

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 Dakin House, D-102. Our phone number is 413/549-4600 x525.

### NOTE:

Any course 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 Dayall
Josephine Abady	James Miller
Linda Bowden	Juana Schurman
Paul Brickman	Ann Woodhull
Richard M. Rose, Coordinator	
Susan Maxwell, Secretary	

Catalog design by Robert Saunders

# **WORLD MUSIC Vishnu Wood & Guest Artists**

JT 101

The World Music Intensive Workshop will be a series of four sessions, each focusing on a different culture: Indian, African, Arab and Afro-Cuban. The workshop sessions will be scheduled in a way that allows students to participate in all four sessions. Students of dance, music, and theater will be able to participate. The workshop will take place over a time span of three weeks. Each week will have four workshops, one in the morning and three in the afternoon. For example, on Monday there will be two workshops: one in the morning dealing with African flute and percussion, by way of a lecture and demonstration, and a music workshop in the afternoon. Indian music on Tuesday; same format. Arabian music on Wednesday; same format. Afro-American music on Thursday; same format. Fridays will consist of group seminars to discuss musical similarities of cultures. The purpose of this program is to expose a large number of musical students to multi-cultural musical studies. By way of a culturally pluralistic approach to music they will have the opportunity to expand their musical consciences to areas normally unavailable. In addition, students will be able to work closely with professional performers, educators within the intensive structure of January Term offerings.

Enrollment: no maximum / Prerequisites: Interview with instructor  
Special costs: none / Meeting times: Mon. through Fri. 10-12 and 2-4.

# **WORKSHOP IN CONTACT IMPROVISATION Nancy Stark Smith & Dance Faculty**

JT 102

Contact Improvisation is a dance form which centers around the movement of bodies in contact and their relationship to the physical laws which govern their motion: mass, gravity, momentum, inertia. CI is an expression of sensitivity in both the physical and emotional realms. It demands, above all, the ability to yield to the present moment of dancing bodies swinging, bouncing, rolling and flying through and with a common center of gravity. As the participants move, this center moves. The dance is an ever-changing series of events taking place as uninterrupted, organic transition from a beginning to an end. Like any discipline, Contact Improvisation requires serious work to gain proficiency and to find one's personal range of expression. Participation is not limited to dancers, but rather to anyone who wants to develop new skills in movement. The technique is most influenced by the disciplines of aikido, hatha and pranayama yoga and gymnastics, all of which teach the conservation of body energy and mental relaxation. These primary skills will be emphasized. Experiencing the purity and clarity of form within Contact Improvisation will be a January involvement full of vital and broadening possibilities for our lives as walking, breathing bodies; running, jogging athletes; reading, reflecting scholars and as performing, moving dancers. The workshop in Contact Improvisation will be offered at the introductory level. An additional hour of work for intermediate contact students will follow the two-hour class each day.

Enrollment: 24 / Prerequisites: none / Special costs: none / Meeting times: M, T, W, Th, F. 9-11 all students, 11-12 advanced students.

# **THE SACRED AND THE SECULAR John Grubb & Jay Vogt**

JT 103

As a culture we conceptually recognize a dichotomy between the sacred and the secular in our various institutions, ideals and actions, the church and the state, the ethereal 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 wherein 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 meetings around a consideration of specific values and forms. It is hoped that from this structural base, our examination will 1) clarify various historical moments of this relationship and 2) articulate the general relationship between the sacred and the profane. The aim is to broaden our vision such that we might better address the problems of right action and livelihood in the nuclear age. Particular topics include: economy, art, architecture and space, anarchy, love, death, hope and suffering, with readings from Plato, Lao Tzu, Confucious, Marx, Gandhi, Freud, E. F. Schumacher, H. Marcuse and E. Kubler-Ross. Several Five-College professors have offered to share their expertise and we plan to integrate meal meetings into the class. The class will meet twice weekly for three to four hours.

Enrollment: 15 / Prerequisites: Interview with instructor / Special costs: none / Meeting times: TBA

# **THE ART OF ILLUSION Robert C. Fellows**

JT 104

A course in magic as a performing art, including not only how to perform magic, but also how to routine 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 the development of his/her own performing character. A public performance presented by class members will be presented in early Feb.

Enrollment: 20 / Prerequisites: none / Special costs: optional books and materials / Meeting times: M, T, Th. 10:30-12 am.

### APPRECIATION OF CLOWNING

Rick Davis & Bob Smith

JT 105

A course designed to result in appreciation of the art of clowning. A basic overview of clowning and circus life will be presented by veteran Ringling Bros. Circus clowns. The students will be given the opportunity to develop skills in the following areas: makeup, costume design and construction, juggling, unicycling, improvisations, basic mime, pantomime, high wire walking, and basic clown movements and acrobatics. Topics of discussion will include: history of clowning, clowns in literature, clown characterization and the philosophy of clowning.

Enrollment: 25 / Prerequisites: none / Special costs: \$10.00 (makeup)  
Meeting times: 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 (EE) 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 is EE. We will examine a variety of approaches to EE in terms of their objectives, methods and philosophy. We will survey the literature, and each student will research and prepare presentations on those approaches which she/he 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 want 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 microcosms around us in two ways: 1) 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 Fabre, Darwin, Muir, Teale and the poetry of Eliot. 2) We will go out on one all-day trip a week, to cultivate our own vision. Possible trips include Quabbin, Mt. Toby, Cape Cod and the Holyoke Range. Members of the class will be encouraged to try writing up some aspect of each trip to develop our own abilities to cultivate what we see.

Enrollment: no maximum / Prerequisites: none / Special costs: books  
Meeting times: M, T, Th. 1-4 pm, W 9-5

### TRACKING THE EASTERN COYOTE

Jay Lorenz

JT 108

In this course we will study the winter behavior and ecology of mammals, especially wolves 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 northern Vermont where we can track eastern 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 times: First meeting Jan. 3, 1:00 pm, thereafter all day T, W, Th.

### NAMES

Mark Gatz

JT 109

The Egyptian Pharaohs once asked Moses what the name of his God was. But the God of Israel didn't have a name: He was Yahweh-- "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, properties and curiosities 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, Saul Kripke, John Stuart Mill, John Searle and many more.

Enrollment: no maximum / Prerequisites: none / Special costs: \$7.00 (books) / Meeting times: T, Th. 10-12 pm

## COMMUNICATION & AMERICAN CULTURE

John Kelley

JT 110

Two fishermen on the riverbank, one Black and one White, their hands occupied with their poles, reply to a nonverbal greeting from a passing sailor. One dips slightly at the knees and nods upward, revealing his throat and exposing his mouth. The other remains rigid and nods downward only slightly, more tip than a nod. ¶ How Americans identify themselves in the act of communication, how they recognize one another and establish working relations in public and private, how everyday life is organized in cultural forms of communication and how those forms have developed--these are the central questions of this course. ¶ Cultural forms of communication in mass media and interpersonal contexts are related and the flow of information in terms of these forms, maintains and, to some extent, generates social order. The difficulty lies in perceiving and defining a "form." The matrix of social characteristics, such as Black and White, male and female, home and work, North and South, etc., provides some criteria, but the utility of such criteria in this context is questionable. We will approach the problem by describing some cultural forms of communication in mass media and interpersonal contexts, and then examine our perceptions.

Enrollment: no maximum / Prerequisites: none / Special costs: none  
Meeting times: M, T, W, Th. 9:30-11:30.

## ETHICS & LANGUAGE

James Paul Gee

JT 111

Are there truths about ethics and values that we all agree on, or are all ethical principles culturally relative and subject to ultimate criticism and rejection? This course will explore the possibility that human beings have a vast structure of conceptual structures that interrelate and cohere with one another, and that we can discover conceptual truths by the process of philosophical analysis. Further, it will be proposed that these truths are at once truths about the world and truths about our language. Perhaps the most controversial area that one can explore such conceptual truths in is the area of ethics and values. What is it to argue about values? Can we ever reach agreement on such issues? Are they totally relative to what any one person thinks? Is it possible to criticize a system of values without assuming some of these values from the outset (in other words, can we do "external criticism" on our ethical principles?). The course will center around a book by C.S. Lewis called *The Abolition of Man*. Lewis' book is subtitled "On the Teaching of English in the Secondary Schools" and yet the book is wholly about ethics! We will look into the diverse interrelations of language, concepts, the world and ethics. Students will be encouraged to relate our discussion to contemporary issues around which great controversy exists.

Enrollment: no maximum / Prerequisites: none / Special costs: none  
Meeting times: TBA. First Meeting: Tues. Jan 4, 10:00 am.

## THE HEROIC QUEST

David Hart

JT 112

The story of the heroic quest pervades myth and literature. Consider the range in time and type of Aeneas, 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 a new variation on an ancient, ubiquitous and resonating theme. Why so? What is the vibrancy or focusing power in the story of "the journey" that repeatedly captures the creative imagination? ¶ To approach this question, we'll read *The Odyssey* of Homer and *Ulysses* by James Joyce, the two works which, though separated by some three thousand years, tap the same mythic root. As we familiarize ourselves with the heroic theme, we can begin to discuss aspects of it in our own lives--our own "quests"--and also the roles 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: / Meeting times: M, Th. 1-3 pm.

## THOMAS HARDY

Karyl Lynch

JT 113

As we read several of Thomas Hardy's novels (*Far From the Madding Crowd*, *Return of the Native*, *Mayor of Castorbridge*, *Tess of the D'Urbervilles*, and *Jude the Obscure*), we'll initially try to immerse ourselves in the atmosphere of the novels and explore Hardy as the author of "novels of character and environment." We might focus on any of a variety of sub-topics, according to people's interests: Hardy's treatment of women (especially in terms of the Victorian stereotype), his views on marriage, his conception of order and its reflection in his writing, Hardy as poet, tragedy and determinism, character as fate, and self-alienation. Ultimately, we'll be trying to decide if Hardy, as many critics would have us believe, ruined a good, although often melodramatic, story by infusing it with an all too pervasive fatalism, or if, as others have argued, Hardy was much more optimistic about the human condition than he has generally been given credit for. This in turn will lead to a discussion of Hardy's applicability to our lives and to his role as one of the first modern novelists.

Enrollment: 15 / Prerequisites: none / Special costs: 4-5 books (paperbacks) / Meeting times: M, Th. 10-12.

**DORIS LESSING**  
**Lorna M. Peterson**

JT 114

Despite Lessing's denials of being a "feminist" and recent critical suggestions that she has abandoned politics for individual salvation, Lessing remains one of the most important writers to define the problems of modern women. Her opus now includes works about women in every phase of the life cycle. She travels freely from colonial Africa to post-imperial Britain, from the destruction of the past to the apocalypse 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 fifty 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 how much with world developments? 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, male and female, it would be helpful to come with some prior reading of Lessing. Please read *The Golden Notebook* before January. It would also be most helpful to read *Summer Before the Dark* and *Four-Cat City*. Special costs: books / Meeting times: T, 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, look at 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 Francis Stevens, C. L. Moore, Judith Merril, Anne MacAffrey, and Ursula Le Guin. We will also examine some "classics" of the genre, including work by Heinlein, Assimov, and Del Ray. Specific topics to be explored will be determined by class interest; possibilities include the Amazon theme in science fiction, the phenomenon of cultural spillage and the comparing, contrasting and critiquing of various stories and styles. One goal might be the compiling of a partial bibliography for the enjoyment of ourselves and those outside the class.

Enrollment: 20 / Prerequisites: none / Special costs: books  
Meeting times: T & Th, 1-3 pm

**WOMEN WRITERS IN HISTORY: England & the 19th Century**  
**Nancy Goulder**

JT 116

Those of us who have read novels and poetry by 19th century women writers such as George Eliot and Elizabeth Barrett Browning probably found their writing pedantic, moralistic and even morbidly romantic. In this course we will attempt to uncover the hidden complexities that underlie the work of 19th century women writers, and develop an exciting context in which to discuss their writing. When we study literature by 19th century women writers in relationship to their historical and cultural environment, 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 romantic love, Victorian feminism, evangelical revivals) 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 three women writers, Eliot, Bronte and Browning, but will refer to some male writers of the period for general comparisons. The course will serve as a working introduction to various methods of marxist-feminist literary criticism and to the connections between literature and history, art and politics.

Enrollment: 20 / Prerequisites: Read *Jane Eyre* and/or *Middlemarch*.  
Special costs: books / Meeting times: M, W, Th, 1-3 pm; enrolled students should call Nancy (584-9366) to arrange pre-Xmas meeting.

**FEMINISM, FOOD, FEEDING THE WORLD**  
**Pat Hynes & Janice Raymond**

JT 117

The course will cover five general areas, including: Vegetarianism & Feminism, Speciesism, Diet for a Small Planet, Farming and Nutrition. Within these areas we will discuss the history of women who were vegetarians, pacifists and feminists and the analogies between hunting, meat-eating, war, rape and sexism. We will consider the conditions of animals raised for slaughter in agribusiness 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 racist effects of modern farming practices, and male-dominated economic thinking and planning in agribusiness. We will also discuss concepts of health and sickness, eating responsibly and women as healers.

Enrollment: 15 / Prerequisites: none / Special costs: none / Meeting times: TBA

## ALTERNATIVE CHILDBIRTH

Kristin Holmes

JT 118

In this course, I will like to review a series of films and slides on childbirth. One of the main concerns is about "natural" childbirth in a hospital setting. An important section of the course, after the initial viewing of the childbirth films, will be a segment on the viewing of films on obstetrical interference, post-partum care and difficulties and infant nutrition. Analysis will be from a feminist viewpoint and the films will be examined critically for their aesthetics and the quality of value of their biological content. I would like Nancy Goddard to come in for a class or two at the beginning to lecture on the physiology of labor, and Lynn Miller to come in at the end to speak on infant and prenatal lactational nutrition.

Enrollment: no maximum / Prerequisites: an interest in midwifery, women's health care and the politics of our health care system / Special costs: none / Meeting times: M, W, Th. 9-11 am.

## RECORDER PLAYING

Phoebe Larkey

JT 119

The recorder is an end-blown flute, widely used from about 1450 to the time of Handel and Bach. With the revival of interest in early music, many people are eager to learn to play the recorder since its use permits a more authentic interpretation of this music. Along with its use as a serious musical instrument, the recorder is the ideal instrument for recreational music. Relatively inexpensive, easy to carry and often at its best played in ensemble, there is a wealth of medieval, renaissance and baroque music which can be played by students. Daily classes in technique and ensemble playing will be given using recorders of all available sizes for students on all levels of proficiency. If there is interest, a mixed ensemble with other instruments such as viols and krumphorns will be organized. Private lessons may also be scheduled and I would like to have some open playing sessions with other early music players in the community.

Enrollment: no maximum / Prerequisites: A knowledge of music notation is not essential; it can be learned as we go along / Special costs: An instrument may cost from \$4.50 to \$30.00. If you haven't got one, please speak to me before you buy. Music will cost between \$5-\$10 / Meeting times: Monday through Friday; hours to be arranged. First meeting: First meeting: Jan. 3 at 10 am.

## INTRODUCTION TO THE BAGPIPES

James Davidson

JT 120

This ancient folk art is now practiced by more people in the U.S. than in its native land, Scotland. Underlying the expansion of piping is a lack of knowledge and a dearth of sophisticated audiences for this music. Many people like or dislike the pipes without really knowing why they feel the way they do. This course is an introduction to the instrument and its music. It is a course aimed at appreciation, not at performance. It will deal with the history and evolution of the pipes, the study of *Cool bag* (small music) and *Cool Mor* (big music). Students will learn to understand and appreciate the fundamentals of tone, tuning, fingering and expression. Some attention will be given to the bagpipe band, its place in the piping world and its role at the Highland Games.

Enrollment: no maximum / Prerequisites: none / Special costs: none / Meeting times: M, W, F, 4 pm.

## ELECTRONIC MUSIC STUDIO: An Introduction

Judith Gold & Gwen Dixon

JT 121

A common complaint among users of the Electronic Music Studio is that it's easy to get lost choosing among the limitless possibilities the studio has to offer. We would like to offer a functional introduction to the studio emphasizing the technical and creative aspects of the synthesizer and other equipment. We will discuss taping techniques and acoustics, among other topics. Participants will be exposed to works by various composers in the medium. However, no musical background is necessary, just a willingness to listen. By the end of the month, students will have a working knowledge of the Electronic Music Studio.

Enrollment: 6 / Prerequisites: Interview with instructor / Special costs: approx. \$17 for materials / Meeting times: T, W, Th. 10am - 1pm.

## THE RELATIONSHIP OF HORMONES TO HUMAN BEHAVIOR

Walt Greenleaf

JT 122

Participants in this seminar will investigate, through literary and laboratory research, the relationship of hormones to human behavior. This is a very interesting and controversial area of biological and psychological research. Some of the areas that I and other Hampshire students have investigated so far include: depression and the pill, development of gender identity, hormone levels in homosexual and prison populations, etc. Participants should be prepared to deal with primary research literature. Field trips and laboratory investigations will be developed if there is interest.

Enrollment: no maximum / Prerequisites: none / Special costs: none / Meeting times: TRA. First meeting: Wed., Jan. 5, 7:30 pm.

**BEAUTIFUL MATHEMATICS**  
**Kenneth R. Hoffman**

**JT 123**

I would be interested in spending time during January on independent study projects on branches of mathematics which are aesthetically pleasing to me, such as number theory, differential geometry, combinatorics, etc. I would meet once or twice a week with the student(s) involved to discuss the work they'd 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 Rath**

**JT 124**

It has been shown that emotional states are in part dependent upon factors of neurochemical transmission in the Central Nervous System. During January we will examine the process of neurochemical transmission, the chemicals used to modify this process and the reasons that these chemicals are effective. We will be most concerned with the "how and why" of neurochemical research rather than the "rights or wrongs" of personal or cultural uses of drugs.

Enrollment: 15 / Prerequisites: some background in biology & organic chemistry would be helpful but is not essential / Special costs: none  
Meeting times: M, F, 1-2:30 pm.

**NEUROPHYSIOLOGICAL RECORDING TECHNIQUES**  
**William Hough**

**JT 125**

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 evoked gap recording. During the first week we will look into various recording techniques and learn to use equipment. In the following weeks 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, 12-3 pm, Th, 10-5 pm.

**BLACK THEATRE: THE ART OF ALICE CHILDRESS**  
**Daphne Stevenson Reed**

**JT 126**

Rehearsal and performance of Wedding Band, subtitled "A Love/Hate Story in Black and White," by one of America's distinguished playwrights, Alice Childress. Set in the deep South during World War I, it is a full-length drama concerning the consequences of a love affair of long standing between a Black woman and a White man. (The original New York Shakespeare Festival production starred Ruby Dee and James Broderick.) Cast and crew will be encouraged to read at least one other play by Ms. Childress and attend two initial seminar sessions to discuss Ms. Childress' work and how she reflects in her writing many truths 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 for these sessions (January 4 and 5). Rehearsals start Jan. 6, and performance is scheduled for February 17-20 in the Performing Arts Center. Ms. Childress herself will be invited to attend a performance and hold an open-forum discussion about her work to which all persons interested in Black theatre in the Valley will be invited. In the cast are six Blacks (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 observations of human nature as we assemble our cast and crew. Auditions are scheduled for November 29, 30, December 1 and 2, in Room 15, 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 Joslin & Mark Massi**

**JT 127**

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, re-screening and analysis, members of the class will first, examine each film as a work of art and second, examine each artist's body of film for over-all themes and personal style. Finally, we will examine the different methods used to analyse these films. Audience perception of the illuminated screen surface determines the film aesthetic and the resultant analysis of the film's form and content. Our task will be to find which perceptual method allows for which aesthetic approach and why our choices are determined in this manner.

Enrollment: 15 / Prerequisites: Interview with instructor / Special costs: none / Meeting times: the class will meet from 9:30 am until 4:30 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-cameraman, playing to the camera, shooting unsequentially 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 their genres survive and prosper through the years.

Enrollment: no maximum / Prerequisites: none / Special costs: none  
Meeting times: T, Th. 1:30-5:00.

**VIDEO ART & VIDEO INDUSTRY**  
**Jon Meltzer**

**JT 130**

"...if we could only forget the Other Thing--television... But it's unwise to despise an enemy, especially a more powerful, older enemy, who happens also to be your frightful parent." -David Antin. The main purpose of this course will be to explore the relationship between video art and its "frightful parent," the television industry. It will be a discussion course, centering around tapes of commercials (commercials epitomizing 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, and the qualities that make videotape a unique medium. We will look at the ways that different artists use 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 format, which we have come to expect from television, inevitably effects our perceptions of what is "good" and "bad" video art. This will not be a production course, although we may do some work with Porta-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 times 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 the insights into the culture that learning a language affords. For present students of Japanese, this course might offer an opportunity for review and reinforcement of basic conversational skills.

Enrollment: no maximum / Prerequisites: none / Special costs: \$3.95  
(book) / 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 Taoist Movement for health, suppleness, generation and flow of vital energy and good humor. There will be "circle walking" as well as 21 movements for intrinsic energy, some seated meditation exercises and massage practices and possibly some selected Tai Chi movements 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 "acupuncture" points for massage to relieve minor illnesses (upset stomach, headache, etc.). We will always relate specific practices to the broader principles, so that an overall understanding of the ebb and flow of Nature's tide can begin to be perceived.

Enrollment: no maximum / Prerequisites: none / Special costs: \$10-\$15  
(books) / Meeting times: Monday 6:30-9:30 pm 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 and cover a full semester's material. This will include: 1) basic techniques of blocking and striking with both hands and feet; 2) basic sparring with an opponent; and 3) basic kata (prescribed sequences of techniques).

Enrollment: no maximum / Prerequisites: none / Special costs: \$15.00  
Meeting times: Sunday through Friday, 1:00-3:00 pm.

**INTERMEDIATE SHOTOKAN KARATE****Marion Taylor****JT 134**

The course will include: 1) review of all basic blocking and striking techniques; 2) additional practice in sparring using less formalized routines; and 3) more advanced kata.

Enrollment: no maximum / Prerequisites: at least one semester's training  
Special costs: \$15.00 / Meeting times: Sunday through Friday, 7-9 pm.

**ADVANCED SHOTOKAN KARATE****Marion Taylor****JT 135**

This course will cover advanced techniques of sparring and the advanced kata necessary for further advancement in rank.

Enrollment: no maximum / Prerequisites: at least Brown Belt / Special costs: \$15.00 / Meeting times: Sunday through Friday, 3:30-4:30 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 fingerspelling or who use 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 we're going to need people who will get involved. Perhaps we can put on some kind of dramatic performance (for ourselves? for the 5-College community? for school children?) with music. The possibilities are astounding. Let's plan to meet 2 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 / Prerequisites: some sign and/or fingerspelling  
Special costs: none / Meeting times: Monday through Friday, 10-12.

**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 / Prerequisites: none / Special costs: approx. \$5 for materials and admission charges / Meeting times: T, Th. 9-11 am.

**CALLIGRAPHY WORKSHOP****Robert Saunders****JT 138**

In this course we will explore the aesthetic and techniques of the scribe. 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 aesthetic, we will concentrate on creating works for this age. The 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 / Prerequisites: interview with instructor / Special costs: approx. \$20 for materials

**CERAMICS: Wheelthrowing & Glazing Techniques****David Brown****JT 139**

This course will involve the total process of handthrown pottery: kneading clay, throwing, glazing and firing. Both beginning and experienced potters are welcome.

Enrollment: 6 / Prerequisites: none / Special costs: approx. \$10.00  
Meeting times: M, T, W, Th. 10-12:00.

**BATIK: DESIGN AND TECHNIQUE**  
**Susan Dayall**

**JT 140**

Batik is a method of creating designs or patterns by applying wax resists to fabric and immersing it in dye; the process is continued through successive dye baths to produce the color range of the finished design. This will be an introductory course, covering basic methods of applying wax (by tjanting tool, brush and stamp) and dyeing procedures (with cold water dyes). We will pay a good deal of attention to design for batik, and experiment with the various intentional/accidental effects (such as crackle) that can be obtained in this medium. Hopefully, the class will proceed through at least three waxing and dyeing sequences. (Further information available from the instructor.)

Enrollment: 12 / Prerequisites: none / Special costs: paperback text: \$1.95, tjanting tool: \$3.75, cloth: \$3.00 / Meeting times: M, W, F. 1-3

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

**JT 141**

The topics to be covered are: dressing a loom, preparing a warp, planning projects, threadings, treadlings and draw-downs, supplies and suppliers, texts and periodicals, sampling. The projects to be woven are: a plain weave scarf, a wool pillow in plain twills, a linen runner in fancy twills, and the following samplers: twill treadlings, twill threadings, problems in sett and beat, Colonial overshot, double weave, loom shaping for clothing, leno lace. In addition, each student will plan and weave one final project of his/her own choosing. Students will have experience weaving with the basic yarn types (cotton, linen, wool and synthetics). Our goal is for students to 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 secure understanding of the basic concepts of weaving so that they will be able to learn on their own from books and periodicals, weaving shows and other weavers. We further hope that they will be enthusiastic about weaving. Equipment: Students will bring their table or floor looms, which must be at least four-harness. The looms are to be used exclusively for the course of the entire month. For students who do not have looms, we have floor looms which we rent (\$18.00 per month). We can reserve looms for January students if definite arrangements are made in advance. Also, Merrill House has five looms to lend. Trips: We would like to go to Harrisville, New Hampshire to see a spinning-mill, loom manufacturer, yarn outlet.

Enrollment: 15 / Prerequisites: none / Special costs: \$12-\$15 (initial materials) / Meeting times: Active teaching from 9-12, Monday through Friday. Students should plan to weave independently every day in addition to class time. Instructors will supervise independent weaving in early afternoons. We plan an intensive experience with many hours at the loom.

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

**JT 142**

This is a projects seminar. We will investigate one topic a week with a lecture and assigned samplers and/or problems on Monday. On Thursday, we will critique samplers, then plan individual projects using the technique. The following Monday, we will critique projects and begin a new topic. The topics are: color samplers, color and weave effects, double weave, loom shaping. Equipment: none in class, students will weave independently and bring samples and projects to class. Rental looms are available to students who want them (\$18.00/month). Trips: Harrisville, N.H.

Enrollment: no maximum / Prerequisites: Experience in four-harness weaving; interview with instructor / Special costs: minimum yarn expenses will be \$15-\$20. / Meeting times: M, Th. 1-2:30. The student should plan to spend a considerable number of hours weaving outside of class time.

**FICTION WRITING WORKSHOP**  
**Elizabeth Tingom**

**JT 143**

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: 14 / Prerequisites: Interview with instructor. Students are asked to submit writing samples by November 19 in order to help instructor assess and prepare for the workshops. / Special costs: none / Meeting times: W, F. 2-4 pm.

**ADVANCED POETRY WRITING WORKSHOP**  
**Ira Sadoff**

**JT 144**

This is a workshop where student writing will be examined critically and aesthetically. Class work will consist of student worksheets, critical discussions of student work, writing process problems and studying the work of "professional poets" for technique, structure and vision. Individual conference work with the instructor will be available. Students will be encouraged to keep journals.

Enrollment: 14 / Prerequisites: Interview with instructor. Students are asked to submit writing samples by November 19 in order to help instructor assess and prepare for the workshops. / Special costs: none / Meeting times: T, Th. 2-4 pm.

**COMMUNITY ORGANIZING**  
**Vince O'Connor**

JT 149

The daily meetings will consist of presentations by and discussion with past and present student activists, or activists who began their changes while in school. Through these discussions and a limited amount of required reading, participants may be enabled to: appreciate our own potential for change; begin to understand the interaction between sensitized people and the societal conditions into which they awake; broaden our perspective on the role and function of 'education' in fostering or dampening that interaction; and, consider what we lose by relating to mass social upheaval through the impersonal media alone. ¶ Guest facilitators, suggested and required reading, and films (as available) will focus on two primary topics: a history of student activism, with emphasis on the United States from the late '50s to the present and on the student-based organizations of these times; differing forms of struggle, mass organization, service centers, electoral politics, and alternative structures (economic, social, political, spiritual, insofar as these divisions can be made) and the tension and the interconnectedness of these forms. ¶ An additional focus will be to create a context in which we can explore together the potential for student-based radicalism 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 the struggles 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, together 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. Participants 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 Friday 9:30-12:00

**DEMOCRACY IN THE AMERICAN TRADE UNION MOVEMENT**  
**Norman Best**

JT 150

My special interest is in the preservation and extension of democracy in the work place, in the trade unions, and in the national political arena. 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 member of local, state and regional 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 corruption. Readings will be another source of information and perspective, and we will read from a list including such books as S. Aronowitz, *False Promises: The Shaping of American Working Class Consciousness*; M. Dubofsky, *We Shall Be All: A History of the IWW*; G. Green, *What's Happening to Labor?*; G. Greb, *Workers and Utopia: A Study of Ideological Conflict in the American Labor Movement 1865-1900*; S. Lens, *The Labor Wars*; from the Molly Maguires to the Sitdowns; J. Mintes and J. Higgins, *Them and Us*, *Struggles of a Rank and File Union*; J. Weinstein, *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**

JT 151

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 sea-going fishing vessels (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: \$20-\$25  
Meeting times: M, T, W, Th. 9-12 am.

**ALPINE SKIING**  
**Lisa Bassi**

JT 152

I am interested in helping people learn to Alpine ski or improve their ability to ski. Classes will meet twice a week at a local area or once a week for four hours, depending on people's schedules. I have a special interest in teaching women--especially women who are beginners or near-beginners. I can teach any level including advanced parallel & instructor training and I am a certified member of the Eastern & National divisions of Professional Ski Instructors Association. Please contact me, Lisa Bassi, at x257, for more information. ¶ Faculty/staff & 5-College students welcome!

Enrollment: no maximum / Prerequisites: none / Special costs: \$35.00 for 6 days of lifts and lessons--rentals are available. / Meeting times: arrange with instructor.

## CROSS COUNTRY SKIING &/OR ADVANCED LEISURE

Phil McKean

JT 153

If there is snow, beginners and experienced cross-country skiers are welcome to join in learning (and teaching) fundamentals of the sport, including equipment preparation, waxing, winter safety and skiing technique. After some initial local outings, we'll look for trails elsewhere in Canaanington, Northfield and possibly Vermont. If there is no snow, we will explore modes of relaxation in the Pioneer Valley and the mental process necessary to making such relaxation worthwhile. Among other things, we shall cover: Meeting Reduction Systems, Hammock Logistics, Inorganic Gardening, Reacting Negatively with Graciousness, The Monomania Theory, Forenoon Drinking, Making the Productive Feel Guilty. This course is designed for harrowed and overworked staff members but is also open to a few Division III students, by permission of the instructor.

Enrollment: 12 / Prerequisites: A caustic wit & a head for alcohol, or instructor's permission. Also, boots, skis, poles & warm clothes just in case it snows! / Special costs: Probably none / Meeting times: T, Th. 9:30.

## 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 adventuresome experiences offered by the O.P. This year's trip should be no exception. This trip, led this year by Division II student John McDermott, will return to the Elk Range between the towns of Crested Butte and Aspen, Colorado. This area, along Colorado's continental water divide, offers some of the most spectacular touring to be found anywhere in the country. A good deal of our time will be spent on the high plateaus of this area where exceptional views seem to be the rule rather than the exception. This year's trip will include 10 days of touring in the Elks where we will re-supply and periodically "re-heat" at maintained huts in the mountains. A new addition to the Colorado trip will be a two-day ice climbing seminar to be conducted near North Conway, N.H., where we hope to give students a more complete idea of the mountains in winter.

Enrollment: 9 students, selected by lottery at O.P. office / Prerequisites: none / Special costs: \$130--includes \$20 per student leadership cost and \$12 van fee as well as transportation and food costs / Tentative dates: Mon. January 3 - Fri. January 21. Please attend early Nov. meeting.

## BACKPACKING IN THE SLICKROCK DESERT, UTAH

Kirk Olsen

JT 155

In the Circle Cliffs wilderness of southern Utah are the branches of a deep canyon system carved into the sandstone desert. Starting on a dry stream bed at the head of Moody Canyon, we will hike down one of these branches into the main canyon and follow it upstream. Along the route we can take day hikes from base camps, either together or in small groups, strenuous or as leisurely as people choose. Finally, we will hike out by way of a connecting canyon to the north. The trip is intended to be an introduction to an exploration of this slickrock country. It will be two weeks of backpacking in an isolated wilderness area. I am interested in the landscape and natural history of southern Utah, but I would like the trip to include a cross-section of people, both in terms of interest and amount of experience in outdoor skills. On our way to and from the Circle Cliffs we can stop at some of the natural features, such as a petrified forest near Moody Canyon, Waterpocket Fold, and Arches National Park. Some readings will be given out in November.

Enrollment: 8 / Prerequisites: interview with instructor. No experience needed. / Special costs: approx. \$100, which includes a \$12 van fee and pays for food and gas / Meeting times: organizational meeting in November to be announced. Trip will leave around Jan. 3 and return Jan. 24.

## FLATWATER KAYAK TRIP THE LENGTH OF FLORIDA

Carol Fisher

JT 156

During a 35-day trip, we will paddle the full length of Florida from Fargo, Georgia in the Okefenokee Swamp down the Suwannee River to the Gulf of Mexico and then down the coast of Florida past crystal caves, beaches, swamps and the Everglades. We will end up in the Florida Keys at Marathon. This trip is especially open to inexperienced and beginning kayakers. We will paddle both one-person and two-person kayaks and travel approximately 26 miles per day. Anyone interested in the trip should see Carol Fisher as soon as possible in order to start getting kayaking experience and start getting in shape. There was an organizational meeting early in October so if you didn't see the signs and still want to go, check with Carol.

Enrollment: depends on number of personal boats / Prerequisites: interview with instructor / Special costs: approx. \$140, which includes a \$12 van fee and food & gas money / Meeting times: trip will leave Monday, Dec. 27 and will return Sunday, Jan. 30.

**ADVANCED LIFESAVING**  
**American Red Cross**

**JT 157**

This is the American Red Cross Senior Lifesaving recently revised. Advanced Lifesaving is designed to teach you personal safety skills which could sometime 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**

**JT 158**

WSI 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 (not senior 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 villagers of Zermott to happen to Hampshire students: few Zermott residents have climbed the Matterhorn. How many Hampshireites are familiar with the nearby Holyoke 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 (Hampshireites only) / Prerequisites: ability to handle oneself on x-country skis / Special costs: xc skis, 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, handouts of the basic rules and necessary forms will be available.

Enrollment: 55 / Prerequisites: none / Special costs: \$5.00 (book)  
Meeting times: T, W, Th 1-4 pm

### REVIEWING FILM Michael Staub

JT 203

It's estimated that a typical high school graduate has seen 500 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, everybody will get to do a fair amount of writing on film. Also, we'll read a few of the more significant film critics (Agee, 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 Farms Mall).

Enrollment: 12 / 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 Galza

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 Amerine and Singleton's *Wine: An Introduction for Americans*, we will look beyond the mystique of enology, so often catered to by traditional wine-testing classes, to thoughtful reflections on the history of winemaking, the physiology of taste, and speculations 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, text: \$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 tone of the class is very lowkey. 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 goals you set are 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 to the inner life of characters, portraying unconscious behavior, experiencing acting as interpersonal relationships, and moving organically from script to rehearsals to performances.

Enrollment: no maximum / Prerequisites: Interview with instructor  
Special costs: none / Meeting times: T, Th. 7:30-9:30 pm.

**BICYCLE REPAIR & MAINTENANCE**  
**Denise Cormier**

**JT 207**

This workshop is designed for students interested in learning how to repair and maintain their bikes. We will learn how to do a general overhaul, including hubs, brakes, pedal lubrication and free-wheel maintenance.

Enrollment: 12 / Prerequisites: none Special costs: none Meeting times: TBA, First meeting: Th. Jan. 6, 7:30 pm.

**HOME IS WHERE THE GODS ARE:**  
**Jay W. Vogt**

A lecture/discussion series on religion and architecture in Nepal.

1. An Introduction to Vernacular Architecture  
Tuesday, January 4, 8 pm., WLH
2. Vastu-vidya -- The Hindu Science of Architecture  
Monday, January 10, 8 pm., WLH
3. The Newar House  
Monday, January 17, 8 pm., WLH
4. Bhaktapur -- The City is a Mandala  
Monday, January 24, 8 pm., WLH

**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 BASSI is a Division II student, studying literature and literary analysis of the relationship between structure and concept.

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

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

JAMES DAVIDSON is Circulation Supervisor at the Library Center.

RICK DAVIS & BOB SMITH are clowns with the Ringling Bros. Barnum and Bailey Circus.

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

GWEN DIXON 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 (talasim).

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

ROBERT C. 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, Outdoors Program kayaking instructor, is a national champion wildwater kayaker. Her other interests include biology, nutrition, and environmental action.

PAUL GALLAGHER teaches Tai Chi through the Outdoors Program.

MARK GATZA is a division III student in Modal 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 GLOTZER is Editor-in-Chief of Mulch Press, a small literary press with a "down-to-earth editorial policy".

JUDITH GOLD is a division II student, studying science for art's sake (or C Clefs and Synaptic Cleft).

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

WALT GREENLEAF is a Division II student in Biology.

JOHN CRUBB is a Division III student studying liberation theories 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 HART is a Division III student.

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

KRISTIN HOLMES is a Division I student in Humanities and Arts, as well as Social Sciences.

WILLIAM HOUGH is a Division II student in Neurosciences.

PAT HYNES 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 UMass. She is also co-founder of Bread & Roses, a feminist-vegetarian restaurant in Cambridge, Mass.

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 Institute.

PHOEBE LARKEY has appeared with the Morningside Consort of New York, the Bergen Baroque Ensemble and the Ad Hoc 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 LORENZ, a Hampshire graduate, is currently a Five-College Cooperative Ph.D. candidate in zoology.

RALPH TUTTS is an Outdoors Program instructor and faculty member in the natural sciences. He is currently pursuing a doctorate in environmental education and inter-disciplinary approaches to environmental education.

PHILIP F. McKEAN, assistant dean of academic advising and associate professor of anthropology, received a B.D. from Yale Divinity School and an MA & PhD. from Brown University.

JON MELTZER is a student at Hampshire College.

DONNA MULLER has a PhD. in education from Syracuse University. She has studied weaving at the Amherst Art Center and the HHI Institute where she is preparing for a master weaver's certificate.

VINCE O'CONNOR is organizer and founding member of the Amherst Tenants Association and an active member of the Alternative Energy Coalition of Franklin & Hampshire Counties. During the '60s he was a member of NAACP, C.O.R.E., and SNCC, and participated in numerous nonviolent protests, including the Selma March. In the early '70s Vince was a political prisoner for draft resistance.

LORNA M. PETERSON earned her PhD. from Yale University where she majored in Slavic Languages and Literatures. She is currently doing research on Doris Lessing.

DAVID RATH is a Division II student in Language and Communications, Natural Sciences and Social Sciences.

JANICE RAYMOND is a Five-College assistant professor of women's studies and moral ethics.

DAPHNE STEVENSON REED is assistant to the Dean of the College. She has taught theatre at Mt. Holyoke College and St. Hyacinth College in Granby.

SHEILA REILLY is a Division II student in marketing.

IRA SADOFF has a B.A. from Cornell and an M.F.A. in creative writing from the University of Oregon. Currently he is Writer-in-Residence at Antioch College. Ira has published more than 100 poems and numerous stories and reviews.

ROBERT SAUNDERS is a division II student in graphic design. He has taught calligraphy at The Newberry Library in Chicago, National College of Education and at Hampshire.

DAVID SCHAEFFER is a Division III student and is studying Federal Regulation in Technical Areas: A Case Study.

PAUL SCHALOW is a Division II student in languages.

CASEY SILVER is a Division III student in film.

CAPTAIN ROBERT SINGLETON is owner and operator of a sea-going fishing vessel and has been 18 years at sea.

NANCY STARK SMITH has a B.A. in dance and poetry from Oberlin College. Since 1972 she has been one of the three major teachers of Contact Improvisation in this country, working primarily on the west coast.

DICK SPAHN, resident associate for Enfield House, was on the scene in New York City in the late '40s and early '50s where he was devoted to method acting.

MICHAEL STAUB is a Division II student, working on the Writer in Society: Literature & Social Society.

NEAL STEVENS is a Division II student in Film Production.

LISA A. SWARTZ is a student at Hampshire.

MARION TAYLOR is a member of the Outdoors Program staff teaching martial arts.

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