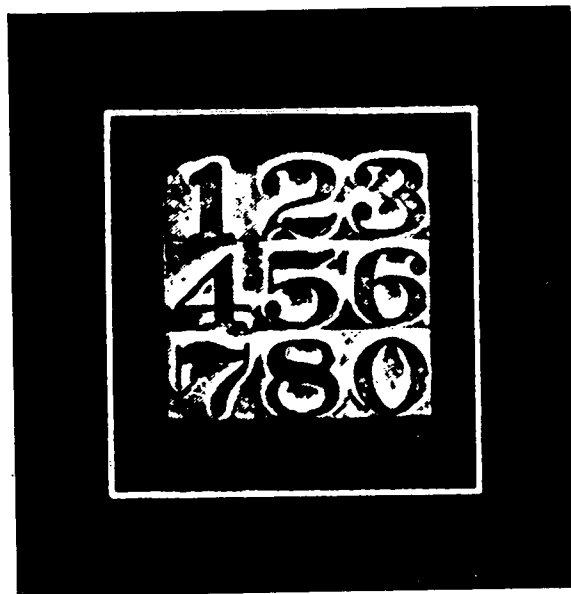

January Term 1980



Hampshire College

Registration & Information

JANUARY TERM DATES: Thursday, January 3 - Wednesday, January 23

REGISTRATION DATES: For Hampshire students, Monday November 12 - Friday, November 16; for Five-College students, Wednesday, November 14 - Friday, November 16.

REGISTRATION INFORMATION: All students must register for January Term whether or not they plan to take a January course, and whether or not they plan to be on campus.

Hampshire College students enrolling in courses on other campuses must take personal responsibility for recording the course and any resulting evaluation in their Hampshire College files. (Speak to the instructor about an evaluation at the beginning of the course.)

Registration forms are included with this catalog. Additional forms are available at the Cultural Affairs Office. All forms must be returned to the Cultural Affairs Office.

Five-College students may register in person only at the Cultural Affairs Office from November 14 - November 16, at Enfield House #47. A Social Security number is needed on all registration forms.

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.

Local residents are also invited to take a January Term course at Hampshire. Information on tuition can be obtained by calling the Cultural Affairs Office.

CULTURAL AFFAIRS OFFICE: The Office, which handles January Term, is located in Enfield House, #47. Our telephone number is 413-549-4600, ext. 561. We will be open during registration week from 8:30 - 12 and 1 - 4:30 daily.

NOTE: Any course with a very low registration figure may be cancelled at the discretion of the instructor(s) or the Cultural Affairs Office.

CULTURAL AFFAIRS/JANUARY TERM COMMITTEE:

Jim Catala	Charlene van Nostrand
Dana Davis	Janet Tallman
Gloria Joseph	William Marsh
Roy Superior	Elizabeth Yosi

CATALOG DESIGN: Julie Salestrom



Multiple Realities in Art

Curt Barnes & Lorrie Goldensohn

JT 101

A course of interest to students in art, literature, film, philosophy, and communications, dealing with works of art that go beyond conventional boundaries and expectations. Since Velasquez painted *Maids of Honor* and Laurence Sterne wrote *Tristram Shandy*, artists have created works that include more than one frame of reference, that reflect a prismatic view of reality and often include artist and audience as part of the work. Many major works of recent vintage explicitly question levels of reality and perception; others manifest a play of consciousness that accepts no level as definitive but seems to entertain all. The class will begin with Velasquez, selections from Sterne, view paintings, sculpture/films by Duchamp, Jasper Johns, Robert Morris and others and read from writers such as Robbe-Grillet, Samuel Beckett and Margaret Drabble. Students will be invited to explore their reactions to these works in group discussions, research and report on others, and/or make works of art of their own.

Meets: M-Th, 7:30-9:00 pm/ Enrollment: 20/ Prerequisite: students should have done advanced work in art, literature, film, philosophy or communications.

Contemporary Issues in the Philosophy of Art

Christopher Witherspoon

JT 102

The central questions we will address in this seminar concern analyses of concepts of art and being aesthetic; classifications of properties of art works; accounts of creativity (and its absence) in art works and their production; theories of expressive properties and of expression in art. For each meeting, two or three articles will be assigned and some supplementary readings recommended. The readings will be from recent journal articles and material anthologized in William Kennick, ed., *Art and Philosophy*, Second edition, and Joseph Margolis, *Philosophy Looks at the Arts*, Revised edition. The writings of contemporary analytic philosophers of art will be the source of almost all of our readings. Each participant will write for each meeting of the seminar a discussion paper of 500-750 words on the issues we will be talking about. The basic idea in this seminar is to treat doing philosophy of art much like doing studio art. This seminar will require strong commitments. No auditors will be allowed, and anyone who fails to bring a discussion paper to a meeting will be dismissed from that meeting. The payoff for the work done should be considerable improvements in understanding some important contemporary research in the philosophy of art; and, if we're lucky, participation in some very exciting and intelligent discussions.

Meets: M,W, 1:30-4:30 pm/ Enrollment: 15/ Prerequisite: instructor interview



Complex & Mysterious Influences: Lives of Women Artists

Michelle Cliff

JT 103

This course will explore the often-asked question: Is there such a thing as a female aesthetic? That is, are there specific elements to be found in the work of women artists which do not appear in the work of male artists? In addition, can we isolate these elements across space and over time? Does the work of Artemisia Gentileschi share certain aspects with the work of Frida Kahlo or Paula Modersohn-Becker which it does not share with the work of Caravaggio? Modersohn-Becker was influenced by Cezanne, was she also influenced, in perhaps a less-conscious way, by the work of Rosa Bonheur? The course rises out of my own research of the past several years--see articles published in *Chrysalis* and *Sinister Wisdom*.

Meets: TBA/ Enrollment: 30 (see instructor for times)

Woman Depicted by Women Artists

Rochelle Shicoff

JT 104

Students will study both past and contemporary history in order to understand the influences on and contributions of women artists. The primary emphasis of the slide presentation (1500-present) will be how women artists have depicted themselves and other women. In addition to the historical segment there is a practical component. Fundamental drawing skills (pencil/charcoal/ink) will be taught and used to allow students an opportunity to gain practical knowledge. The visual theme for the studio phase will be self studies and the figure. This course will help students to understand both the history of women's art as well as the current changes that are taking place in women's work, and to experience the creative process by working on studio problems that deal with formal art issues.

Meets: M,W,F, see instructor for hours/ Enrollment: 15/ Prerequisites: non-art majors are encouraged to take this course/ Fee: \$5

Feminist Criticism & the Literary Heroine

Nancy Goulder

JT 105

It has almost become cliché for feminist literary critics to note the literal and psychological female corpses strewn throughout the literary landscape. When women are deemed worthy of being the literary subject of a novel, their heroism is often translated into acts of self-sacrifice and self-mutilation. But once the tragic dictates of the female fictive destiny have been examined, what is the task of the feminist literary critic? Do we engage in a critique of the culture that doesn't provide authors with viable models for female heroism? Do we demand "realist" novels that reflect and express the facts of women's lives and judge works by their tendency to distort or approximate these facts? We will explore some of the various methodological strategies employed in feminist critiques of literature by examining two novels, Samuel Richardson's *Clarissa* and George Eliot's *Middlemarch*. We will concentrate on the status of the female heroines in both novels and explore the validity and limitations of our approach. We will also attempt to trace the historical transition from 18- to 19th-century conceptions of female heroism as reflected in Richardson's and Eliot's work.

Meets: T,Th, 1-3:30 pm/ Enrollment: 20

**The Feminist Vision of
Charlotte Perkins Gilman
Andrea Cammarata**

JT 106

This course will focus on the written work of Charlotte Perkins Gilman, a turn-of-the-century feminist theorist/activist. We will study Gilman's major theoretical works (*Women & Economics*, *The Home, Man-made World*), as well as her fictional narratives (*The Yellow Wallpaper*, *Herland*, *With Her in Our Land*), as a way of looking at the broad historical transformations from the Victorian period of the late 19th century to the 1920's. The course will treat Gilman's work as a response to the ideology of idle Victorian womanhood in order to assess how this response both reflected and challenged the history of this period. The unifying theme will be Gilman's analysis of the difference between innate sexual characteristics and socially constructed gender. For Gilman, women were inherently constructive while the male expression of instinct was innately destructive and, in excess, detrimental to the progress of the race. From this premise, Gilman portrays very distinct relationships between women and society and men and society. We will draw connections from this material to historical changes in the family, leisure, consumption and productivity, and sexuality.

Meets: T,Th, 10:30-12:00 noon/ Enrollment: 10

**Women's Bodies, Women's Minds
Kris Whitehill, Tamra Winchester &
Debi Goodman**

JT 107

This course is directed to those people who are serious about exploring and learning about women in this society, with an emphasis on women's health care. Topics covered will include basic female reproductive biology; the portrayal of women in general and pharmaceutical advertising, and the specific problems of poor women in securing adequate health care. Since these areas cannot be fully evaluated from a feminist perspective, class and racial analysis will be incorporated into the presentation of the material. The format of the course will be lecture/discussion two days a week and film/discussion once a week.

Meets: M,W, 1-2:30 pm; F. (film) 1-2:30 pm/ Enrollment: 15/ Prerequisite: Interview with instructors required

**Hearing the Poem
Steve Spitzer**

JT 108

This course will not be a teacher/student course, but a group discussion course confronting the problems of reading poetry aloud and hearing poetry read aloud. We will see movies and listen to tapes and records dealing with Roethke, Plath, Sexton, Bishop, Lovell, Frost, Dickey, Rich and many others. Each person will have a chance to explore her/his reading style by reading the same poem to an audience in different ways. The structure of the class will be determined by the class. I hope through the month we will gain an understanding of what a good reading is and how a reading should function before an audience.

Meets: T,Th, 10-12 noon/ Enrollment: 10

Songwriting Workshop Miguel Sussman

JT 109

We will be getting together to share ideas and approaches to writing songs in folk, rock and jazz styles. Those specifically interested in working on lyrics are also welcome. We may work towards performing or taping original compositions.

Meets: T,W,orTh, 8-11:00 pm/ Enrollment: no limit

Magazine Making T. George Harris

JT 110

An intensive, three-part workshop on the problems involved in creating a magazine. Mr. Harris is the originator and former editor of Psychology Today. Through talks, anecdotes, and free-wheeling discussion he will treat every stage of a magazine's development from the initial idea through problems of editorial policy, organizational decision-making, promotion, financing, distribution, and especially conflicts between editors and publishers.

Suggested topics for the sessions are:

"Be a Third-Class Junkie in those Golden Mailboxes--The Editor as Circulation Manager"
"Editor in the Fiery Furnace of Advertizing--If You Don't Go There, the Publisher Can Cook Your Goose."
and
"Pomposities of the Editing Trade--Hubris to Humility"

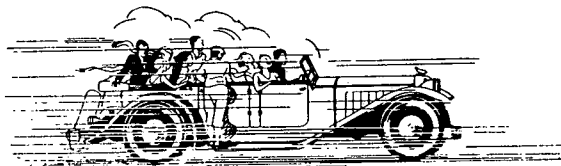
Meets: T/K/Th, January 8,9,10 2:26 to 5 pm/ Enrollment: 20

The Political Economy of a Springfield Neighborhood Myrna Breitbart, Nancy Fitch, & Frank Holmquist

JT 111

The course will be a research design and fieldwork exercise. We will try to develop an imaginative framework for studying and understanding a neighborhood's political economy utilizing indigenous environmental knowledge, paying particular attention to the built environment as a clue to understanding the community's past, present, and future. The particular questions to address will be decided collectively after a visit to the Brightwood neighborhood in No. Springfield. This course will be a useful background to "The Child and the City: A Course in Urban Environmental Education", to be offered in the Spring, as well as the Urban Education Project in Springfield, and to anyone interested in creative elementary education, community organizing, or urban political economy. The data and techniques developed by us will be contributed to the development of curriculum in the Brightwood neighborhood school.

Meets: W, Jan9 thru Jan.23/ Prerequisite: see instructor



Critique of "Actually Existing Socialism"

Carol Bengelsdorf JT 112

In 1977, an East German middle level Communist Party member named Rudolph Bahro was imprisoned on charges of treason, stemming from the publication in the West of his book, The Alternative in Eastern Europe. Bahro's book has been called by Ernst Mandel (whose own political orientation contrasts sharply with Bahro's on key points) "The most important theoretical work to come out of countries that have abolished capitalism since Leon Trotsky's Revolution Betrayed". Bahro attempts, in The Alternative, to analyze his own experience of what he terms "actually existing socialism" and to use that experience to re-examine and critique fundamental concepts of Marxist theory, derived from Marx and Engels and from those who have followed them. In this course we will read The Alternative in Eastern Europe, with the object of understanding, analyzing and evaluating the elements of Bahro's critique of "actually existing socialism". While we will make reference to the limited secondary material that is available, the focus of our attention will be a critical reading of the book itself.

Meets: T, Jan. 8 3:00 pm (regular meetings established at that time)/
Enrollment: no limit

60's • 70's • 80's... or Who's Left of the New Left for the 80's

Lauren Kaplan &
Stephen Bloomfield JT 113

A series of retrospective glimpses of the history, culture and life styles of the 60's and 70's. A didactic and experiential look at what happened and the development of a strategy for where we can go. Personal accounts of the Vietnam War (inside and out); Days of Rage, Hippies; Yippies; Free Speech Movement; Weather Underground. A goal of this course is to develop a populist platform for the 80's, for presentation at a conference this summer. We will attempt to tie together and reconcile the social change consciousness of the 60's with the personal growth awareness of the 70's, to develop an outlook, a perspective, and the seed for a new social movement.

Meets: M,T,Th, 9:30-11:30 am, Jan. 14-31/ Enrollment: 26

Black Studies & Other (Male?) Fantasies of the 1960's

Charles Frye JT 114

The course will include a brief survey of the history of black education, a broad critique of "Movement" psychology from the perspectives of James Hillman and William Irwin Thompson, a philosophical and historical analysis of the Black Studies Movement and a discussion of Michele Wallace's Black Macho and the Myth of the Super Woman.

Meets: Jan. 7-18, 10-12:00 noon/ Enrollment: no limit

The Sixties through Film

Tom Joslin

JT 115

This course is designed to assist in the preparation of a spring term course which will examine documentary, experimental, European and American theatrical feature films as they evolved through the sixties. Students will be given the choice of a variety of tasks including: researching and preparing film notes for the already programmed theatrical features; screening, selecting and ordering documentaries (particularly in the area of the Black Experience); preparing a publicity program for the film series; and/or doing an in-depth study of one of the films to be presented. (Library skills will be useful.) Students with particular interest or expertise may also prepare to become group discussion leaders for the spring course. The class will meet on a daily basis for the first week, then break up to perform individually contracted tasks over the next two weeks. We will convene the last week to communicate our findings and finalize the spring offering.

Meets: M-F, 10-12:00 noon, 1:30-4:00 pm/ Enrollment: 15

The Myth of the "Disadvantaged"

Oaré Dozier

JT 116

This course takes a serious look at the psychology of oppression and the vehicle of institutionalized racism. Particular emphasis is given to the relationship of schooling and oppression. We also aim at grasping the implications of the institutionalized racist network in the international arena, evaluating the impact of slavery on blacks and whites in the U.S. and developing strategies for moving beyond outrage, guilt and defeatism. Moreover we will address the theme of "myths" and their role in modern society.

Meets: T,Th, 9-11:30 am/ Enrollment: 15

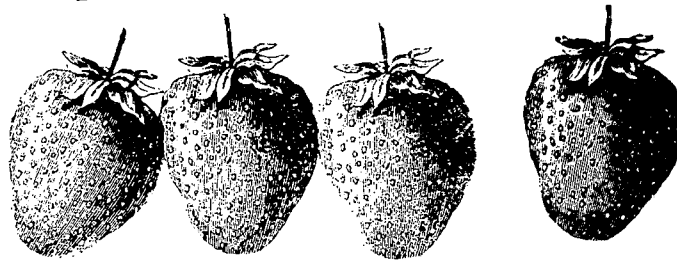
"Equal Protection of the Laws": Introduction to Workings of Supreme Court & Constitutional Law

David Goldstein

JT 117

This course is designed to introduce Division I and II students to Constitutional law by examining the equal protection clause of the U.S. Constitution. The equal protection clause is among the most interesting, challenging, and socially relevant parts of our Constitution and is the subject of the most controversial and difficult cases decided by the Supreme Court in recent times. These cases are outstanding material which to begin an inquiry into the role of the Constitution in our legal system and society. In addition, they provide a wealth of material for more advanced students to pursue in-depth research and analysis in Constitutional Law. Among the many issues arising under the equal protection clause, which will be covered in this course, are reverse discrimination (the Bakke case and its progeny) and the long line of school desegregation cases. This material should provide fertile ground for further independent study, including Division I exams.

Meets: M,W,F, 9-12 noon/ Enrollment: no limit



7

Ireland Under the Gun: The Struggle Against Imperialism

Brian O'Ceallaigh

JT 118

This course will attempt to place the current stage of the Irish struggle in historical perspective by tracing the development of religious sectarianism as an instrument of British colonial policy in Ireland. After studying the background to the current situation, we will review the events of the past decade—from the civil rights movement of the late 1960's through the armed defense of the Catholic areas to the current military campaign of the Provisional Irish Republican Army. We will evaluate this period in terms of its lessons for today's anti-imperialist movement. Reading will include sections of Socialism and Nationalism by James Connolly, Labor in Irish History by James Connolly, War and an Irish Town by Eamonn McConn, The Price of My Soul by Bernadette Devlin, and The Orange State by Michael Farrell. Participants will be asked to submit one short paper either individually or as part of a team. Reading assignments will not be too time consuming and will be flexible so that participants can investigate areas of special interest like the women's movement, labor struggles, military aspects, etc.

Meets: T,Th, 1-3:00 pm/ Enrollment: 10

Rum Running & Drug Smuggling

Bruce Berman

JT 119

In every era of Capitalism individuals and organizations have engaged in trade which governments have proscribed, and which society felt was immoral. Despite this, these trades have flourished. In this course we will examine several examples of this, including the "Triangle Trade", the "Opium War" in China, Prohibition, the CIA backed heroin trade in Southeast Asia during the Vietnam War period, the domestic and foreign marijuana trade, and the trafficking in cocaine hydrochloride. I hope increasing our understanding of the role that these activities have played in establishing and maintaining the dominance of the ruling class.

Meets: T,Th, 1-3:00 pm/ Enrollment: no limit



Robots in Myth, Mythology, & Fiction Allen Hanson & James Waldo JT 120

In this course we will be looking at how robots and "intelligent" computers are presented and characterized in various myths and works of fiction. Often these characterizations raise or presuppose answers to some fundamental questions in artificial intelligence, the philosophy of mind, and ethics. For example, robots are often presented as mechanical persons with emotions, minds, and creative intelligences—yet the question of whether any merely mechanical contraption can ever have these properties remains unresolved. If we decide that robots can have consciousness, the question immediately arises as to whether or not these conscious beings have the same rights as human beings, and if so, whether they also have obligations. Some works we will look at are the Iliad, Cyberiad, The Robot Novels, The Moon is a Harsh Mistress, The Tin Men.

Meets: T,Th, see instructor for times/ Enrollment: no limit

Scientific? Investigations of Psychic? Phenomena? Mike Augspurger JT 121

Many current researchers are claiming scientific verification of clairvoyance, precognition, remote viewing, and other seemingly impossible feats. The existence of these researches and their books demands one of three explanations: 1) they are deliberately lying 2) they are genuinely mistaken and/or the victims of a hoax 3) they are dealing with some important unexplained phenomena which are worthy of our attention. In an attempt to decide between these explanations we will read and discuss several books and articles on both sides of the issue. In addition to these more scientifically oriented studies, I would like to read about a couple of the unusual spiritual mediums who are currently popular. Time permitting, we could even do some experiments on our own.

Meets: Monday and Wednesday 9-10:30/ Enrollment: No limit

Energy Education for Children Merle Bruno JT 122

The students will spend the month designing, building and testing some simple and inexpensive solar and energy-saving devices that would be appropriate to use with elementary or high school classes. They will learn how to estimate the amount of energy a home loses (or uses) during the winter and the amount of energy a home can gain from solar radiation. They will also visit local solar installations. In addition, the class will try out and evaluate some of the teaching materials that have been recently published about presenting the scientific/political/technical aspects of energy to children. One of the important questions to address is: Do these materials merely teach more (good, of course) propaganda or do they teach children to question, think, and solve problems? No special skills or knowledge are required.

Meets: Jan. 364, rest of the month M-Th, 9-12 noon/ Enrollment: 25
Prerequisite: an interest in working with children

Is There Survival After College?

Michael Gross

JT 123

One of the questions which comes up for students while in college is what they will do when they finish. While undoubtedly data is there to be gathered, the anecdotal side of the story interests me more: what sort of process do people go through in the months/years after they finish college in terms of finding work? Do skills matter more or less than contacts? Did they find themselves doing things they didn't expect but learned to like? Have feelings about things like "work" and "career" changed? I would like to coordinate a group whose members will set about interviewing recent graduates to answer some of these questions. We will have to set limits and develop a good set of ideas about what kinds of themes to raise or questions to ask. Perhaps produce an article for Climax or Valley Advocate so I am interested in making writing into a collective process.

Meets: T,Th, 1:30-4:00 pm/ Enrollment: 12

Workshop on Teaching & Social Change: Education for Liberation

Sox Sperry

JT 124

How do you answer a nine year old when he asks you about Three Mile Island? How do you react when he starts to cry? What kind of lesson plan is there when a "harmless" game of boys chase the girls starts to look like an assault? Wherever we teach, racism, sexism, nuclear madness and greed affect our lives and the lives of those with whom we work. How can we explore the reality of this human suffering with young people and not become didactic, hopeless or lost in the process? Better yet, how can we encourage kids to critically define and take charge of their lives and society in a way that will make sense for them and in a spirit of love and strength? These aren't particularly easy questions to answer but for those of us who choose to teach in this age they are impossible to ignore. We will spend the month working on practical answers to these questions for classroom teachers. We will concentrate on such things as choosing an appropriate teaching situation, developing relationships with kids, working with parents, making community connections, building curriculum, collecting resources, staying subversive and surviving. Most of our time will be spent in small groups exploring these questions. We will spend time talking with teachers who are trying to deal with these questions every day. Since we hope to focus on practical aspects of teaching for social change it will be useful for participants to have a familiarity with the following works: Paulo Freire, Pedagogy of the Oppressed or Education for Critical Consciousness; Jonathan Kozol, Free Schools or The Night is Dark And I Am Far From Home; and Miriam Wasserman, Demystifying School or Teaching Human Dignity.

Meets: TBA/ Enrollment: 15/ Prerequisite: interview with Jim Koplin



The Use & Misuse of the Connecticut River

Ralph Lutts &
Charlene Van Raalte

JT 125

The Connecticut River may well be the most neglected natural beauty in Western Massachusetts. The river and its floodplain are the principle features that drew people to this valley, leading to the growth of the towns and rich cultural life of our region. This 300 mile long river provides many rich and diverse aquatic and lowland habitats. In addition to its cultural and natural values, the river is of economic value; many demands are and will continue to be placed upon it. One of these demands will provide focus for this course: the diversion of the river's flood water into Quabbin Reservoir, Boston's major source of drinking water. We will examine the issues associated with the diversion proposed and in doing so will learn about the natural history and ecology of the river and valley. Central to this course will be the preparation and presentation of student papers at a small conference concerning the implications of the proposed diversion. Class meetings will include a number of field trips and guest speakers. The conference will take place in February and students will be expected to assist in preparation of this meeting beyond the end of January Term. Students who wish to visit the pumping facilities at Northfield Mountain should preregister with Ralph or Charlene by December 10.

Meets: M,W,F, 8:30-12:30 pm/ Enrollment: 15

Acid Rain

Lloyd Williams

JT 126

Rain and snow in the northeastern United States and Scandinavia have become increasingly acidic as air pollution from sulfur and nitrogen oxides has increased. This "acid rain" may have adverse effects on a variety of natural processes such as: the availability of nutrients to plants, the formation of soil, and the composition of plant communities. Acid rain has also been linked to the disappearance of fish in high altitude Adirondack lakes. The purpose of this course is to begin a research project aimed at assessing the impact of acid rain in this area. We will explore the nature and scope of the acid rain phenomenon by reading and discussing significant research papers. In addition, students will design and carry out field and lab projects individually or in small groups. We will address questions such as: how acidic is the rainfall in this area; what is the source of this acidity; and what happens to the acidity as the water moves through the ground.

Meets: T,W,Th, all day/ Enrollment: 10



The Vibrating String Lee Phillips

JT 127

We will begin by discussing physical measurement, and learn how to use the instruments we will need to examine the properties of the vibrating string. After we have gathered some data, we will try to describe and explain our observations mathematically, while continuing to experiment and to refine our measurements. To do this we will accept Newton's laws of motion and invent the calculus. The chain of argument from initial empirical probing to a polished theory will be conducted with as few logical gaps as possible, though it will be necessary to admit several.

Meets: M,Th, 9-11:00 am/ Enrollment: 14/ Prerequisites: skill in exposition; facility with elementary algebra and geometry; the ability to think clearly and rigorously; a lack of knowledge of calculus. Consult the instructor if you are not sure.

Building a Computer Al Woodhull

JT 128

The miniaturization of electronic parts has made possible a computer with a very few components which is more than the equal of early designs which filled large rooms. Even the person with no electronic experience can learn to connect together such components and in the process learn something of how all computers actually work. Our goal in this course will be to do just this, learning something about both the hardware and the software. At the time of preparing this description availability of a satisfactory design for actual construction of individual "take-home" microcomputers for a cost of about \$50 seems possible, but cannot be assured.

Meets: Arrange with instructor/ Enrollment: 12

The Computer Course Robin Downs & Bart Wolther

JT 129

This course will be composed of two sections: The first section, held in the mornings, will be an optional lecture series given by Bart Wolther. He will cover general concepts in computers and basic computer terminology. This section is especially recommended for students with no experience in computers.

The second section, held in the afternoons, will teach a computer language. There are two options for this section. The Language APL will be taught by Bart Wolther. APL is very good for general applications. The Language LISP will be taught by Robin Downs. LISP is very important in Artificial Intelligence. Both languages are open to students without computer experience.

Meets: Mornings - T,W,Th, 11:00-12:00 noon; Afternoons - T,W,Th, 1-2:30 pm/
Enrollment: 15

An Introduction to Practical Calculus

Douglas Riggs

JT 130

This is an intensive full-time course designed to introduce the student to some of the simpler, yet practically useful, concepts and techniques of differential and integral calculus. Topics to be considered include: functions and their graphical representation; the first derivative as a rate of change; differentiation of various functions; maxima and minima; integration as the inverse of differentiation; techniques of integration; definite integrals and areas; derivation of, and solution of, certain ordinary linear differential equations. Practical problems will be assigned regularly as homework and will be discussed subsequently in class. Willingness to do the homework is the only prerequisite for this course.

Meets: M-F, 9:00-5:00 pm/ Enrollment 10/ Prerequisite: willingness to do assigned problems

Calculus Review

Doug MacIntire

JT 131

This will be a calculus skills-improvement course designed, in particular, for people who plan to take Basic Physics in the Spring. Students will work on problems on their own, and I will go over the solutions during meeting times. The course will be a good review for people who have taken a calculus course in the past, and, it should be very helpful for people learning calculus independently. The workload for the course is not expected to be as heavy as the typical JT course; consequently, students may want to take another JT course in addition to this one.

Meets: T,Th, 9:00-11:30 am/ Enrollment: 20/ Prerequisite: calculus course

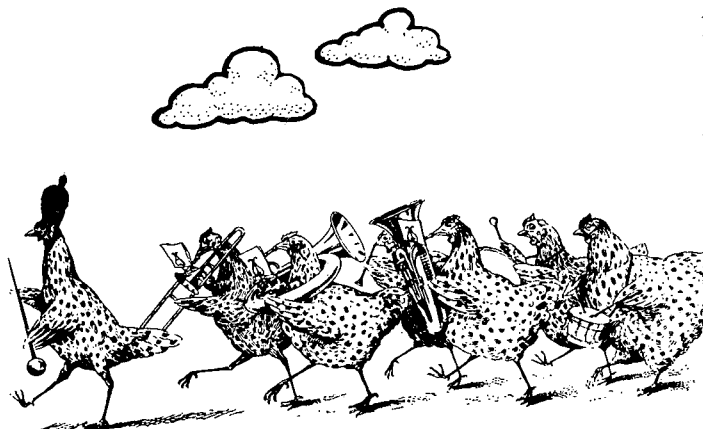
Statistical Consulting for Division III, II, & I Exam Related Problems

Mike Sutherland

JT 132

Many students (especially when working in L&C, SS, or NS) develop projects demanding an understanding of experimental design, computer assisted statistical analysis and the knack of translating quantitative results into readable English. During January Term I will be available during extended office hours for statistical/computer consulting on a first-come, first-serve basis.

Meets: Arrange with instructor/ Enrollment: no limit



CYBORG: Making a Sci-Fi Movie JT133

Caleb Weissberg

This January Term project will be the production of a short video/film movie, "CYBORG." CYBORG is the story of a woman of the future and the working class robot with whom she falls in love. People with previous experience in all facets of theatre, film/video/sound production and writing will be needed. In order to produce a finished piece in this amount of time, commitment and energy is needed. Try-outs for acting roles will be held in December. Those interested in working on a production crew should contact me to find out what jobs are available as the crew will be established well before January Term.

Meets: Contact instructor/ Enrollment 8 actors, 12 production crew

Technical Theatre Practicum JT 134

Wayne Kramer & Tom Warren

An intensive, in-depth exploration of technical theatre production. We will explore tools/techniques, production schedules and translations of designs in actual production. This course will combine experiences and activities with an actual production which will be mounted by the Hampshire Theatre Program and performed at the end of the term. Particularly recommended for Div. I and II students but other students interested in the technical aspects of theatre are welcome.

Meets: W, 10-12:00 noon, laboratories by arrangement/ Enrollment: no limit

Rehearsal & Performance JT 135

Janet Jenkins

We will be rehearsing and mounting a full production that will open the first week of February. The January Term offers students the unique experience of approaching a play both as a performer, with a four-week full-time rehearsal schedule, and as a student, with workshops developed to deal with learning the techniques needed in performance. Play selection will be made by the middle of October. At that time audition notices will be posted.



Sound System for Musicians Christopher Dixon

JT 136

This course is designed to give the performing musician a working knowledge of electronic sound reinforcement equipment. While most college level sound courses concentrate on electronic music (synthesizers), this course will deal with the amplification of "conventional" instruments (voice, guitar, piano, drums, horns, etc.) in a performance situation. Each class session will be devoted to a part of the professional sound system (mikes, amps, speakers, etc.) In addition, we will attempt to familiarize the student with some of the terminology and acoustical/physical principles involved. If possible, the class will venture into the field to see this knowledge put to use.

Meets: T,Th, 1:30-2:30 pm/ Enrollment: 20/ Prerequisite: some experience as a performing musician (preferred)

Performance Art Mark Massi & Paul Huston

JT 137

The goal of the course is to come to an understanding of the nature of performance art and to present performance pieces. The course will include a brief survey of the history of performance art, how it evolved in the history of art, and what is happening today on the east and west coasts. The group will have to decide its own goals in regard to performance pieces presented. Although performance art deals with art concerns, there are no prerequisites for this course, but it is not a theatre course and should not be taken by anyone whose goal is to experiment with theatrical forms.

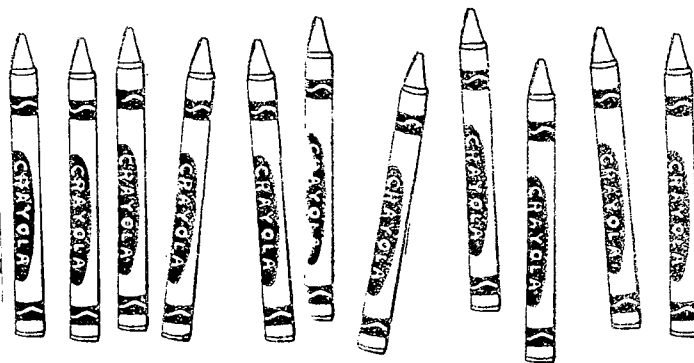
Meets: T,W,Th, 1:00-4:00 pm/ Enrollment: 10 by permission of instructor

Aesthetic Punk Exploration A Video Studio Workshop Matt Danowski

JT 138

Just as certain rock and roll bands confront trendy emotional issues in a threatening and/or light-hearted way, so will we, in the firm belief that a 'no holds barred' approach is the essential ingredient in any experimental recording. This course is designed for advanced video students as well as novices. It will provide hands-on experience with most of the equipment in Hampshire TV studio.

Meets: TBA/ Enrollment: 20



Poloroid SX-70 Workshop Abraham Ravett

JT 139

To explore the instant photographic process as it offers an immediate link between the individual's creative vision and the resulting image. This workshop will explore a full range of technical possibilities inherent to the medium-from direct manipulation of the surface to descriptive documentation.

Meets: 9-12:00 noon, 3 hrs a week, contact instructor/ Enrollment: 10

Figure Drawing Marathon Roy Superior

JT 140

This course is only for the dedicated and committed art student beyond the beginner level. We will be drawing from the model five (5) days a week for eight (8)-yes, eight hours a day. The door will be locked in the morning and unlocked at night (figuratively speaking) and the students will be chained to their easels. Students will work in all drawing media and instruction will focus on structure and expression. One learns about drawing by drawing - this course will be intensive, demanding, and exhaustive. Do not apply unless you are willing to be there every day, all day, all week. You can sleep weekends. This course will be run by people who LOVE to draw and we expect the same from the students. Sharpen your pencils, bring your coffee, plenty of energy and inspiration and we're off and running.

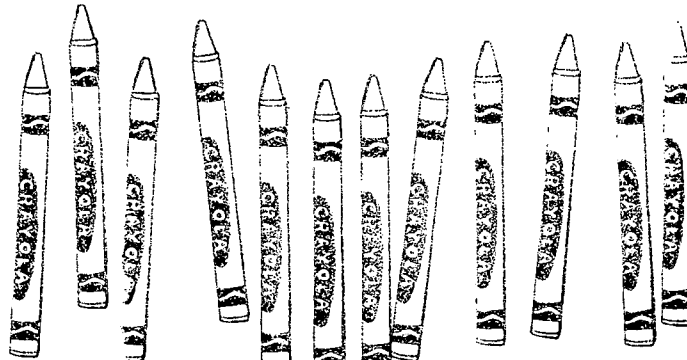
Meets: M-F, 9-5:00 pm/ Enrollment: 20

Sculpture Workshop: Mythic Modelling Paige Kempner

JT 141

Students will learn how to model the human figure, working from professional models, as well as their own bodies. Using the human body as the expressive symbol (rather than words, music or dance) students will draw on traditional myth or personal experience to express their feelings about being alive in this contemporary world. Self hardening clay, which does not need to be fired in a kiln will be the medium used. This clay can be built over an armature, thus making possible a wide range of poses. Students may work individually or in groups.

Meets: T,W,Th, 9:30-12:30 pm/ Enrollment 12



Recorder Playing Phoebe Larkey

JT142

The recorder is an end-blown flute, widely used from about 1450 through 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 more authentic interpretation of this music. Along with its use as a valid, serious musical instrument, the recorder is the ideal instrument for recreational music. Relatively inexpensive, easy to transport and often at its best played in groups (consorts). Daily classes in technique and consort playing using all sizes of recorders available will be given as needed for students at all levels of proficiency.

Meets: M-F, 10-12 noon, and some afternoon sessions/ Enrollment: no limit

Clowning Sophie Parker

JT143

We all have a clown in us, but few of us have found a good way to express our clown character. In this course we will let the clown out. This course is designed for those people interested in naming their clown and learning how to control that energy. Most of the class time will be spent working on improvisations used by the French mime Lecoq. These improvisations develop the clown's name, character, costume, place in the power structure, (there is always a Boss Clown) and later lead to designing make-up and clown routines. Some time will be set aside during each class for instruction and supervised practice in basic circus techniques: juggling, unicycle, tumbling, prat-falls, fire-eating, wire walking. The emphasis in this work is on body awareness and balance, not on the level of skill attained.

Meets: M-Th, 1-4:00 pm/ Enrollment: 15

Magic as a Performing Art Bob Fellows

JT144

A course in stage magic, and all the elements of writing, producing, directing, publicizing, and performing in a theater show. The instructor is a professional magician and illusionist, and the end product of the course will be a big magic and illusion show in which all of the students will be able to take part, and which will be open to the Amherst community. Students are invited to the course with all kinds of performing abilities including mime, music, dance, juggling, acting and clowning. We are also looking for writers, costumers and creators of all kinds. However the most fun of all might be if you have no experience and just want to learn.

Meets: see instructor for times/ Enrollment: no limits/ Prerequisite: interview with the instructor/ Fee: Optional cost of books, props and costuming

Small Boat Navigation, Seamanship, & Fishing

Capt. Robert Singleton

JT 145

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.

Meets: M-Th, 10-12 noon Enrollment: no limit

Intensive Instruction in Conversational American Sign Language

Joan Wattman

JT 146

Intensive instruction in American Sign Language (ASL) intended for beginners and advanced-beginners. ASL is a manual-visual language which is the natural language of the deaf community. It has its own grammar, distinct from English. The course will focus on these basic skills: receptive understanding and expressive proficiency in ASL, awareness of the deaf community, structure of ASL. Method of instruction will be lectures by two instructors, one deaf, one hearing; classroom exercises and conversation drills, work with videotapes of fluent native signers.

Meets: T,Th pm and TBA (one day) 3 hrs each/ Enrollment: 20/
Prerequisite: open to beginners and advanced beginners.

Creative Gourmet Cooking

Richard Lyon

JT 147

Course objective is to nurture and encourage individual creativity in cooking through sensible experimentation based upon a familiarity with classical cooking techniques, contemporary materials, and a loving respect for food. Course Outline: I. Intro:Gastronomy-The Art,Philosophy & Science of Food; II. Basic Food Handling & Preparation; III. Stocks & Soups; IV. Sauces-Hot & Cold; V. Animal Protein: Red Meats, Poultry, Seafood & Dairy; VI. Starches; VII. Vegetables & Salads; VIII. Desserts; IX. "Party Foods"; X. Class Dinner

Meets: T,W,Th, 2:00-5:00 pm/ Enrollment: 12



Wine·Viticulture & Wine Tasting
Tom Calder & Rob Benenson **JT148**

The primary goal of this course will be to give participants a thorough understanding of the processes of viticulture and enology and to offer instruction in tasting wine. The assumption of the course is that the more one knows about vinification and tasting, the more one can appreciate wine. Participants need have no previous experience with wine, simply a desire to discover why it has been called, "the emblem of a civilization." To facilitate this discovery we will be drinking a wide variety of wines from all over the world. Also, each member of the class will be expected to do some research on one aspect of wine for a presentation to a class.

Meets: T,Th, 8:00 pm/ Enrollment: 15

Folk Dance
Kate Stanne **JT149**

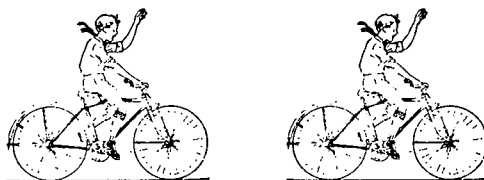
Folk Dance will meet once a week for those who would like to learn some dances from various countries. The dances may be simple and/or complicated, but the purpose is to have a relaxed and enjoyable time performing them.

Meets: Th, 3:30 pm in South Lounge of Robert Crown Center/ Enrollment: no limit

Contra & Square Dance:
Playing & Calling Workshop
Tom Sample, Bonnie Blair &
Blake Hanson **JT150**

The first hour there will be two separate workshops. The calling workshop will cover the fundamental dance steps and how to teach them, how to work with the musicians, calling for different age groups, etc. The band workshop will focus on how to play along when you don't know the tune, increasing tune repertoire, how to play for a dance, etc. There will then be a combined "band and caller practice" followed by a dance open to all members of the community. All dances will be taught.

Meets: W, 6:30-11:30 pm/ Enrollment: no limit/ Prerequisite: music or dance experience is helpful but not necessary



Improvisational Body Movement

Merlyn Cajolet

JT151

This is a course designed to encourage creative expression. It will be an experience in which participants are stimulated to explore movement possibilities guided by a leader who will suggest themes to be explored. At first, participants will work individually, later, in pairs, trios and small groups, and finally in a large group. The purpose is for participants to enjoy creating their own movements, movements suited to their own bodies, their own temperaments, their own moods. There will not be pre-set patterns of movement to be copied. This is a method designed to get in touch with those people who yearn to dance, but feel that they cannot or simply do not want to imitate a dance teacher. It is a non-traditional, non-performance oriented approach to dance for all, established and described by Barbara Mettler of Tucson, Arizona. The experience of creative movement involves the total person--physically, mentally, emotionally, creatively and socially. Because it has a learning, healing and nurturing value to the individual, it is being used today in education, therapy and awareness expansion.

Meets: M,W,F, 10-12 noon/ Enrollment: no limit/ Prerequisites: no dance experience is necessary to join the class; wear comfortable clothing

Human Relations Laboratory

Joan Brandon & Jacqueline Bearce

JT152

This course is primarily intended as a laboratory training experience with a major focus on personal growth and group development. Most class time will be spent in T-group sessions with some time exploring group theory and participating in structured exercises supportive of one's participation in the T-group.

Meets: Jan. 9 7:00-10:00 pm/ Jan. 11 9:00 am-9:00 pm/ Jan. 16 7:00 pm-10:00 pm/
Enrollment: 12/ Prerequisites: permission of instructor.

Iyengar Yoga

Jyoti Hansen

JT153

Iyengar Yoga was developed by B.K.S. Iyengar in India over 40 years ago. It is described as "a technique ideally suited to prevent physical and mental imbalances and to protect the body generally, developing an inevitable sense of self-reliance and assurance. By its very nature it is inextricably associated with universal laws: for respect for life, truth, and patience are all indispensable factors in the drawing of a quiet breath in calmness and firmness of will." (Light on Yoga by B.K.S. Iyengar). Iyengar Yoga is a gentle variation of Hatha Yoga and is known for the qualities of focused concentration and stillness it allows within oneself.

Meets: M,W,F, 9-10:30 am/ Enrollment: no limit



Mindfulness Meditation/ Right Brain Learning Cathe Sims

JT 154

MINDFUL MEDITATION

To meditate upon thoughts is simply to be aware, as thoughts arise, that the mind is thinking, without getting involved in the content, not going off on a train of association, not analyzing the thought and why it came, but merely to be aware that at the particular moment 'thinking' is happening." (*Journey of Awakening* by Ram Dass) This course is aimed at developing a place of stillness within ourselves through meditation, we will be using mindfulness meditation as a base but will explore other types of meditation periodically. Meditation can serve as a great aid in an academic environment because of its stimulating effect on creativity and clear thinking.

Meets: M-F, 8-9:00 am/ Enrollment: no limit

RIGHT BRAIN LEARNING

Through what is known as split brain research, scientists have postulated that the right hemisphere of the brain seems to "think" in pictures, symbols, and intuitive hunches, and conceives reality in a holistic, Gestalt fashion while the left hemisphere controls speech, reading, writing, and thinks in analytical segments. As most of our academic work seems to be "left brain" activity, we will use this opportunity to explore the neglected processes of the "right brain." This will involve taking a modest look at the split brain research and using the major portion of our time to do our own exploring. Our goal will be to use both sides of our brain equally, which is assumed to be many times superior to the present use of our brains.

Meets: T,W,Th, 1-3:00 pm/ Enrollment: no limit

Intensive Beginning Shotokan Karate (Also Intermediate & Advanced) Marion Taylor

JT 155

The beginning section will cover basic techniques of blocking and striking with the hands and feet; basic forms of preset sparring situations and kata, a preset sequence of techniques. Since the course is designed to cover a full semester's material, it is important for students to plan to attend class regularly. Absentecism will make it very difficult to keep up with the class.

Meets: M-F, 1:00-3:00 pm / South Lounge / Enrollment: No limit

The intermediate section is designed for students having completed a one semester beginning course in Karate. We will cover more advanced combinations of techniques for use in sparring as well as more advanced kata.

Meets: M-F, 6:30-8:00 pm / South Lounge / Enrollment: No limit
Prerequisite: Beginning Karate

The advanced section is designed for people having completed an intermediate class in Karate. Further practice on sparring techniques and advanced kata will be covered.

Meets: M-F, 8:00-9:30 pm / South Lounge of Robert Crown Center /
Prerequisite: Intermediate Karate

Aikido: Self Defense through Self Awareness

Paul Sylvian

JT 156

Aikido is a relatively modern Japanese martial art which is non-offensive and non-competitive. Its self-defensive movements are designed to off-balance and control the attacker by harmonizing (A1) rather than conflicting with the offensive force and redirecting it to a harmless outlet by means of Ki (total body awareness). Though modern, Aikido has its roots in ancient Japanese sword, spear, and Jujitsu. Because of this the movements are large and circular appearing rather dancelike and graceful. In the first part of this class, we will deal with basic beginning techniques designed to build "Ki" awareness, increase body flexibility and balance, and learn self-defensive falling. Also we will begin to explore the power of Aiki with some of its self defensive techniques. The second part of this course will be aimed at those with previous exposure to Aikido, as this will be more advanced in intent. During this time we'll learn sword and Jo (spear) in conjunction with empty-handed techniques as a basis to total Aikido training. It is strongly recommended that students of the second part attend the first.

Meets: Part A, M,W,F, 3-4:00 pm, Part B, M,W,F, 4:15-5:45 pm/ Enrollment:
Part A, 20, Part B, no limit/ Students in Part B must have proper dress (G)

Beginning Swimming

Kate Stanne

JT 157

This course is designed for people who either have fears of swimming or cannot do basic strokes to move comfortably through the water. (It is not a technique class for those interested in improving strokes). The course will provide both individualized and group instruction.

Meets: M,W, 11:00-12:00 noon/ Enrollment: 10

Advanced Lifesaving

Kate Stanne

JT 158

Completion of this course will certify the student to Red Cross Standards. You must be sixteen or older to take the course.

Meets: M,W, 6:00-8:00 pm/ Enrollment: 15



Water Safety Instructor Esther Wallace

JT 159

Water safety instructor is an American Red Cross course involving teaching skills in water safety from the Beginner level through Advanced Lifesaving. This is usually the requisite for a lifeguard job at a large private and all public swimming facilities.

Meets: M-F, 1:30-4 pm/ Enrollment: 15/ Prerequisite: current Advanced Lifesaving Certificate.

Exploring the Holyoke Range on Skis Jay Evans

JT 160

Whenever the snow is right, we'll tour a section of nearby Mt. Holyoke Range. We will explore abandoned logging roads, trails, frozen ponds and vistas. Those with knowledge about the flora, fauna, geology and history of the range are welcome. If feasible, north-south traverses of the range will be attempted. All trips leave from the Robert Crown Center, and will be 2-3 hours in duration.

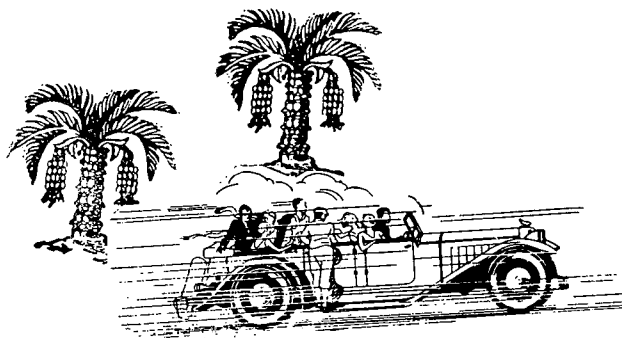
Meets: Whenever there is snow/ Enrollment: 10/ Prerequisite: Must be an experienced cross country skier

Winter Mountain Travel Wendy Damsky

JT 161

This trip will include two weeks of winter mountaineering in the mountains of New England, as well as a brief look at the literature of mountaineering. Our base will be a cabin in New Hampshire, and we will go out by the day to practice the art of winter mountain travel. The final portion of the trip will be a five day ski tour through the mountains. We will cover technical snow and ice climbing, wilderness skiing, winter camping, and armchair mountaineering.

Meets: January Term/ Enrollment: 8/ Prerequisite: instructor selection



Special Events

Speakers

"A Battered Insider's Report on the Publishing Wars" by T. George Harris.
Mr. Harris was the originator and Editor-in-Chief of Psychology Today
(1969-1976); Time-Life Bureau Chief and Senior Editor, Look Magazine.
Monday, January 7 at 8:00 pm.

"So You Want to Start (Edit) a Magazine?" by T. George Harris
Tuesday, January 8 at 8:00 pm

Additional Public Lectures by other guest participants in January Term
courses will be announced in local listings.

Poets

Ellen Voigt	Monday, January 7
Margaret Robison	Thursday, January 10
Steve Orlean	Monday, January 14
Richard Pevear	Thursday, January 17
Grace Paley	Monday, January 21

Informal readings and discussion starting at 8:00 pm

Films

Feature films will be shown in the evening on Tuesdays and Fridays
throughout January. Titles will be announced in local listings.
Additional films shown as part of January Term courses will also be
open to the public.



Faculty

HILL MUGSPURGER is a second year transfer student concentrating in psychology and religion.

DEBBY BACAL is the Coordinator of the Reading and Writing Improvement Program at Hampshire.

CURT BARCELS, visiting associate professor of art, has taught at the University of Wisconsin, Parsons School of Design, and is on leave from Fordham University at Lincoln Center, where he was Director of Studio Art. He has had solo exhibitions at Alessandra and O.K. Harris galleries in New York.

JACQUELINE BEARCE is a doctoral candidate in the Human Service/Applied Behavioral Science Division of the UMass School of Education and has extensive experience in group development and facilitations.

ROB BENENSON is a Hampshire student, studied enology at U/Cal, Davis and has done independent study in viticulture at Hampshire.

CAROL BENGELSDORF is Assistant Professor in the School of Social Science at Hampshire.

E. BRUCE BERNAN, JR. attended Columbia University and is a Hampshire student.

BONNIE BLAIR is one of the liveliest callers in the area. She has called for several top bands throughout NE and the Southeast.

STEPHEN BLOOMFIELD is Assistant Master for Enfield House.

JOAN BRANDON is a doctoral candidate in the Human Service/Applied Behavioral Science Division of the UMass School of Education and has extensive experience in group development and facilitations. She is currently the Resident Associate at Enfield House.

MYRNA BREITBART is Visiting Assistant Professor in the School of Social Science.

MERLE BRUNO is Associate Professor of Biology at Hampshire. Recently she has been teaching adults how to do energy conservation analyses of homes and she hopes that some Hampshire students will develop these techniques into curriculum materials for high school students.

MERLYN CAJOLET has taught creative movement in the Valley since 1974.

TOM CALDER is a Hampshire student who has studied wines for 4 years and taught classes in wine tasting.

ANDREA CANMARATA graduated from Hampshire and is currently working in the Library. Her academic work at Hampshire was in the social history of women and the family from the Victorian period through the 1920's.

MICHELLE CLIFF is a writer, critic, and historian. She received a degree in the M.Phil. program of the Warburg Institute in the comparative historical studies of the Renaissance.

WENDY DANSKY is a Hampshire student concentrating in outdoors leadership.

MATTHEW DANOWSKI is a Division III student working in perception and media arts.

CHRISTOPHER DIXON is a Division III student in music composition and production. Currently plays guitar in F.X., a jazz rock group, and is a partner in Audio Radiance.

ROBIN DOWNS is a Division II student concentrating in computer science and physics. In addition to LISP, she is familiar with both APL and Pascal. She is very interested in artificial intelligence.

GARET DOZIER is a therapist at the Everywoman's Center/UMass and a doctoral candidate in the School of Education.



DANIEL EPSTEIN is a Division III student working in tv production and literature.

JAY EVANS is Director of the Robert Crown Center, is a nordic cross country ski official for the U.S. Ski Association Eastern Division, a former XL Ski Racer and leader of winter mountaineering trips.

ROBERT FELLOWS is a professional magician and illusionist touring nationwide, performing at many colleges and on tv.

NANCY FITCH is Assistant Professor in the School of Social Science.

CHARLES FRYE is an Associate Professor of Philosophy who is a leading theorist in the development of Black Studies.

ROBERT GARMIRIAN is Director of the Outdoors Program at Hampshire and teaches rock and ice climbing. He will be directing the WINTER MOUNTAIN TRAVEL course #161.

LORRIE GOLDBERSON, visiting associate professor of literature, has taught at Goddard College, University of Iowa, and Mount Holyoke. Her work has been widely published. In spring 1980 L'Epervier Press will publish a collection of her poems, The Tether.

DAVID GOLDSTEIN is a Hampshire graduate and is currently at Boston University School of Law.

DEBI GOODMAN is a Division II student involved in studying the aspects of sexism, racism and classism in medical and educational institutions.

NANCY GOULDER is a Hampshire graduate presently a doctoral student in English and Comparative Literature at Columbia University.

JUDY GREENBURG is an instructor with the Outdoors Program and a faculty associate in Human Development. She is committed to the use of the wilderness as an environment for personal growth.

MICHAEL GROSS, Assistant Professor of History of Science, is interested in the role of scientific theory in political and social questions.

JYOTI HANSA has studied Iyengar Yoga with Mr. Iyengar in India extensively and has been teaching in the Massachusetts area for the past four years.

ALLEN HANSON is Associate Professor in the School of Language and Communication.

BLAKE HANSON is a Hampshire student and member of the Williams St. String Band. He has been on the staff at Pinewoods Camp and gives banjo lessons.

T. GEORGE HARRIS - originator and Editor-in-Chief, Psychology Today (1969-1976). Previously, Time-Life Bureau Chief and Senior Editor, LOOK Magazine. Consulting Editor to New York Magazine, New West, and Industry Week.

FRANK HOLMQUIST is Assistant Professor in the School of Social Science.

PAUL HUSTON is a Division II writer interested in the relationship between film and language.

JANET S. JENKINS is Visiting Assistant Professor in the School of Humanities and Arts.

TOM JOSLIN is Assistant Professor of Film and Photography.

BECKY JUDD is Director of Hampshire College Kayak Program and a Gold Medal winner in World Kayak competition.

LAUREN KAPLAN is the community representative for the Franklin County Council for Children.



PAIGE KEMPNER has studied at the Skowhegan School of Sculpture and Painting, with Jose de Creeft, at the Art Students League, at the Art Center of Northern New Jersey, where she also served on the Board of Directors. She has shown in New York and New Jersey.

WAYNE KRAMER teaches design for the theatre at Hampshire. His professional design work has been seen in New York, Texas, Oklahoma, Massachusetts and Virginia. His stage designs for the New York production of Salford Road were repeated for the production in Scotland.

PHOEBE LARKEY is a member of the Early Music Players of New Jersey and the 20th Century Concert in New York. She has taught in January Term at Hampshire for a number of years.

RALPH LUTTS is Visiting Assistant Professor for the Outdoors Program.

RICHARD A. LYON is a Chef-at-Large who has cooked at some of the top restaurants and private banquets on the East Coast.

DOUG MACINTIRE is a Division III student in theoretical physics.

MARK MASSI is a Division III artist and photographer, interested in popular culture, how art affects life and vice versa.

LYDIA NICHY is a Hampshire student working with the Outdoors Program for 3 years. She is working towards incorporating wilderness experiences into the Social Services as an educational alternative.

BRIAN O'CEALLAIGH is a Division III student who was on field study in Ireland during Fall '79.

SOPHIE PARKER is a professional clown in Boston and also a Hampshire graduate.

ABRAHAM RAVETT teaches film and photography at Hampshire. He worked extensively with the SX-70 format over the last three years. He is interested in the autobiographical film and the personal document.

DOUGLAS S. RIGGS, trained in physiology and pharmacology has a special interest in using mathematical methods to analyze living systems. He has published two books on this subject. His practical experience has taught him how calculus can help us understand the responses of biological systems to natural or experimental disturbances.

TOM SAMPLE is a Hampshire graduate and co-founder of the Pioneer Valley Folklore Society, and a member of the Williams St. String Band. He is an experienced Fiddle teacher.

ROCHELLE SHICOFF has a Master of Arts from Hunter College and teaches at the University of Massachusetts.

CATHY SIMS is a Division III student who has spent the last year in California working in the houstic health field.

ROBERT SINGLETON is a master mariner with 20 years experience. He is the Captain of a Cape Cod fishing boat and has recently written a book on navigation for beginners "You'll Never Get Lost Again".

SOX SPERRY graduated from Hampshire and has worked for the past five years at the Learning Center in Fort Wayne, Indiana.

STEVE SPITZER is a Hampshire student.

KATE STANNE is Instructor of Recreational Athletics at Hampshire.

ROY SUPERIOR has been conducting a love affair with drawing since age 4 (longer than he is willing to admit).

MIGUEL SUSSMAN is a Division III music student concentrating on composition and performance.



MIKE SUTHERLAND is Associate Professor of Statistics. He is also an active statistical consultant both in the 5-College community and beyond.

PAUL SYLVAIN has had 3 years professional training in Tokyo, Japan at Headquarters Dojo and has been teaching 3 years at U/Mass.

MARION TAYLOR has been practicing Shotokan Karate for 12 years. He holds the rank of Sandan (third degree black belt) and has been teaching karate here at Hampshire for the past six years.

CHARLENE VAN RAALTE is Assistant Professor in the School of Natural Science.

JAMES WALDO is Visiting Assistant Professor in the School of Language and Communication.

ESTHER WALLACE has taught WSI at Hampshire in previous January Terms. She is an associate professor at the University of Massachusetts.

JOAN WATTMAN is a Hampshire graduate. Her Div. III project dealt with linguistics of American Sign Language. She holds a comprehensive skills certificate from National Registry of Interpreters for the Deaf evaluation board.

CALEB WEISSBERG is a Division III Hampshire student.

KRIS WHITEHILL is a Division III student involved in research and critical analysis of women in advertising and how the images women have of themselves and other women have been created and perpetuated in advertising.

LLOYD WILLIAMS is an Assistant Professor of Chemistry in the School of NS. His interests include chemical education, environmental chemistry, energy conservation, and wood heat.

TAIRA WINCHESTER is a Division III student analyzing the politics of reproductive health care delivery.

CHRISTOPHER WITHERSPOON is Associate Professor in the School of Language and Communication.

BART WUTHER is a Division II student who has been studying computers for over a year, works for the APL group at the computing center at U/Mass.

ALBERT S. WOODHULL, a faculty member in the School of Natural Science, is trained in Biology and Psychology, interested in visual system neurophysiology. Several years ago he built a small computer which continues to get bigger. In addition to teaching, Al does electronic design consulting.



Registration Form • JT 1980

ALL STUDENTS MUST REGISTER FOR JANUARY TERM ON THIS FORM WHETHER OR NOT THEY PLAN TO TAKE A COURSE, AND WHETHER OR NOT THEY PLAN TO BE ON CAMPUS. Those students wishing to take a January Term course at Mt. Holyoke or Smith must complete this form as well as register at the other institution. Students may register for up to two courses; most courses, however, require a full-time commitment and in these cases, more than one course is discouraged.

NAME _____
Last First

MAILING ADDRESS _____

SS. # _____ PHONE _____

CHECK ONE: HAMPSHIRE STUDENT _____ FIVE-COLLEGE STUDENT _____
(indicate)

FACULTY/STAFF _____ RETURNING FROM LEAVE _____ VISITING STUDENT _____

COMMUNITY PERSON _____ RETURNING FROM FIELD STUDY _____

FIRST COURSE TITLE _____ COURSE NUMBER _____

SECOND COURSE TITLE _____ COURSE NUMBER _____

SIGNATURE OF INSTRUCTOR (for controlled courses only) _____

FOR INDEPENDENT STUDY PROJECTS:

DESCRIPTION OF JANUARY TERM ACTIVITY _____

ON CAMPUS _____ OFF CAMPUS _____

FACULTY MEMBER WITH WHOM YOU WILL BE WORKING _____

THIS FORM MUST BE RETURNED IN PERSON TO THE CULTURAL AFFAIRS OFFICE,
ENFIELD HOUSE, #47 BETWEEN NOVEMBER 12 and NOVEMBER 16, 1979.

