted by Roberto Minczuk.

As a leader, Ms. Souza has recorded five critically acclaimed albums - "An Answer to Your Silence" (NYC Records, 1999), "The Poems of Elizabeth Bishop and Other Songs" (Sunnyside, 2000), and the Grammy-nominated "Brazilian Duos" (Sunnyside, 2001). The latter two were included in the New York Times Critics' Choice Top Ten Jazz releases for 2000 and 2001 respectively. "North and South" (Sunnyside, 2003) featured Ms. Souza performing Brazilian and American standards, and was also nominated for a Grammy as Best Jazz Vocal Album. "Neruda" is Ms. Souza’s fourth recording for Sunnyside, and features her musical settings of ten of Pablo Neruda’s poems.

Romero Lubambo

Born in Rio de Janeiro, Brazil in 1955, Romero Lubambo studied classical piano and music theory as a young boy. From the time he played his first notes on the guitar at age thirteen, he devoted himself to that instrument. Lubambo graduated from the Villa-Lobos School of Music in Rio in 1978 as an outstanding student of classical guitar.

Bossa Nova was at its height of popularity in Brazil from the late 50’s to the early 60’s. If Romero was born a little earlier, he might have become a Bossa Nova guitarist. However, when he took up the guitar, it was already 1968. Artists such as Caetano Veloso...
were then emerging to lead the rock generation. Romero became aware of jazz through Bossa Nova and was drawn to guitarists such as Wes Montgomery and George Benson for their new sensibilities. There was no school for jazz at that time in Rio, so he decided to study classical guitar instead.

Romero stayed in Brazil until 1984. He studied and performed various styles of Brazilian music from samba, Bossa Nova, baiao, to maracatu. Baiao and maracatu are from the northeastern part of Brazil, said to be a treasure trove of rhythm. The rich mix of jazz, classical, and Brazilian music all helped shape Romero’s guitar playing style.

In 1985, Romero moved the center of his activities to New York and became much sought after as a session guitarist. He started with Herbie Mann, performed with Dianne Reeves, Al Jarreau, Grover Washington, Jr., and participated in albums by Arto Lindsay and Aztec Camera. He participated in albums by Brazilian artists Leny Andrade, Airto Moreira, Marisa Monte, and many others. He has been spreading the taste of Brazil in New York for over 10 years.

Brazil
Size: 8,511,965 square kilometers
Population: 160,000,000
Ethnic Groups: Portuguese, Africans, and Mulattoes are the major groups.
Languages: Portuguese is the official language, but some English, German, and Italian is spoken.
Religions: 89% Roman Catholic
Government: Federal Republic with a president and 26 local divisions.
Monetary Unit: Real = 100 centavos
Economy: Major industries are steel, automobiles, ships, appliances, petrochemicals, and machinery. Chief crops are coffee, cotton, soybeans, sugar, cocoa, rice, corn, and fruits.
Climate: Tropical or semi-tropical
Pablo Neruda

Luciana Souza’s latest album features her musical adaptations of ten Pablo Neruda poems. Pablo Neruda (1904-1973), whose real name is Neftalí Ricardo Reyes Basoalto, was born on 12 July, 1904, in the town of Parral in Chile. His father was a railway employee and his mother, who died shortly after his birth, a teacher. Some years later his father, who had then moved to the town of Temuco, remarried doña Trinidad Candia Malverde. The poet spent his childhood and youth in Temuco, where he also got to know Gabriela Mistral, head of the girls' secondary school, who took a liking to him. At the early age of thirteen he began to contribute some articles to the daily "La Mañana", among them, Entusiasmo y Perseverancia - his first publication - and his first poem. In 1920, he became a contributor to the literary journal "Selva Austral" under the pen name of Pablo Neruda, which he adopted in memory of the Czechoslovak poet Jan Neruda (1834-1891). Some of the poems Neruda wrote at that time are to be found in his first published book: Crepusculario (1923). The following year saw the publication of Veinte poemas de amor y una canción desesperada, one of his best-known and most translated works. Alongside his literary activities, Neruda studied French and pedagogy at the University of Chile in Santiago.

Between 1927 and 1935, the government put him in charge of a number of honorary consulships, which took him to Burma, Ceylon, Java, Singapore, Buenos Aires, Barcelona, and Madrid. His poetic production during that difficult period included, among other works, the collection of esoteric surrealistic poems, Residencia en la tierra (1933), which marked his literary breakthrough.

The Spanish Civil War and the murder of García Lorca, whom Neruda knew, affected him strongly and made him join the Republican movement, first in Spain, and later in France, where he started working on his collection of poems España en el Corazón (1937). The same year he returned to his native country, to which he had been recalled, and his poetry during the following period was characterised by an orientation towards political and social matters. España en el Corazón had a great impact by virtue of its being printed in the middle of the front during the civil war.

In 1939, Neruda was appointed consul for the Spanish emigration, residing in Paris, and, shortly afterwards, Consul General in Mexico, where he rewrote his Canto General de Chile, transforming it into an epic poem about the whole South American continent, its nature, its people and its historical destiny. This work, entitled Canto General, was
published in Mexico 1950, and also underground in Chile. It consists of approximately 250 poems brought together into fifteen literary cycles and constitutes the central part of Neruda’s production. Shortly after its publication, *Canto General* was translated into some ten languages. Nearly all these poems were created in a difficult situation, when Neruda was living abroad.

In 1943, Neruda returned to Chile, and in 1945 he was elected senator of the Republic, also joining the Communist Party of Chile. Due to his protests against President González Videla’s repressive policy against striking miners in 1947, he had to live underground in his own country for two years until he managed to leave in 1949. After living in different European countries he returned home in 1952. A great deal of what he published during that period bears the stamp of his political activities; one example is *Las Uvas y el Viento* (1954), which can be regarded as the diary of Neruda’s exile. In *Odas elementales* (1954-1959) his message is expanded into a more extensive description of the world, where the objects of the hymns - things, events and relations - are duly presented in alphabetic form.

Neruda’s production is exceptionally extensive. For example, his *Obras Completas*, constantly republished, comprised 459 pages in 1951; in 1962 the number of pages was 1,925, and in 1968 it amounted to 3,237, in two volumes. Among his works of the last few years can be mentioned *Cien sonetos de amor* (1959), which includes poems dedicated to his wife Matilde Urrutia, *Memorial de Isla Negra*, a poetic work of an autobiographic character in five volumes, published on the occasion of his sixtieth birthday, *Arte de pajáros* (1966), *La Barcarola* (1967), the play *Fulgor y muerte de Joaquín Murieta* (1967), *Las manos del día* (1968), *Fin del mundo* (1969), *Las piedras del cielo* (1970), and *La espada encendida*.


**Further works**

*Geografía infructuosa/Barren Geography* (poetry), 1972

*El mar y las campanas/The Sea and the Bells*, tr. (poetry), 1973

*Incitación al nixonicidio y alabanza de la revolución chilena/A Call for the Destruction of Nixon and Praise for the Chilean Revolution*, tr. (poetry), 1974

*El corazón amarillo/The Yellow Heart* (poetry), 1974

*Defectos escogidos/Selected Waste Paper* (poetry), 1974

*Elegía/Elegy* (poetry), 1974

*Confieso que he vivido. Memorias/Memoirs*, tr. (prose), 1974

*Para nacer he nacido/Passions and Impressions*, tr. (prose), 1978
Analyzing a Poem

To effectively analyze a poem, you must first read the poem a number of times. Reading it aloud, paying careful attention to the way in which its lines are punctuated, will usually help you to understand it, while alerting you to any special effects created by its rhythms, rhymes, or other sounds.

As you read and reread the poem, underline words and phrases you suspect may be particularly significant. Make notes in the margins. Ensure that you fully understand every word used in the poem: no word is there by chance! And go "the extra mile" -- consult a dictionary when you are in doubt about word meanings.

Ask yourself questions to guide you in coming to terms with the poem. Then, attempt to say in your own words what theme you feel the poem is addressing.

http://www.mun.ca/writingcentre/poems.shtml

The following are Neruda poems that are included on Luciana Souza’s CD Neruda and will be performed at the school matinee.

For each poem answer the following questions. These questions can be adapted to the appropriate grade level.

1. Who is the speaker, or voice? How would you characterize the poem’s tone or feeling?
2. What do you think this poem is about?
3. What is happening in the poem?
4. What is the central purpose of the poem, or theme? State the central idea or theme of the poem in a sentence.
5. Paraphrase the poem; i.e., rephrase the poem in your own words.
6. Discuss the imagery that is used. How would you express these images in a drawing? In movement or dance? Listen to Luciana Souza’s adaptations of these poems – Discuss how she has captured the imagery in music and song. How might you adapt a poem to music?

Analyzing poetry adapted from Kathy Porterfield
I Will Come Back
from Las Piedras de Chile, 1961
translation by Alastair Reid

Some time, man or woman, traveler,
afterwards, when I am not alive,
look here, look for me here
between the stone and the ocean,
in the light storming
in the foam.
Look here, look for me here,
for here is where I shall come, saying nothing,
no voice, no mouth, pure,
here I shall be again the movement
of the water, of
the wild heart,
here I shall be both lost and found -
here I shall be perhaps both stone and silence.

Yo Volvere

Alguna vez, hombre o mujer, viajero,
después, cuando no viva,
aquí buscad, buscadme
entre piedra y océano,
a la luz procelaria
de la espuma.
Aquí buscad, buscadme,
porque aquí volveré sin decir nada,
sin voz, sin boca, puro,
aquí volveré a ser el movimiento
del agua, de
su corazón salvaje,
aquí estaré perdido y encontrado:
aquí seré tal vez piedra y silencio.
Sonnet 99
from Cien Sonetos de Amor
translation by Stephen Tapscott
uses Federico Mompou’s Song II as postlude

Other days will come, the silence
of plants and of planets will be understood,
and so many pure things will happen!
Violins will have the fragrance of the moon!

Maybe the bread will be like you:
it will have your voice, your wheat,
and other things – the lost horses
of autumn – will speak with your voice.

And even if it’s not what you’d prefer, exactly,
love will fill huge barrels
like the ancient honey of the shepherds,

and there in the dust of my heart (where
so many plentiful things will be stored),
you will come and go among the melons.

XCIX

Otros días vendrán, será entendido
el silencio de plantas y planetas
y cuantas cosas puras pasarán!
Tendrán olor a luna los violines!

El pan será tal vez como tú eres:
tendrá tu voz, tu condición de trigo,
y hablarán otras cosas con tu voz:
los caballos perdidos del otoño.

Aunque no sea como está dispuesto
el amor llenará grandes barricas
como la antigua miel de los pastores,

y tú en el polvo de mi corazón
(en donde habrán inmensos almacenes)
irás y volverás entre sandías.
Sonnet 49
from Cien Sonetos de Amor
translation by Stephen Tapscott

It’s today: all of yesterday dropped away
among the fingers of the light and the sleeping eyes.
Tomorrow will come on its green footsteps;
no one can stop the river of the dawn.

No one can stop the river of your hands,
your eyes and their sleepiness, my dearest.
You are the trembling of time, which passes
between the vertical light and the darkening sky.

The sky folds its wings over you,
lifting you, carrying you to my arms
with its punctual, mysterious courtesy.

That is why I sing to the day and to the moon,
to the sea, to time, to all the planets,
to your daily voice, to your nocturnal skin.

XLIX (49)

Es hoy: todo el ayer se fue cayendo
entre dedos de luz y ojos de sueño,
mañana llegará con pasos verdes:
nadie detiene el río de la aurora.

Nadie detiene el río de tus manos
los ojos de tu sueño, bienamada,
eres temblor del tiempo que transcurre
entre luz vertical y sol sombrío,

y el cielo cierra sobre ti sus alas
llevandote y trayéndote a mis brazos
con puntual, misteriosa cortesía:

Por eso canto al día y a la luna,
al mar, al tiempo, a todos los planetas,
a tu voz diurna e tu piel nocturna.
CLASS ACTIVITIES

Stage a Poetry Slam!

Can be adapted for grades 3 – 12

Subjects

• Arts & Humanities
  Language Arts, Literature, Theatre

Grades
3-5, 6-8, 9-12, Advanced

Brief Description
Students participate in a classroom or school-wide poetry slam. A poetry slam could also serve as a fund-raising activity or parent's night event.

Objectives
Students

• select poems that lend themselves to being performed.
• plan performances that follow established slam guidelines or rules.
• practice their performances.
• present their poetry reading in a videotaped slam performance.
• use a rubric or scale to rate performances by their peers (optional).

Keywords
contest, drama, fund-raiser, open house, parent involvement, parents night, perform, poem, poet, poetry, slam, theater, video

Materials Needed
none

Lesson Plan
Explain the concept of a poetry slam to students.

What Is a Poetry Slam? PoetrySlam.com offers the following definition of a poetry slam on its Frequently Asked Questions (FAQ) page:

"Simply put, a poetry slam is the competitive art of performance poetry. It puts dual emphasis on writing and performance, encouraging poets to focus on what they're saying and how they're saying it. A poetry slam is an event in which poets perform their work and are judged by members of the audience…"

Often, in a poetry slam, the audience participates by judging each performance on a scale of 1 to 10. For more basic information about poetry slams, go to PoetrySlam's FAQ Page. There you will find the answers to such questions as What are the rules? and What can the audience do?
Tips for Your Poetry Slam

For the purposes of a classroom or school-wide activity, the rules of a poetry slam can be adapted in many ways, including the following:

- Students might perform poetry written by well-known poets, or they might perform poems they have written themselves.
- Student performances might be limited to two minutes in length; point penalties might be applied to any performance that goes longer than that.
- A ballot and rubric can be created so students can rate one another's performances, or the teacher might be the sole grader.
- If a school-wide event is held, poets and other community members might serve as the event judges.
- Students might use props when they perform.
- Student performances can be videotaped in their classrooms; a panel of judges, including teachers and students, might review the videotapes to select the students who will perform in the school-wide event.
- The poetry slam might be open to any student who wishes to participate -- or each class could hold a mini poetry slam and select three students to represent the class in the school-wide event.
- Performances might be rated on a scale of 1 to 10 (with .5 increments allowed) or on the 1.0 to 6.0 scale often used in Olympic competitions (with .1 increments allowed).
- One score might be given for each student's performance, or separate scores might be given for the student's content and presentation; the "content" grade could reflect the content of the poem if it is student-written or, if not, that score could reflect the research that went into finding the ideal poem to perform.
- If this is students' first experience with a poetry slam, it should first be introduced in class as a fun activity. That way, students will get a feel for the form.
- Admission can be charged, with proceeds used to improve student programs. Individual students could be awarded cash prizes that would be turned over in their names to local charities pre-selected by the students.

For additional slam rules -- rules that can be adapted for a classroom or school wide poetry slam -- see the National Poetry Slam Rules page.

A poetry slam can be great fun! It can make a nice addition to a school open house or parent's night, or it might even be used as a fund-raiser or community service event.

Assessment

Assessment suggestions are provided in the Tips for Your Poetry Slam notes above.

Lesson Plan Source

Education World

Submitted By

Gary Hopkins

National Standards

FINE ARTS: Theatre

- GRADES K - 4
  NA-T.K-4.1 Script Writing by Planning and Recording Improvisations Based on Personal Experience and Heritage, Imagination, Literature, and History
  NA-T.K-4.4 Directing By Planning Classroom Dramatizations
  NA-T.K-4.5 Researching By Finding Information to Support Classroom Dramatizations
  NA-T.K-4.7 Analyzing and Explaining Personal Preferences and Constructing Meanings from Classroom Dramatizations and from Theatre, Film, Television, and Electronic Media Productions
Diamond Poems Across the Curriculum

Can be adapted for grades 3 – 12

Subjects

- Arts & Humanities  
  Language Arts, Visual Arts

Grades

3-5, 6-8, 9-12

Brief Description

Students build vocabulary skills, teach parts of speech, and have fun with diamond poems!

Objectives

Students

- make lists of words related to a subject of interest.
- learn about parts of speech -- including nouns, verbs, and adjectives.
- follow directions to create a diamond poem.
- cut out and mount their diamond poems on brightly colored paper.

Keywords

adjective, community, diamante, diamond, integrate, interdisciplinary, math, noun, poem, poetry, shape, sports, verb, weather
Materials Needed
colored paper (optional)

Lesson Plan
Diamond poems, also called diamantes, are a fun exercise to include in your poetry unit or do anytime! They can be used to integrate poetry into almost any teaching theme -- for example, students might write weather diamond poems, My Community diamond poems, or favorite sports diamond poems. The diamond poem format could be a tool students use to express feelings about math too -- their love of math or their fear of it.

The diamond poem's format is simple, but it challenges students to expand their vocabulary and learn about the parts of speech. Explain to students that diamond poems are seven-line poems that take on the shape of a diamond because of the way they are created. For purposes of this lesson, the first line and the last line of the poem are the same word:

- Line 1 of a diamond poem is the poem's subject; it is usually a single word -- a noun.
- Line 2 is made up of two adjectives, which describe the subject in Line 1. (How does it look or feel? How does it make you feel?)
- Line 3 is made up of three participles -- verbs that end in the -ing suffix -- that convey actions related to the subject of the poem.
- Line 4 has four nouns related to the subject of the poem in Line 1.
- Line 5 comprises three more participles.
- Line 6 is made up of two more adjectives.
- Line 7 is the subject (as in Line 1) repeated.

Example

Tornado
forceful, powerful
whipping, churning, whirling
thunderstorm, whirlwind, funnel, cyclone,
destroying, wrecking, killing
violent, uncontrollable
tornado

Lesson Notes:

- If you think it will be beneficial, allow students to use dictionaries or thesauruses to help them write their poems.
- Some teachers use a different diamond poem format; the words (subjects) in lines 1 and 7 are direct opposites of each other. Lines 2 and 3 relate to the subject in line 1. Lines 5 and 6 relate to the subject in line 7. The nouns in Line 4 are nouns that relate to both subjects.
- Students might cut colored paper into diamond shapes and glue their poems to the cutouts. Display the diamond poems on a bulletin board or hang from the ceiling.
Assessment
Students should use the correct parts of speech in each line of their poems.

Lesson Plan Source
Education World

Submitted By
Gary Hopkins

National Standards

FINE ARTS: Visual Arts

- GRADES K - 4
  NA-VA.K-4.6 Making Connections Between Visual Arts and Other Disciplines
- GRADES 5 - 8
  NA-VA.5-8.6 Making Connections Between Visual Arts and Other Disciplines
- GRADES 9 - 12
  NA-VA.9-12.6 Making Connections Between Visual Arts and Other Disciplines

LANGUAGE ARTS: English

- GRADES K - 12
  NL-ENG.K-12.4 Communication Skills
  NL-ENG.K-12.12 Applying Language Skills

http://www.educationworld.com
NOTICE TO ALL TEACHERS AND CHAPERONES

- **PERFORMANCES BEGIN PROMPTLY AT 10AM OR NOON.**
  Many of our performances sell-out. This means we can have up to 1,600 students to seat. Please help us by arriving at least **30 – 15 minutes** prior to the start of the performance. This will allow our ushers to get everyone seated and for you and your students to visit the rest rooms and get settled. It is important that we begin our performances on time so that all schools can meet their lunch and/or dismissal times.

- **PLEASE CHECK LOCATION OF PERFORMANCE WHEN MAKING YOUR BUS RESERVATION.**

- The staff of the Fine Arts Center needs your help! An increasing number of students are coming into the performance space with gum, food, beverages and portable music players. **None of these items is allowed in the halls for performances.** Many of these items are stowed in backpacks and are not easily noticed. Our goal is to offer high quality performances for young people. In order to enhance the experience, we ask for your cooperation in preventing these items from entering the hall.

- For the comfort of all concerned, we ask that backpacks, lunches and other gear be left on the bus. Our long-standing policy of no cameras or tape recorders still is in effect.

- At the conclusion of the performance please remain in your seats until your school group is dismissed.

  *We hope that you and your students enjoy your theatre experience!*
We are pleased to announce that we have made arrangements with the UMass Parking Services to allow our patrons to park in the Campus Parking Garage for the reduced rate of just $1 during your stay.

This rate is available to home school families and schools that will arrive by private transportation rather than by bus. Please let us know at the time you make your reservations that you will be traveling by car. Parking passes will be mailed with your invoice approximately one month prior to each performance. You will be sent a sheet that includes 10 parking passes that you may cut and give out to drivers in your group. Should you require additional passes, please photocopy the sheet. The passes are valid for the garage only on the date of your reserved performance. You may park in the garage for performances in the Concert Hall, Rand Theater or Bowker Auditorium. Parking at meters on campus does not apply.

We hope that this policy will better meet your needs. Please do not hesitate to call our office if you have questions.

Programming Office: (413) 545 – 0190.
PARKING AND DIRECTIONS FOR THE FINE ARTS CENTER

BOWKER AUDITORIUM
In Stockbridge Hall

Bowker Auditorium

School Bus Parking: Students should be dropped-off behind Stockbridge Hall which is accessed via the road to the Campus Center Parking Garage off of Commonwealth Avenue. University Security will direct buses to an appropriate parking lot during the performance (typically by the football stadium). PLEASE BE SURE YOUR BUS DRIVER KNOWS THAT ALL PERFORMANCES LAST APPROXIMATELY 1 HOUR AND THEY SHOULD RETURN A FEW MINUTES BEFORE THE ANTICIPATED END TIME. If drivers are not with the buses, they may miss the radio call from security asking them to return for pick-up, resulting in unnecessary delays returning to your school.

Individual cars: We recommend parking in the Campus Center Parking Garage which is directly next to Stockbridge Hall/Bowker Auditorium. All other available parking during weekdays is at meters. There are few meters available that are close to Bowker Auditorium. Available lots and pricing (current as of 9/1/04) are listed below:

Parking in the Garage is available to our patrons at a discounted rate of $1. To receive this rate you MUST give the Garage attendant a parking pass. To receive your pass, please call our office to let us know that you will be arriving by car. Parking passes are sent with the invoices. (413)545-0190

Parking meters are enforced Monday – Friday, 7AM – 5PM. Meter rates are $1.00 per hour.

Parking Garage – next to Bowker - accessed across from the Mullins Center off Commonwealth Avenue
Lot 25 – next to Mullins Center with 3 & 5 hour meters

From the North: (Vermont, Greenfield) I-91 south to Route 116. Follow signs on 116 “To the University of Massachusetts.” Exit ramp leads to Massachusetts Avenue. Turn left (east) on to Massachusetts Avenue toward the campus. At first light turn left on to Commonwealth Avenue. At next light turn right and follow signs for the Parking Garage.

From the South: (Springfield, Holyoke) I-91 north to Route 9. East on Route 9 over the Coolidge Bridge and through Hadley. Left at Route 116 (across from Staples) heading north toward campus. Right at first exit at “University of Massachusetts” bear right onto Massachusetts Avenue toward campus. At first light turn left on to Commonwealth Avenue. At next light turn right and follow signs for the Parking Garage.

From the West: (Northampton, Pittsfield) Route 9 east through Northampton and over Coolidge Bridge. Follow remaining directions from “From the South” above.

From the East: (Belchertown, Ludlow) North on Routes 21, 181 or 202 to Route 9 into Amherst. Right on to North Pleasant Street (main downtown intersection), north through center of town. Turn left at Triangle Street (Bertucci’s Restaurant on your right), rejoining North Pleasant Street. Stay on North Pleasant until it enters campus. Go straight through light – street has now become Massachusetts Avenue. At bottom of hill turn right on to Commonwealth Avenue. At next light turn right and follow signs for the Parking Garage.
For Concert Hall, Rand Theater and Bowker Auditorium – Patrons traveling by car are encouraged to park in the parking garage. Discounted parking is available in the garage for $1. A parking permit is required for discounted parking in the garage. Call the Programming Office if you require permits at (413) 545 – 0190. All other parking on campus is at available meters at the rate of $1 per hour. Parking is enforced Monday – Friday, 7AM – 5 PM.

Buses will drop-off students as indicated on map. Buses will be given parking instructions by Campus Security.