january term 1977

hampshire college
JANUARY TERM INFORMATION

JANUARY TERM DATES:
Monday, January 3 - Tuesday, January 25

REGISTRATION DATES:
November 15 - 19

REGISTRATION INFORMATION:
All students must register for January Term whether or not they plan to take a January Term course, and whether or not they plan to be on campus. Registration forms are included in this catalog. Additional forms are available at the January Term office and at Central Records.
Five-College students may register in person at the January Term office, or by mail (be sure to include address, phone, and second choice course).
Students in colleges outside the Five-College area are welcome to attend January Term at Hampshire. Student exchanges will be arranged whenever possible, or visiting students are required to pay tuition, room and board.

JANUARY TERM OFFICE:
The January Term office is located in Shinan House, D-107. Our phone number is 413/542-1509 x335.

NOTE:
Any courses with a very low registration figure may be cancelled at the discretion of the instructor(s) and/or the January Term office.

JANUARY TERM COMMITTEE:
Richard Alpert  Susan Dauph
Joanpnie Abady  James Miller
Linda Breiten  Jamie Schuman
Paul Brickman  Ann Woodhall
Richard M. Rober, Coordinator
Susan Maxwell, Secretary

Catalog design by Robert Saunders
WORLD MUSIC
Vishnu Wood & Guest Artists
JT 101
The World Music seminar will cover several aspects of four different cultures: India, China, Brazil, and Africa. Students will be able to participate in the music of each culture, and through this unique musical experience, students will be able to participate in the culture of the course. The seminar will be taught through the Sitar, the Tesla self-electric guitar, and the various instruments of the world. The seminar will involve lectures, demonstrations, and a workshop in musical composition. The seminar music will be presented in a variety of formats, including a world music concert format, Afro-American music on Thursdays at 5:00 p.m., and a workshop in the classroom.

Enrollment: 8 maximum
Prerequisites: interview with instructor
Special costs: none
Meeting times: Tues. through Fri., 10:12-12:2

WORKSHOP IN CONTACT IMPROVISATION
Nancy Stark Smith & Dance Faculty
JT 102
Contact improvisation is a dance form in which one participates in the movement of bodies in contact and their relationship to each other, which governs their motion: mass, gravity, momentum, energy. It is an expression of physical and emotional reality. It demands, above all, the ability to be present to the present moment of sensing bodies moving, sensing, touching, and feeling through and with a conscious center of gravity. As the dancer participates more in the center, the center moves. The dancer is an ever-changing series of events taking place as a momentary, organic transition from a beginning to an end. Like any discipline, Contact Improvisation requires time to learn; to feel and to find one's own boundaries of expression. Participation is not limited to dancers, but rather to anyone who wants to develop new skills in movement. The technique is most often used in the disciplines of arts, dance and performance, yoga and gymnastics, all of which lead to increased awareness of the body and heightened relaxation. These primary skills will be emphasized. By experiencing the purity and clarity of form within Contact Improvisation, the form will become a primary skill. The workshop in Contact Improvisation will be held at the introductory level. An additional hour of work for intermediate contact improvisation students will follow each two-hour class daily.

Enrollment: 24
Prerequisites: none
Special costs: none
Meeting times: M, T, W, Th, F, 2-5 all students, 11-12 advanced students

THE SACRED AND THE SECULAR
John Grubb & Jay Vogt
JT 103
As a cultural concept, we can conceptually recognize a dichotomy between the sacred and the secular. In our various institutions, ideals and art, church and state, the ethical and the material, the holy and the profane. Yet historically, there is evidence suggesting that for certain cultures and civilizations, life was an integrated whole in which these antinomies did not exist. The definition and nature of what we understand as sacred, what we know as profane, and their dialectical interrelationships will be the focus of this seminar. In structuring this inquiry, we will orient ourselves toward an examination of specific beliefs and forms. It is hoped that from this structural inquiry our examination will clarify historical moments of this relationship and articulate the general relationship between the sacred and the profane. The aim is to broaden our vision such that we might better understand the problems of today and the possibilities of the future. Particular topics include: economy, culture, economics and culture, politics and society, health and illness, and a variety of readings by Plato, Confucius, Marx, Gandhi, Freire, E.F. Schumacher, and others. Several Haverford college professors have offered to share their expertise and we plan to integrate our readings into the class. The class will meet two hours weekly for three to four hours.

Enrollment: 15
Prerequisites: interview with instructor
Special costs: none
Meeting times: TBD

THE ART OF ILLUSION
Robert C. Fellows
JT 104
A course in magic as a performing art, including not only how to perform tricks, but also how to create and produce a stage show. Many people who have not thought of themselves as performers discover a hidden talent when given some material, encouragement and direction. Each student will be given the opportunity to work individually with the instructor on their development and performance. A public performance presented in class members will be presented in early Feb.

Enrollment: 20
Prerequisites: none
Special costs: optional book and materials
Meeting times: M, T, Th, 10:30-12 pm.
APPRECIATION OF CLOWNING
Rick Davis & Bob Smith

A workshop designed to acquaint students with the art of clowning. A review of clowning and its history will be presented by famous Ringling Bros. Circus clowns. The students will be given opportunities to develop skills in the following areas:战略合作, creation of characters and construction, makeup, unicycle, juggling, tricks, clowning, and humor. The goal is to have fun learning and practicing the art of clowning. Topics of discussion will include history of clowning, clown in literature, clown characteristics, and the philosophies of clowning.

Enrollment: 25
Prerequisites: none
Special costs: $10.00 (mask)
Meeting Time: 4-5 days/week, first meeting: Mon. Jan. 3, 2 pm.

ENVIRONMENTAL EDUCATION: WHAT IS IT?
Ralph Lutts

JT 106

There are almost as many definitions of environmental education as there are environmental educators. To some people it is a variety of science or ecology education. To others it is a kind of integrated curriculum, or values education. Different educators may focus upon critical social issues, the world of nature and wilderness, or outdoor survival skills. What is EE to you? Can you describe your concept of EE to others? Do you really know what others mean when they speak of EE? This course will provide an opportunity to step back and work out your own emerging conception of what EE is. We will examine a variety of approaches to EE in terms of their objectives, methodologies, and philosophy. We will survey the literature, and each student will research and prepare presentations on these approaches which he/she finds particularly exciting. In addition, we will meet with a number of professional environmental educators and may visit several EE programs in the Massachusetts area. This course is designed for people who have some experience participating in EE programs, and who wish to take some time to contemplate what they have done and where they want to go. It will be an intensive course, in which the students will be expected to do a good deal of reading, and to prepare oral and written reports.

Enrollment: 15
Prerequisites: interview with instructor
Special costs: books, shared transportation costs
Meeting time: M, W, F, 9-11 am. Will also be some all-day trips.

NATURAL HISTORY THROUGH OUR OWN EYES
Kenneth R. Hoffman

JT 107

The purpose of this course will be to try to cultivate our own awareness of natural history and our ability to see the many interconnections around us in ten ways: I) We will meet three afternoons to discuss the books we will be reading. Each member of the class will suggest his/her favorites, and the reading list will be drawn up and circulated in late November, after registration. My own suggestions will include works of Pachelbel, Darwins, Haeckel, and the poetry of EE. 2) We will go out on one all-day trip a week, to cultivate our own vision. Possible trips include Quabbin, Mt. Fuji, Cape Cod and the Nauset Light. 3) Members of the class will be encouraged to try writing up some aspect of each trip to develop our abilities to cultivate what we see.

Enrollment: no maximum
Prerequisites: none
Special costs: books
Meeting times: M, T, W, Th, 1-4 pm, M-W

TRACKING THE EASTERN COYOTE
Joy Lorenc

JT 108

In this course we will study the behavior and ecology of mammals, especially weasels and coyotes. In the classroom we will look at the behavioral, morphological and physiological adaptations to cold. This will be followed by one week at a camp in Vermont where we can track captured coyotes and other mammals. Classroom sessions will follow a discussion format and all participants will make presentations.

Enrollment: 10
Prerequisites: none
Recommended equipment: outdoor clothing, sleeping bag, x-country skis, snow shoes, Special costs: food and gas while in Vermont
Meeting time: First meeting Jan. 3, 10 am, thereafter all day T, W, Th.

NAMES
Mark Gotsa

JT 109

The Egyptian Pharaoh once asked Moses when the name of his God was. But the God of Israel didn't have a name: He was Yhwh—"I am who I am." Philosophers have been arguing about names since anyone can remember. Do names have meaning or do they just denote things? This course will be an exploration into the problems, propositions, and conclusions of names as they are found and discussed in Scripture, Philosophy, and Science Fiction. Readings will come from the Old Testament, Harlan Ellison, Ursula LeGuin, Sant Liguori, John Searle, and many more.

Enrollment: no maximum
Prerequisites: none
Special costs: $7.00
Meeting: Thurs. T, Th, 10-12 pm
COMMUNICATION & AMERICAN CULTURE
John Kelley

Two fishermen on the riverbank, one Black and one White, together with a
clergyman, met at a memorial groving gram. A fisherman’s hand,
Owning slightly at the knee and moving upward, revealed its threat, and posi
ing his mouth. The other remains rigid and under downward until slightly,
more or less than a md. How Americans identify themselves in the act of
communication, how they categorize or define black and white, male and female, bond and
work, North and South, etc., provides some criteria, but the utility of such
criteria in the context is questionable. We will approach the problem in
comparing these cultural forms of communication in mass media and inter
personal contexts, and then examine our perceptions.

Enrollment: no maximum / Prerequisites: none / Special costs: none
Meeting times: M, T, W, Th, 9:30-10:30.

ETHICS & LANGUAGE
James Paul Gee

Are there truths about ethics and values that we all agree on, or are all ethi
cal principles culturally relative and subject to ultimate criticism and rej
ction? This course will explore the possibility that human beings have a real
system of conceptual structures that are independent of culture, and that we can discover conceptual truths by the process of philoso
phical analysis. Further, it will be proposed that these truths are not absolute
truths about the world and truths about our language, perhaps the most contro
versial area where conceptual truths is the area of ethics and values. 

What is it to argue about values? How can one reach agreement on such issues? Are there any values that are universal? Is it
possible to reconcile different systems of values without assuming some of those
values from the outset (in other words, can we do "external criticism" of
our ethical principles)? The course will center around a book by C.R. Lewis
on "The Teaching of Ethics". Lewis’s book is divided into three parts: The Teaching of
Ethics, The Abolition of Man, and The Rejection of Ethics. In addition to reading the
book, students will be encouraged to engage in discussions about the
course material and to compare and contrast it with the readings in the
other courses.

Enrollment: no maximum / Prerequisites: none / Special costs: none
Meeting times: TR, 1st Meeting: Tues. Jan. 6, 9:00 am.

THE HEROIC QUEST
David Hart

The story of the heroic quest permeates myths and literature. Consider the
range in time and type of Arcturus, Sir Lancelot, Don Quixote, Captain Ahab,
Huck Finn and Jack Kerouac. Each is a special kind of hero with his own
quest, yet all are fundamentally similar, as if each were the new variation on
an ancient, ubiquitous and resonating theme. Why so? What is the function or
power of the story of "The Quest"? This course will examine the
creative imagination. How is the book "The Odyssey of Homer and "The
Quest" by James Joyce, two works which, thought to be independent
and by some three thousand years, take the same mythic root. As we
reflect ourselves with the heroic theme, we can begin to discuss aspects of it
in our own lives—our own "quests"—and also the myths which women play
in the heroic quest. One obvious question—why are there so few women
heroes? Additional reading will be chosen according to the interests of the
group.

Enrollment: 8 / Prerequisites: none / Special costs: none
Meeting times: M, T, Th, 1-3 pm.

THOMAS HARDY
Karyl Lynch

As we read several of Thomas Hardy’s novels (Far From the Madding
Crowd, Return of the Native, Mayor of Casterbridge, Tess of the D’Urbervilles),
and concentrate on the themes, we will be introduced to the main characters in
the novel and explore Hardy as the author of "novels of character and environment." We may focus on any of a variety of sub
topics, according to people’s interests: Hardy’s treatment of women (espe
cially in terms of the Victorian microscopes), his views on marriage, his
composition of order and its reflection in his writing. Hardy was not without
realities, or if, as others have argued, Hardy was not without optimism about the human condition and yet he has generally been given credit for

This course will lead to a discussion of Hardy’s applicability to our lives and to his role as one of the classic modern novelists.

Enrollment: 15 / Prerequisites: none / Special costs: 4-5 books (paperbacks) / Meeting times: Th, 10-12.
DORIS LESSING
Lorna M. Peterson .......... JT 114

Despite Lessing's tendency of being a "no-nail" and erratic writer, she was one of the most important writers to define the problem of women. Her output now includes works about women in every phase of the life cycle. She traveled freely from colonial Africa to post-imperial Britain, from the destruction of the past to the social problems of the future. In portraying the lives of her heroines and heroes, Lessing compels us to seek a definition of our individual selves and to confront the political questions of the past 50 years. We will be reading selections from the entire range of Lessing's works--short stories, essays, novels and plays. What are the changes in her thoughts from the early writings to the latest? How much do the changes have to do with individual aging and few works of world development? Can the two be separated? Does Lessing make the distinction? And finally, is she a disappointment to feminists and/or radicals who have claimed her as one of their own?

Enrollment: 20 / Prerequisites: Although open to all students, males and females, it would be helpful to have some prior reading of Lessing. Please read The Golden Notebook before January. It would also be helpful to read: Summer, Before the Dark, and Four-Cornered City. Special costs: books / Meeting times: T, W, F, 1-3 pm.

WOMEN & SCIENCE FICTION
Lisa A. Swartz ............... JT 115

We will examine the historical role of women as writers, readers, and shapers of science fiction, and, through the reading of selected works, book the evolving image of women in the genre. The reading list will include some background material as well as short stories by such writers as Frances Stevens, C. L. Moore, Judith Merril, Ann MacAulay, and Iraula Le Coli. We will also examine some "classics" of the genre, including work by H. Beam, Asimov, and Del Rey. Specific topics to be explored will be determined by class interest. Possibilities include the Adam Race theme in science fiction, the phenomena of cultural contact and the confronting, contracting, and complementing of various stories and styles. One goal might be the compiling of a partial bibliography for the enrichment of ourselves and those outside the class.

Enrollment: 20 / Prerequisites: none / Special costs: books / Meeting times: T, W, F, 1-3 pm.

WOMEN WRITERS IN HISTORY: England & the 19th Century
Nancy Boulder ................ JT 116

Those of us who have read novels and poetry by 18th century women writers such as George Eliot and Elizabeth Barrett Browning probably found their writing poetic, moralistic, and even morbidly romantic. In this course we will attempt to uncover the hidden complexities that underlie the work of 18th century women writers, and develop an exciting context in which to discuss their writing. When we study literature by 19th century women writers in relation to their historical and cultural environments, we enrich our understanding of the connections between women's writings and their lives as Victorian women. We will engage in a general overview of 19th century English social and cultural history (industrialization, the rise of capitalism, the cult of female gentility and moralistic love, Victorian feminism, evangelical revival) and attempt to discern the ways in which women writers were influenced and shaped by their socio-historical context. We will concentrate on the work of those women writers, Piozzi, Bronte and Browning, but will refer to some other writing of the period for general comparisons. The course will serve as a working introduction to various methods of women's literary criticism and to the connections between literature and history, art and politics.

Enrollment: 20 / Prerequisites: none / Special costs: books / Meeting times: W, Th, 1-3 pm. Revoked students should call Nancy (544-1055) to arrange pre-programs meeting.

FEMINISM, FOOD, FEEDING THE WORLD
Pat Hynes & Janice Raymond .... JT 117

The course will cover five general areas, including: Vegetarianism & Feminism, Speculations, Food for a Small Planet, Farming and Nutrition. Within these areas we will discuss the history of women who grow food, farm animals, pursuits and feminists and the alliances between hunting, carnivorous, war, rape and sexism. We will consider the conditions of animals raised for slaughter in a commercial economy and examine the significant participation by women in international campaigns to protect animals used in research. We will critically examine the issues of world hunger and population problems from a feminist perspective, and the implications of a vegetarian diet for feeding the world. On the subject of farming we will examine the plight of small farms, the effects of modern farming practices, and the dominant economic thinking and planning in agriculture. We will also discuss concepts of health and sickness, eating responsibly and women as healers.

Enrollment: 30 / Prerequisites: none / Special costs: none / Meeting times: TBA.
ALTERNATIVE CHILDBIRTH
Kristin Holmes

RECORDEER PLAYING
Phoebe Larkew

INTRODUCTION TO THE BAGPIES
James Davidson

ELECTRONIC MUSIC STUDIO: An Introduction
Judith Gold & Gwen Dixon

THE RELATIONSHIP OF HORMONES TO HUMAN BEHAVIOR
Walt Greenleaf
BEAUTIFUL MATHEMATICS
Kenneth R. Hoffman

I would be interested in spending time during January on independent study projects in branches of mathematics which are aesthetically appealing to me, such as number theory, differential geometry, combinatorics, etc. I would meet once or twice a week with the student involved to discuss the work they've been doing on their own during the rest of the week.

Enrollment: No maximum / Prerequisites: Interview with instructor
Special costs: None / Meeting times: Open

NEURO & PSYCHO-PHARMACOLOGY
David Roth

It has been shown that emotional states are in part dependent upon fluxes of neurotransmitters in the central nervous system. During January, we will examine the processes of neurotransmission, the chemicals involved, and the receptors that these chemicals are effective upon. We will be most concerned with the 'how and why' of neurochemical research rather than the 'right or wrong' of personal behavior or cultural usage of drugs.

Enrollment: 15 / Prerequisites: Some background in biology and organic chemistry would be helpful but is not essential / Special costs: None
Meeting times: M, W, F, 1-2:30 pm

NEUROPHYSIOLOGICAL RECORDING TECHNIQUES
William Hough

This course will offer an exposure to a variety of electrical recording techniques used in investigating nervous systems. Most of our time will be spent in the lab working out technical problems. We will cover techniques used in the investigation of "simple" systems, such as the crayfish escape response, cricket leg-lift behavior, and cockroach walking behavior. We will choose from techniques such as intracellular, single unit extracellular, suction electrode, and sucrose gap recording. During the first week we will look into various recording techniques and learn to use equipment. In the following week we will split up, either as small groups or individuals, to work on projects and get together weekly to talk about progress and problems.

Enrollment: No maximum / Prerequisites: None / Special costs: None
Meeting times: M, T, W, Th, 12:30 pm, Th, 10:00 am

BLACK THEATRE: THE ART OF ALICE CHILDRESS
Daphne Stevenson Reed

Rehearsals and performance of Wedding Band, entitled "A Love/Hate Story in Black and White," by one of America's Distinguished playwrights, Alice Childress. Sit in the deep South during World War II, it is a full-length drama concerning the consequences of a love affair ofJD standing between a black woman and a white man. (The original New York Shakespeare Festival production starred Ruby Dee and Arvis Brockman.) Cast and crew will be encouraged to read at least one other play by Ms. Childress and attend two important seminar sessions to discuss her work. Opportunities for students interested in the many themes about the dynamics of human relations in this culture. Five College people with a special interest in black drama will be invited to join us before the production (January 4 and 5). Rehearsals start Jan 6, and performance is scheduled for February 17-20 at the Performing Arts Center. Ms. Childress herself will be invited to attend a performance and hold an open-forum discussion about her work and to which all persons interested in Black theatre in the Valley will be invited. If the cast are six, Black (two younger and two older women, one young man and one child) and five Whites (one younger woman, one older woman, two younger men, and one child). Backstage workers will also be needed. Experience is NOT NECESSARY. I will be looking for people who share my admiration for Ms. Childress' keen observation of human nature as we assemble our cast and crew. Auditions are scheduled for November 26, 30, December 1 and 2, in Room 19, Emily Dickinson Hall, 7:30 pm. Community and Five College people are welcome. Scripts are on reserve in all the Five College libraries.

THE FILM SCREEN AS DIAGRAM
Thomas Jaslin & Mark Massi

In this one-week intensive seminar the complete works of 3 filmmakers and major works of 2 other filmmakers will be presented. Through the use of discussion, seeing and analyzing, members of the class will first examine each film as a work of art and second, examine each artist's body of film for non-diegetic and personal style. Finally, we will examine the different methods used to achieve these films, with some emphasis on the techniques of the film's form and content. Our task will be to find which aesthetic method allows for which aesthetic approach and why our choice is determined in this manner.

Enrollment: 15 / Prerequisites: Interview with instructor / Special costs: None / Meeting times: The class will meet from 9:30 am to 1:30 pm for 5 consecutive days, January 3-7.
FILM ACTING & DIRECTING
Casey Silver
JT 128

"This course is designed to give students the opportunity to discover the process of making a narrative film, including developing a script, choosing locations, learning the language of actor-director- cinematographer, playing to the camera, shooting sequentially and many other elements. During Jan, we will actually produce a narrative film. Actors, film-makers and others interested in the narrative process are invited to participate.

Enrollment: 20 / Prerequisites: interview with instructor / Special costs: none / Meeting times: Mon. through Fri. 10:30-5:30.

IMAGINATION & FANTASY IN FILM
Neal Stevens
JT 129

This course will involve the viewing and discussion of films dealing with imaginative subjects, fantasy and science fiction. We will investigate the development of these films over the years and attempt to discover the basic appeal that has made them genres survive and prosper through the years.

Enrollment: no maximum / Prerequisites: none / Special costs: none / Meeting times: T, Th. 1:30-5:30.

VIDEO ART & VIDEO INDUSTRY
Jon Melzer
JT 130

"...if we could only forget the Other Thing - television...but it's unfair to despise an enemy, especially a more powerful, older enemy, who happens also to be your rightful parent." - David Atlee. The main purpose of this course will be to explore the relationship between video art and its "rightful parent," the television industry. It will be a discussion course, centering around tapes of commercials, commercials employing the television industry and tapes of artists working in the medium of video. We will start by looking at the differences between video art and network television, that the qualities that make one a unique medium. We will look at the ways that different artists see the dimension of time in their tapes and compare this to the way people who produce commercials use time. We will also take a critical look at commercials and television shows, to see how they are put together, why they are put together in that manner and how this differs, which we have come to expect from television, inevitably affects our perceptions of what is "good" and "bad" video art.

This will not be a production course, although we may do some work with Ports-Paks to get a feel for the medium. No previous experience is necessary, except that you should have watched at least one television show and be interested in what the tube is doing to you.

Enrollment: no maximum / Prerequisites: none / Special costs: $10 / Books / Meeting times: TBA, two hours per week.

CONVERSATIONAL JAPANESE
Paul Schalow
JT 131

This course is intended for the beginner who desires to achieve a basic proficiency in conversational Japanese. We will meet 4 days a week for 3 hours a day. Speaking skills will be stressed using a variety of teaching methods and materials. An integral part of the cultural orientation of this course will be a series of 4 Japanese films, one on each Wednesday night in January. This course would be ideal for anyone interested in Japan who desires an insight into the culture that learning a language affords. For prepract students of Japanese, this course might offer an opportunity for review and reinforcement of basic conversational skills.

Enrollment: no maximum / Prerequisites: none / Special costs: $1.05 / Books / Meeting times: M, T, Th, F. 9-12 & W. 8-10 pm.

PRACTICAL YIN/YANG: The Ten Thousand Changes
Paul Gallagher
JT 132

The course will consist of: 1) One weekly meeting of three hours devoted to practicing various forms of Tai Chi Movement for health, suppleness, generation and flow of vital energy and good humor. There will be "circle walking" as well as 21 movements for intramuscular energy, five animated meditation exercises and massage practice and possibly some selected Tai Chi exercises for solo and partners. 2) One weekly three hour seminar and free discussion of practical yin-yang philosophy including food selection, facial diagnosis, general principles of health, etc. Also, yin-yang in its wider perspective will be explored through readings from classic texts and poetry. Particular emphasis will be placed on specific applications of basic herbal remedies for minor ailments and "stress control" points for massage to relieve minor illnesses (stomach, headaches, etc.). We will always relate specific practices to the broader principles, so that an overall understanding of the body and flow of nature's tides can begin to be perceived.

Enrollment: no maximum / Prerequisites: none / Special costs: $10-$15 / Books / Meeting times: Monday 9:30-9:50 am and W. 1-4 pm.
BEGINNING SHOTOKAN KARATE  
Marion Taylor  
JT 133  
The course will meet for two hours per class; 5 days per week. All exercises will be learned in a die-in format. This will include: kata, techniques of blocking and striking with both hands or feet; 21 basic blocks and strikes with an emphasis on speed and efficiency.  
Enrollment: no maximum / Prerequisite: none / Special costs: $10.00  
Meeting times: Monday through Friday; 1:00-2:00 pm.

INTERMEDIATE SHOTOKAN KARATE  
Marion Taylor  
JT 134  
The course will include: review of all basic blocking and striking techniques; 21 additional blocks and strikes; and 30 more advanced kata.  
Enrollment: no maximum / Prerequisite: at least one semester's training  
Special costs: $15.00 / Meeting times: Sunday through Friday; 7:00-8:00 pm.

ADVANCED SHOTOKAN KARATE  
Marion Taylor  
JT 135  
The course will cover advanced blocks and strikes and the advanced kata necessary for further advancement in karate.  
Enrollment: no maximum / Prerequisite: at least brown belt / Special costs: $25.00 / Meeting times: Sunday through Friday; 1:00-2:00 pm.

SIGN MIME/SIGN SONG  
Nancy Frishberg  
JT 136  
There are too many secret signers out there. You know who you are: people who know a little fingerpuppeting or who have some form of American Sign Language to talk to yourselves or roommates. Let's get organized! Let's enjoy ourselves and learn more about the expressive power of visual language. I am taking responsibility for organizing the group but for anything to really happen you're going to need some people who will get involved. Perhaps we can put on some kind of dramatic performance (for ourselves? for the S-Collage community? for school children?) with music. The possibilities are astounding. Let's plan to meet 3 hours a day, 5 days a week at first and see if it is enough, too much or just right. Come meet each other.  
Enrollment: no maximum / Prerequisite: some sign and willingness to repel / Special costs: none / Meeting times: Monday through Friday; 3:00-5:00 pm.

THE ILLUSION OF ART  
Justin West  
JT 137  
During January we will explore a brief view of western art with emphasis on the art itself rather than on the facts and figures. There will be a series of discussions and field trips to museums and artists' studios. We will talk with artists and see their work. We will look at slides, films and our own work. Through this process we will experience and learn to appreciate art.  
This course presupposes no previous experience or talent in either art or art history. It is not an art history course. If you are interested in "seeing" a little bit about art, come join us.  
Enrollment: 12 / Prerequisite: none / Special costs: $5 for materials and admission charges / Meeting times: M, T, W, Th; 9-11 am.

CALLIGRAPHY WORKSHOP  
Robert Saunders  
JT 138  
In this course we will explore the aesthetics and techniques of the script. The class will begin with a study of the italic hand, leading to improvement of your everyday handwriting as well as a study of more formal lettering. After an introduction to the traditional methods and aesthetics, we will concentrate on creating works for this age. This course is designed for very intensive involvement. Students will be expected to set specific goals and commit themselves to fulfilling them. No art background is necessary. There will be an advanced section with advanced assignments and tutorials for students from previous workshops and others with experience wishing to take the course. A field trip to New Haven to view rare manuscripts will be arranged.  
Enrollment: 18 / Prerequisite: interview with instructor / Special costs: approx. $25 for materials.

CERAMICS: Wheelthrowing & Glazing Techniques  
David Brown  
JT 139  
This course will involve the total process of handthrown pottery: throwing, clay, throwing, glazing and firing. Both beginning and experienced potters are welcome.  
Enrollment: 5 / Prerequisite: none / Special costs: approx. $25.00  
Meeting times: M, T, W, Th; 10:30-11:30 am.
BATIK: DESIGN AND TECHNIQUE
Susan Doryall

Batik is a method of creating designs or patterns by applying wax resists to fabric and incorporating it in dye. The process is continued through successive dyes, resulting in a variety of colors. This will be an introduction to the process, covering basic methods of waxing, mordanting, and dying procedures (with cold water dyes). We will pay special attention to design for batik, and students will experiment with the various intentional and accidental effects (such as cracking) that can be obtained in this medium. Hopefully, the class will proceed through at least three waxing and dying sequences. (Further information available upon request.)

Enrollment: 12 / Prerequisites: none / Special costs: paper and book materials $2.00 / Meeting times: M, W, F, 1-3

WEAVING ON A FOUR-HARNESS FLOOR LOOM
Donna Muller & Barbara Elkins

The topics to be covered are: weaving a loom, preparing a warp, planning projects, threading, and drawing out, supplementary weaves, and plain and plain twills and periodicals. Students will learn to plan their own projects, and to weave using the four-harness loom. The looms will be available for use during the sessions. Students will be able to plan and execute their own weaving projects independently by the end of the course. We also hope that they will have a better understanding of the concept of weaving so that they will be able to use the looms themselves.

Enrollment: 15 / Prerequisites: none / Special costs: $2.00 (material) / Meeting times: Tuesday and Thursday, 6-9 pm, 6/12 through 8/20.

TECHNIQUES & PROJECTS IN FOUR-HARNESS WEAVING
Donna Muller & Barbara Elkins

This is a project summer. We will investigate one topic a week with a lecture and assigned samples and/or problems on Monday. On Thursday, we will critique samples. This plan is individual projects using the technique. The following Monday, we will critique projects and begin a new topic. The topics include: color, color, color, and color effects, double weave, loom weaving, and supplementary weaves. Students will weave independently and bring samples and projects to class. Rent includes materials for students who want to rent. (Note: Materials are not included in the fee.)

Enrollment: 20 / Prerequisites: Experience in four-harness weaving / Special costs: rental at $7.00 for the summer / Meeting times: M, W, 1-3 pm, 6/12 through 8/20.

FICTION WRITING WORKSHOP
Elizabeth Tingom

This is a workshop for students who are writing fiction. The course will be an intensive, one-month meeting ground for students who want to talk about their work. It will give students already enrolled in writing courses the opportunity to work with a new writer, and it will also be useful for those students who are not certain about committing themselves to a longer course.

Enrollment: 10 / Prerequisites: Interview with instructor / Special costs: submission fee / Meeting times: M, W, T, 3-5 pm

ADVANCED POETRY WRITING WORKSHOP
Ira Sadoff

This is a workshop where distance students can work on the craft of poetry. We will focus on the craft of poetry, and we will work on the technical aspects of writing, such as structure and form. Students will be encouraged to keep journals.

Enrollment: 15 / Prerequisites: Interview with instructor / Special costs: none / Meeting times: T, W, 4-6 pm

FAIR FISHER: FINE STONWARE TUBS
Ann Aschauer

This is a workshop for students who are interested in the craft of fine stoneware. We will be working with clay and glazes, and we will explore the technical aspects of working with clay. Students will be encouraged to keep journals.

Enrollment: 10 / Prerequisites: Interview with instructor / Special costs: clay and glazes / Meeting times: M, W, T, 1-3 pm
COMMUNITY ORGANIZING
Vince O'Connor

The study meetings will consist of presentations by and discussion with past and present student activists, or activists who began their college 3 or 4 years from now. Through these discussions and a limited amount of required reading, participants may be entitled to appreciate our own potential for change. Before we understand the interpretation between organized people and the social conditions into which we were born, broadens our perspective on the role and function of "education" in creating or defeating that interaction, and what we lose by relating to mass social movements through the mass media alone. Guest facilitators, suggested and explicated readings, and films (as available) will focus on two primary topics: a history of student activism, with emphasis on the United States from the late 40's to the present; and the student council organizations of these times; differing views of struggle, mass organization, service centers, electoral politics, and alternative structures economic, social, political, spiritual, loving as they can be made) and the tension and the inter-connection of these forms. An additional focus will be to create a context in which we can explore together the potential for student-based education in Amherst, Hampshire County and Western Mass... and to develop within ourselves a sense of how or whether we want to contribute part of our lives to struggle we see emerging in this area. Hopefully, we can approach this search with enthusiasm, and with understanding and support for whatever level of commitment to participation in these struggles we find in ourselves and in each other. A bibliography of books, articles and films, with an outline of each day's discussion topics and a list of tentative guest facilitators for those topics will be available by November 15. Participation will be expected to come to the first class prepared to suggest and help decide on additions or deletions to the bibliography, the topic outline and the list of guest facilitators.

Enrollment: 30 / Prerequisites: none / Special costs: Books, articles (whose cost should not deter any interested person) / Meeting times: Mon. through Fri. 9:30-12:00

DEMOCRACY IN THE AMERICAN TRADE UNION MOVEMENT
Norman Best

My special interest is in the preservation and extension of democracy in the workplace, in the trade union, and in the national political areas. My background is over forty years of deep involvement in the trade union movement as a rank-and-file activist, an organizer, an officer, and as a representative to a number of local, state and national union councils. My experience has included several different unions and a variety of different industries, and I will share with you my observations and understandings of the problems of union democracy, including the pressures and forces for the corruption. Readings will be another source of information and perspective, and we will read from a list including such books as S. Aronowitz, Political Struggle. The Origins of the American Working Class Consciousness, St. Martin's, 1973; Heavy, Their Struggle, by M. H. Mayer, with A. Mag稼, 1972; 4. A History of the NFL by O. Green, (wha's Happening to Labor No. 3, 1968); Workers and Manager in a Study of Ideological Conflict in the Amalgamated Trade Union Movement 1885-1920, S. Lent; The Labor Wars, from the Moby Dukk to the Nucifirons by M. D. and D. D. Higginbotham, 1969; and the Howard, J. E. and M. J. Weintraub, Ambiguous Legacy, The Left in American Politics, and others.

Enrollment: no maximum / Prerequisites: none / Special costs: none / Meeting times: M, W, F, 1:30-2:30.

SMALL BOAT NAVIGATION, SEAMANSHIP & FISHING
Capt. Robert Singleton

This course is designed to teach you everything you need to know in order to fish. You will learn how to tie knots, rig tackle, watch weather, survive at sea, and operate and maintain angling fishing vessels both commercial and sport, as well as the fundamental fishing techniques used in taking all major fresh and salt water species. Dangerous fish, the Bermuda triangle and other maritime phenomena will also be discussed.

Enrollment: no maximum / Prerequisites: none / Special costs: $50-225 / Meeting times: M, T, W, Th, 9-11 am.

ALPINE SKING
Lisa Bassi

I am interested in teaching people how to ski, and I have been doing this for several years. I have a special interest in teaching women—especially women who are beginners or near-beginners. I can teach any level including advanced parallel and instructor training. I have a certificate of training from the Eastern Ski Association. I am a certified member of the Eastern Ski Association. Please contact me, Lisa Bassi, at 3220, for more information. I am a in a ski lodge and 5-10 College students welcome.

Enrollment: no maximum / Prerequisites: none / Special costs: $55.00 for 6 days of lift and lessons—rentals are available / Meeting times: Thursdays, 9-11 am.
CROSS COUNTRY SKIING &/OR ADVANCED LEISURE
Phil McKeon JT 153
If there is snow, we plan to winter-sports and cross-country skiing. We will explore the parks in Ouray, Telluride, and Red Mountain Pass. For those interested, we will also ski Lakeview, Green Mountain, Alphonse, and Taos. We will also develop skills in ski tips, repair, and equipment maintenance. The trip ends in Denver on 12/16. For further information, contact John McDermott, 220 West 11th Avenue, Denver, Colorado 80218. Phone 303-522-7778.

Enrollment: 12; 6 males, 6 females; Prerequisites: Basic skiing ability; Transport: Bus, rental cars; Cost: $250 per person; Contact: John McDermott, 220 West 11th Avenue, Denver, Colorado 80218. Phone 303-522-7778.

COLORADO WINTER MOUNTAINEERING TRIP
John McDermott JT 154
The Outdoors Program will again sponsor a Colorado winter mountaineering trip during January Term 1977. This has in past years been an extremely popular trip, and it is also one of the most adventurous experiences offered by the O.P. This year's trip will be to the G.P. This trip, like all others, is designed for hardy and overworked staff members. This trip is not open to non-students, but is planned to open to a few Division III students, by permission of the instructor.

Enrollment: 8; 4 males, 4 females; Prerequisites: Basic mountaineering skills; Transpor: Bus, rental cars; Cost: $300 per person; Contact: John McDermott, 220 West 11th Avenue, Denver, Colorado 80218. Phone 303-522-7778.

BACKPACKING IN THE SLICKROCK DESERT, UTAH
Kirk Olsen JT 155
In the Circle Cliffs area of southern Utah is a branch of a deep canyon system carved into the sandstone desert. Starting on a dry adobe bed at the head of Hazy Canyon, we will hike down into one of these branches of the main canyons and follow it upstream. Along the route we will take day hikes from base camps, either together or in small groups, to reach the canyons in the north. The trip is intended to be an introduction to an exploration of the slickrock country. It will be two weeks of backpacking in an isolated wilderness area. I am interested in the landscape and natural history of the area, but I would like to introduce to the students an introduction to the area and the use of the Circle Cliffs as a place to go.

Enrollment: 8; Prerequisites: Interview with instructor; No experience required; Accommodation: Tent; Transportation: Car; Cost: $200 per person; Contact: Kirk Olsen, Department of Geography, University of Colorado, Boulder, Colorado 80309. Phone 303-492-4300.

FLATWATER KAYAK TRIP THE LENGTH OF FLORIDA
Carol Fisher JT 156
During a 35-day trip, we will paddle the full length of the Florida Keys and the Indian River Lagoon. The trip begins on 12/16 in Key West, where we will paddle northward toward the Everglades. The trip ends in Miami on 12/21. The trip is designed for hardy and overworked staff members. This trip is not open to non-students, but is planned to open to a few Division III students, by permission of the instructor.

Enrollment: 8; Prerequisites: Interview with instructor; Special costs: $150, which includes a flatwater for food and gas; Meeting time: trip will leave Monday, Dec. 19 and return Sunday, Jan. 30.
ADVANCED LIFESAVING
American Red Cross

This is the American Red Cross Senior Lifesaving recently revised. Advanced Lifesaving is designed to teach you personal safety skills which could sometimes be applied to saving someone’s life. It can also be used for a summer job around the waterfront. The prerequisites are that you have a fairly strong crawl, breaststroke, sidestroke and elementary backstroke.

Enrollment: no maximum / Prerequisites: swimming ability / Special costs: none / Meeting times: TBA

WATER SAFETY INSTRUCTOR
Esther Wallace

WILL CERTIFIES YOU TO INSTRUCT SWIMMERS FROM THE BEGINNER THROUGH ADVANCED SWIMMER LEVELS, AS WELL AS BASIC AND ADVANCED LIFESAVING. IT WILL ALSO QUALIFY YOU TO BE A LIFEGUARD AT ANY POOL OR BEACH.

Enrollment: no maximum / Prerequisites: valid advanced lifesaving (and junior lifesaving) certification / Special costs: none / Meeting times: TBA
MINI COURSES

OPPORTUNITY SKI TOURING
Joy Evans JT 201
Let's not allow what has happened to the village of Zermatt to happen in Hampstead! J.R. has climbed the Matterhorn. How many Hampshites are familiar with the nearby Ilioupolis range? We'll explore the routes, trails, cabins and caves and ponds as well as the geology, flora and fauna of this remarkable preserve.

Enrollment: 10 Hampshites only / Prerequisites: ability to handle oneself on-country skis / Special costs: snow shoes, poles, boots & warm winter clothing / Meeting times: TBA

NATIONAL POLICY GAME
David Schaffer JT 202
The National Policy Game is just that, a game. It is a simulation of the Federal budgeting and policy-making process. Anyone interested in gaming, simulation, government, politics or just playing games is invited to participate. The game is published in book form. For those who don't wish to purchase their own copy, hundreds of the basic rules and necessary forms will be available.

Enrollment: 35 / Prerequisites: none / Special costs: $5.00 (book) / Meeting times: T, W, Th 1-4 pm

REVIEWING FILM
Michael Slough JT 203
It's estimated that a typical high school graduate has seen 550 movies. Certainly not all these movies were good. This course is for those interested in examining film and sharpening their perception of what makes a film "good" or "bad." The primary goal will be to formulate into written words our impressions of the films we'll see together. Hopefully, everyone will get to do a fair amount of writing on film. Also, we'll read a few of the more significant film critics (Eder, Simon, Kael, among others). We'll spend class-time discussing contemporary film criticism, our own writing and evolving critical standards for cinema and how all these theories apply to the latest Hollywood offerings (that is, whatever's playing at Mountain Farm Mall).

Enrollment: 15 / Prerequisites: none / Special costs: the price of movie tickets / Meeting times: TBA; First meeting: Tues. Jan. 4 at 11 am.

WINE: A THOUGHTFUL APPROACH
Mark Golsa JT 204
Wine is made from grapes, and by beginning there, one can become fairly expert at finding what one wants without having to wade through the morass of wine mystery, vintage charts and the like. Using America and Britain's Wine: An Introduction for Americans, we will look beyond this mystique of terminology, so often catered to by traditional wine-tasting classes, to thoughtful reflections on the history of winemaking, the pharmacy of taste, and implications on the future of wine making and drinking in America. Wines will be sampled and examined from a number of geographic areas.

Enrollment: 10 / Prerequisites: some knowledge of wine and wine grapes / Special costs: $25 fee payable to instructor on first day, tax: $3.50 / Meeting times: T, Th 7:30-9:30 pm

CAPITALIZING ON YOUR BODY
Sheila Reilly JT 205
No, this is not a human development course. It's a physical fitness course for women who are sick of hibernating during the month of January. It's a mini-course so you can take others as well. And the last of the classes is very low-key. We'll all be learning calisthenics, using the Universal Gym, and teaching each other what we know about how to keep your blood running in the cold winter months. There are no requirements-the goal is you and your own.

Enrollment: 15 / Prerequisites: none / Special costs: none / Meeting times: Monday through Thursday, 7:15-8:30 pm

STRUCTURING AN IMPROVISATION
Dick Spohn JT 206
The course is designed as a one-month encounter with the fundamentals of improvisational acting technique. We will attempt to grasp the significance of the Stanislavski method for getting into the inner life of characters, portraying nonexistent behavior, experiencing acting as interpersonal relationships, and moving organically from script to rehearsal to performance.

Enrollment: no maximum / Prerequisites: interview with instructor / Special costs: none / Meeting times: T, Th, 7:30-9:30 pm
BICYCLE REPAIR & MAINTENANCE
Denise Corriner

This workshop is designed for students interested in learning how to repair and maintain their bikes. We will learn how to do general overhauls, including brake, brake, pedal, and derailleur adjustments.

Eligibility: Open to all students. Special exception: Meeting time: TBA. First meeting: Th., Jan. 6, 7:30 pm.

HOME IS WHERE THE GODS ARE:
Jay W. Vogt

A lecture/demonstration series on religion and architecture in Nepal.
1. An Introduction to Buddhist Architecture
    Tuesday, January 4, 8 pm., WHL
2. Vajrayana -- The Dharmic Science of Architecture
    Monday, January 6, 8 pm., WHL
3. The Holy House
    Monday, January 10, 8 pm., WHL
4. Mahayana -- The City is a Mandala
    Monday, January 24, 8 pm., WHL

JAPANESE FILM SERIES

A series of six classic Japanese films will be screened each Wednesday & Saturday evening during January Term. All films will begin at 8 pm. in the Main Lecture Hall, Franklin Patterson Hall. Admission charge: 75 cents.

CALLIGRAPHY LECTURE SERIES
Robert Saunders

A series of 4 lectures: titles & times to be announced.
JANUARY TERM INSTRUCTORS

LISA BANS is a Division II student, studying literature and library analysis of the relationship between structure and concept.

DAVID BROWN is a Division II student in anthropology and art.

DENISE CUMMINGS graduated from Hampshire last year and is presently teaching a ski repair course for children.

JAMES DAVISON is Circulation Supervisor at the Library Center.

HICK DAVIDE & HUGHS SMITH are clowns with the Ringling Bros. Barnum and Bailey Circus.

SUSAN DAYALL is a Media Resources Advisor at the Library Center. She received her B.A. in anthropology and her M.S. in library science from Southern Connecticut State College.

OWEN DODSON is presently a student at Hampshire.

BARBARA ELKINS holds a B.S. from Simmons College. She is an accomplished weaver and has received awards for her ecclesiastical weaving. Her specialty is weaving prayer shawls (Baha'is).

JAY EVANS is Director of Recreational Athletics. He was U.S. Olympic Kayaking Coach at Munich.

SUSAN FELLOWS is a professional magician and yoga teacher. His B.A. is in philosophy and he is studying for his M.A. in religion and psychology at Harvard Divinity School.

CAROL FISHER, Outdoor Program kayaking instructor, is a national champion wilderness kayaker. Her other interests include biology, nutrition, and environmental action.

PAUL GALLAGHER teaches Tai Chi through the Outdoor Program.

MARK GATZER is a Division III student in Model Logic and the Philosophy of Religion.

JAMES PAUL GEE is visiting assistant professor of linguistics. His M.A. & Ph.D. are from Stanford University.

DAVID CLOZER is Editor-in-Chief of Mulch Press, a small literary press with a "down-to-earth editorial policy".

JUDITH GOLDS is a Division II student, studying science for art's sake (Dr. C. Clefs and Synaptic Clefs).

NANCY GOULD is a 1976 graduate of Hampshire College. Nancy did her Division II on Oppression and the Literary Movement, and has concentrated on Marxist-Feminist Literary Criticism.

WALT GREENLEAF is a Division II student in Biology.

JOHN GRUBB is a Division III student studying liberation theory in Marx, Freud and in Buddhism.

JOANNE HADLOCK holds an M.A. in history and also one in guidance and counseling. She has taught high school as well as workshops in life-planning.

DAVID HANK is a Division II student.

KENNETH L. HOFFMAN, associate professor of mathematics, has an M.A. from Harvard. He was chairman of the mathematics department at Talladega College in Alabama.

HERB HOLMES is a Division II student in Humanities and Arts, as well as Social Sciences.

WILLIAM HOUTH is a Division II student in Neurosciences.

PAT HYNE'S has a B.S. in mathematics, an M.A. in religious studies and an M.A. in feminist studies. She is presently a graduate student in environmental engineering at Tufts. She is also co-founder of Bread & Roses, a feminist-vegetarian restaurant in Cambridge, MA.

THOMAS JOSLIN holds a B.A. in photography from the University of New Hampshire, an M.F.A. in filmmaking from the Rhode Island School of Design and has twice won grants from the National Endowment for the Arts for his work in film education.

JOHN KELLY holds a Ph.D. in American civilization from Brown University. Currently he is doing research at Woods Hole Oceanographic Institution.

PHOEBE LARKIN has appeared with the Interregional Convent of New York, the Oregon Baroque Ensemble and the Ad Astra Consort. She teaches adult and children recorder classes and is one of the founders of the North Jersey Chapter of the American Recorder Society.

JAY LOHRKIN, a Hampshire graduate, is currently a Five-College Cooperative PhD candidate in ecology.
RALPH J. TIPS has a B.S. in Communicative Disorders from the University of Illinois. He is currently a graduate student in education at the University of Illinois. He is currently a graduate student in education at the University of Illinois.

PHILIP F. VERNON, associate professor of anthropology and associate professor of ethnology and semiotics, received a B.A. from Yale Divinity School and an M.A. from Harvard University.

JOHN SELLER is a student at Harvard University.

DONA N. LIVERMORE has a B.A. in history from Swarthmore College. She has studied at Harvard University, where she is preparing for a master's degree. She is currently doing research on Latin American literature.

DAVID HART is a Division III student in history and politics. He is currently a graduate student at the University of Illinois. He is currently a graduate student at the University of Illinois.

JAMES M. RAYMOND is a student at the University of Illinois. He is currently a graduate student at the University of Illinois. He is currently a graduate student at the University of Illinois.

HELEN WILKINSON is a student at the University of Illinois. She is currently a graduate student at the University of Illinois. She is currently a graduate student at the University of Illinois.

SHEILA HUDDLY is a student at the University of Illinois. She is currently a graduate student at the University of Illinois. She is currently a graduate student at the University of Illinois.

IRA BARKOFF has a B.A. from Cornell University. He has been a graduate student at the University of Illinois. He has been a graduate student at the University of Illinois.

ROBERT SAWICKI is a student at the University of Illinois. He has been a student at the University of Illinois. He has been a student at the University of Illinois.

DOROTHY SCHAEFFER is a Division III student in biology. She has been a student at the University of Illinois. She has been a student at the University of Illinois.

PAUL SCHLAF is a Division III student in music. He has been a student at the University of Illinois. He has been a student at the University of Illinois.

GARY M. SILVER is a Division III student in film. He has been a student at the University of Illinois. He has been a student at the University of Illinois.

CAPTAIN ROBERT SINGER is a student at the University of Illinois. He has been a student at the University of Illinois. He has been a student at the University of Illinois.

NANCY STARK SMITH has a B.A. in English and a B.A. in English. She has been a student at the University of Illinois. She has been a student at the University of Illinois.

DICK STARK, resident associate for student affairs, was on the scene in New York City in the late 1970s and early 1980s where he was involved in theater and film.

MICHAEL STAHL is a Division II student in film. He has been a student at the University of Illinois. He has been a student at the University of Illinois.

NEAL STEVENS is a Division II student in film. He has been a student at the University of Illinois. He has been a student at the University of Illinois.

LISA A. SWARTZ is a student at Harvard University.

MARIAN TAYLOR is a member of the Outdoors Program staff teaching outdoor activities.

ELIZABETH TESCHI is a member of the Outdoors Program staff teaching outdoor activities.

PATRICIA TURK is a student at the University of Illinois. She has been a student at the University of Illinois. She has been a student at the University of Illinois.

JAY VOGT, a Division II student, has studied the relationship between religion and social structure in Korea.

JUSTIN WATSON is a Division III student in painting.

VERDUN WOOD is a student at the University of Illinois. He has been a student at the University of Illinois. He has been a student at the University of Illinois.

DAVID ZACHARS is a Division II student in journalism and the editor of CLIMAX.