

**HAMPSHIRE
COLLEGE
amherst, ma**

**Spring Course Guide
Supplement 1982**

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CALENDAR SPRING TERM 1982

Jan 30	New Students Arrive Matriculate
Jan 30-Feb 1	New Students' Program
Feb 1	Returning Students Arrive/Matriculate
Feb 1	Course Interview Day
Feb 2	Classes Begin
Feb 2-Feb 12	Course Selection Period
Feb 12	Five College Add Deadline
Mar 2	Examination/Advising Day
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May 26-May 28	Evaluation Period
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Additions/Cancellations/Changes in Course Offerings for Spring 1982

SCHOOL OF HUMANITIES AND ARTS

HA 104/204 DESIGN IN WOOD - Roy Superior (new course)
 This course will address issues in contemporary design, both functional and non-functional, as embodied in the medium of wood. Included will be some historic perspectives, a rudimentary investigation of basic techniques, but the emphasis will be on design, ideas and concept. Students should be prepared to make a modest investment in materials and personal hand tools. Due to the size of the woodshop, the enrollment will be limited to 10 on a first-come, first-served basis, open to Division I, II, and III students. The class will meet twice a week for 2 1/2 hour sessions.

HA 106/206 THE ART IN CRAFT - Roy Superior (addition)
 A survey of contemporary crafts explored through slides, films, and possibly visiting artists or field trips to their studios. The content of this course will deal with the aesthetic goals, philosophies, methods, and lifestyles of artist-craftspersons working in the media of wood, fiber, ceramics, glass, fabric, and metal. Some time will be given to recent historical investigation of prominent and significant artist-craftspersons, their influence and their legacy. This course should provide some insightful and inspirational exposure for those who range from hobby interest to serious involvement in their own craft work. The main emphasis of the course will be, through presentation of the very best work available, to help establish an understanding of the mode of inquiry and propose some visual criteria for qualitative differentiation between artisanry and art. Class will meet once a week for two hours. Enrollment is open.

HA 110 FILM WORKSHOP I - Kay Mathew (revision)
 This workshop is concerned with film as personal vision and public communication. It is a film production course that will cover basic motion picture camera and film editing skills. Students will be involved in all stages of production: the development of treatment, script or storyboard, direction, cinematography, the editing process, and making titles. Basic lighting and sound recording will also be covered. In addition, there will be weekly screenings of student films or other filmmakers' work, and some discussion of cinema history, theory and aesthetics. All work and personal projects will be produced in Super8 format. A \$35 lab fee is charged for this course. The College will supply equipment, but students will provide their own film and editing supplies. The class will meet once a week for 3 1/2 hours. Class is limited to 15 by lottery at the first class meeting.

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HA 131/231 POETRY WRITING WORKSHOP - Andrew Salkey (revision)

This course will emphasize the principle that all our workshop poetry writing should be done primarily for the reception and delight of our own workshop members and with them uppermost in mind, for after all we are our very first audience and group approval is vitally important as a source of confidence. Our poets should be reminded that being attentive readers and listeners to the work of other poets in the group is essential practice; and, of course, our readership and audience will grow and move outwards as we grow and move along as poets.

The workshop will be a forum for the relaxed reading of poems produced by its members. We will pay the closest possible critical attention to the prosody and meaning of class manuscripts, and that ought to be done informally but without loss of tutorial effect. We will emphasize the evidence of latent strengths in the work of the poets and attempt sensitively to analyze weaknesses, privately and in group sessions.

We will strive to respect the talents of the poets and resist all inducements to make them write like their mentor (that is, either like the external model of their choice or like their instructor or like the outstanding class poet).

Suggested parallel readings will come from the full range of contemporary writing in verse.

The class will meet once a week for 1 1/2 hours. Enrollment is limited to 16, and permission of the instructor is required. Bring sample of work to the interview.

HA 134a COLLEGE WRITING: THE PROTEAN ESSAY - Wm. Shullenberger (new course)

The prose essay, like the Greek figure Proteus, is a shape-shifter; it is the most flexible of literary forms. Suitable to any topic and to the needs of any political point of view, the essay may stand complete in a single paragraph or in a book. It can represent, interpret, organize, question, or alter our views of reality. But there is nothing mystical about the protean power of the essay. Whatever its topic and its intention, the essay develops along regular structural patterns and according to regular persuasive strategies which we can identify, analyze, and appropriate for our own essay writing.

This course will present examples of the modern essay in English by George Orwell, Joan Didion, Lewis Thomas, Maxine Hong Kingston and others. These examples will provide both models and subject matter for our own writing. We will work on the articulation of a thesis, the use and interpretation of evidence, models of development and organization, the logic of argument, the generation of original ideas. In addition to short weekly writing assignments, each student will develop the skills necessary to produce a well-researched essay of moderate length (10-20 pages).

Texts: C. K. Smith, Styles and Structures: Alternative Approaches to College Writing; W. Strunk and E. B. White, The Elements of Style; Lewis Thomas, The Lives of a Cell: Notes of a Biology-Watcher; Michael Herr, Dispatches; Maxine Hong Kingston, The Woman Warrior.

Class will meet twice weekly for 75 minute sessions of discussion and workshop. Enrollment is limited to 20 students on a first-come, first-served basis.

2

COLLEGE WRITING: VISION AND VOICE IN LYRIC POETRY - Wm. Shullenberger
(new course)

Poetry offers a vision of the world made new, and it often claims to present the world more truly than any other way we have to speak of it. Yet the material of poetry is *words*, and the problem of the poet is to present what he/she *sees* through what he/she *says*. In this course we will study the relation of vision to voice in lyric poetry; we will learn to read carefully and exuberantly, studying poetry's claims to truth and the verbal structures which make those claims persuasive.

The heightened persuasive patterns of poetry will provide both the subject and the inspiration for developing our own expository and persuasive prose. We will work at the skills of asking questions, articulating and supporting a thesis, interpreting evidence, engaging an audience. In addition to short weekly writing assignments, each student will develop the skills necessary to produce a well-researched essay of moderate length (10-20 pages).

Texts: W. Strunk and E. B. White, The Elements of Style; John Frederick Nims, Western Wind; Galway Kinnell, The Book of Nightmares; Adrienne Rich, Diving into the Wreck; Derek Walcott, Sea Grapes.

The class will meet twice weekly for 75 minute sessions of discussion and workshop. Enrollment is limited to 20 students on a first-come, first-served basis.

FICTION WRITING WORKSHOP - Andrew Salkey (revision)

This workshop will emphasize as its guiding principle that all our workshop fiction writing should be done *primarily* for the reception and delight of our workshop members and with them uppermost in mind, for after all we are our very first audience and group approval is vitally important as a source of confidence. Our writers should be reminded that being attentive readers and listeners to the work of other writers in the group is essential practice; and of course, our readership and audience will grow and move outwards as we grow and move along as writers.

The workshop will be a forum for the relaxed reading of short stories produced by its members. We will introduce and develop the necessary skills with which our writers will learn to regard, examine, and write fiction as a display of the imagination in terms of narrative, characterization, intention, and meaning; and those elements will be studied closely, not so much from approved external models as from the written work of our own class.

We will try to demonstrate that the practice of fiction ought to be manifest about the creative description of human relationships in society.

We will encourage both on-the-spot oral critical analysis and more considered manuscript-reviewing. We will, at all times, allow the writing and lively analytical discussion of *all* forms of literary composition within the genre of fiction, and our writers will be encouraged to take any literary risk they may feel to be important to their development.

Class will meet once a week for 1 1/2 hours. Enrollment limited to 16 by permission of the instructor. Bring sample of work to the interview.

BASIC WRITING SKILLS: WRITING FOR DIFFERENT DISCIPLINES - Deborah Berkman* and Will Ryan** (addition)

This course will have as its goals the development of fluency in writing; the understanding of writing as process; and the development of strategies for writing in different disciplines. In the context of these goals the basic skills of thesis development, paragraph structure, sentence structure, word usage, and grammar will be taught.

The class will also stress the interrelatedness of writing and reading skills. For example, the comprehension of the main theme of a passage and the construction of a main point outline both depend on the ability to organize information coherently. Thus, we will deal with such skill areas as reading comprehension and retention and effective study skills.

A premise of the class will be that students may be working on exams for other courses, and the class will serve also as a forum for discussion of problems and strategies. Students will have the opportunity for regular individual work with the instructor.

The course is open to students who entered this academic year, with a limit of 15 per section. Other students may enroll if space is available. Sign-up will be at the Reading/Writing Center (Prescott 101) and students must sign up before the first day of class.

Two sections: Section I - Monday/Wednesday 2:00-3:00 p.m.
Section II - Monday/Wednesday 3:00-4:00 p.m.

Description of a revising skills section on page 13 - Reading/Writing Program.

* Staff Faculty Associate and Director of Reading and Writing Improvement Program.

** Intern in Reading and Writing Improvement Program.

STUDIO EXPERIENCE IN DANCE - Tara McClellan and Jill Esterson* (addition)

This beginning course in dance technique will deal primarily with the physical discipline behind dance and movement and the physicality of relaxation and release within movement.

The class will meet twice weekly for 1 1/2 hour sessions. Enrollment is limited to 30 on a first-come, first served basis.

* Hampshire alumna.

FILM WORKSHOP II - Kay Mathew (revision)

This is a production workshop for those students who are continuing their studies in film. Emphasis will be on gaining technical expertise in fundamental 16mm production. The workshop will deal with sound recording, flat-bed editing, cinematography, and lighting.

In addition, film theory and aesthetics will be discussed. We will be concerned with the multiplicity of uses of film, the power that the projected image often possesses, and the variety of films that immerse and engage us: non-fiction, documentary, experimental, narrative, animated. Other

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areas of concern involve the many creative, practical, and ethical choices that we confront as filmmakers.

Each student will complete a personal film project as well as work collaboratively on smaller projects. Although students will be learning 16 mm film technique in class, they will have the option of producing their own work in either Super8 or 16mm format.

This class is for students who have completed film, photography, or TV classes in basic studies. There is a lab fee of \$35. The enrollment is limited to 12 by permission of the instructor. Class will meet once a week for 3½ hours.

HA 220 FILM/PHOTOGRAPHY STUDIES - J. Liebling, K. Mathew, A. Ravett (revision)

Enrollment information should now read as follows:

Enrollment is by permission of the instructor; preference will be given to Division III concentrators in film/photography whose contracts have been filed.

HA 231b POETRY WRITING WORKSHOP - Barry Goldensohn (addition)

This course will be a group independent study with a double commitment to both writing and criticism. In practice this means that workshop members have as profound a commitment to reading one another's works as to their own. The goal of this is to develop a self-critical attitude toward one's own writing since we are notorious for seeing faults and occasionally strengths in others before we see them in ourselves. We learn indirectly, but we do learn.

Poems will appear on worksheets that will be available a few days before each class. Work is due each week. Readings will be assigned. A critical essay on a subject of the student's choice is required.

The class will meet twice weekly for 1½ hours. Enrollment is limited to 12 and instructor approval is required. Students wishing to enroll should submit a manuscript to the instructor during the course interview period. Division I students may be admitted with the instructor's permission.

HA 236 COMEDIES OF DESPAIR: THE FICTION OF KAFKA AND BECKETT - John Neary* and Janine Fields** (new course)

Franz Kafka and Samuel Beckett may not seem like the ideal companions for a spring semester; their visions are bleak and often depressing. They write about alienation and despair--not trendy social alienation and chic non-belief, but genuinely felt, existential aloneness. Nonetheless, these authors' visions are almost always lightened by a twist of comedy, an ability to laugh even in the face of the worst aspects of human existence. So these are compassionate (and funny) writers rather than bitter nihilists.

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They are also stylistically radical writers who helped break down (or laugh down) the conventional structures of prose fiction. And this posture is integrally connected to a comic despair; both philosophical and aesthetic absolutes have collapsed for Kafka and Beckett. So in studying these writers, we will be watching the ways in which thematic, existential concerns are related to technical aesthetic issues. And we'll be asking why (or if) these sad stories are so funny.

Though the course includes one play (Beckett's *Endgame*), our primary focus will be on prose fiction. This is essentially a reading/discussion course, but students will be encouraged to keep a journal and required to write a fairly long paper. This class is open to anyone, but if enrollment rises above 15, the instructor will give priority to Division II and III students of literature. We will meet once a week for two hours at Enfield House #69.

Texts will include: Kafka, *The Penal Colony*, *Amerika*, *The Castle*; Beckett, *Matt*, *Three Novels*, *Stories and Texts for Nothing*, *Endgame*.

HA 238 ADVANCED WRITING WORKSHOP - Nina Payne and David Cohen (new course)

A workshop for advanced Division II and III students actively pursuing major projects in playwriting, screenwriting, poetry and/or fiction. Meetings will include readings, criticism, and in-class exercises.

Class will meet once a week for two hours. Limited enrollment (8) by interview and permission of the instructors.

HA 239 ADVANCED WRITING SEMINAR - Nina Payne

Cancel.

HA 241 THE ENGLISH LYRIC TRADITION - Barry Goldensohn (new course)

This course will begin with readings of a selection of lyrics in English, starting with Chaucer (not the *Tales*, the lyrics!) to the present; however, the course will focus on the number of figures who we will read extensively: Donne, Dryden, Keats, Hopkins, Yeats and Lowell. We will also read Shakespeare's Lyrics. We will move from very basic close reading to other critical approaches, as we gain some assurance that the language of the poems is reasonably accessible. (As late as the 17th century, we can find a line from a simple song like "Oh for a bowl of fat canary" that sounds ludicrous because all the key words have changed their meaning.) In addition to questions about the text itself, the explanatory, we will be looking at a range of interpretive approaches to poems, and an unavoidable question throughout the course is "What survives in a poem through great changes in society and in values?" This is a complex question, needless to say, because much in society, and many values, persist.

The basic text will be the *Norton Anthology of Poetry* and individual

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volumes of the works of the poets mentioned. Two papers are required in order for a student's work to be evaluated.
Class will meet twice a week for 1½ hour sessions. Enrollment is open.

HA 257 THEOLOGY II - R. Kenyon Bradt (addition)

This course is to be a continuation of the fall term course, "Theology." It is to be a consideration of a selection of theological texts (to be announced) related to the theological conception developed in the fall term. The course is restricted to those students who participated in the fall term course except by permission of the instructor.
Class will meet once a week for two hours.

HA 266 IDENTITY AND INTIMACY - John Boettiger

Cancel.

HA 279 A TIME TO BE MOVED/A TIME TO REFLECT: DANCE/MOVEMENT CONCENTRATORS CLASS - Tara McClellan (new course)

This course will serve as a place for students to:

1. integrate processes and concepts derived from their ongoing variety of dance/movement studies (technique, body-level information, aesthetics, creative work, history and current trends in dance presentations, therapy, dance ethnology);
2. explore the "simple but difficult task of learning how to be able, in the moment, to locate and feel the nature of one's own experience inside one's body and to be able to follow that experience wherever it goes with conscious attention and respect, 'letting it happen' without interfering."

Class time will be devoted to discussion of specific topics in dance/movement work and to personal movement process explorations.

Students who are not specifically concentrators in dance/movement, but who retain a lively interest in the study and experience of movement work may attend with the permission of the instructor.

The class will meet once a week for three hours. Enrollment is open with the qualification mentioned above.

NOTE: The first class will take place on Thursday, February 4, from 7-10 p.m. in the Dance Studio.

HA 284 CREATIVE MUSIC: ITS THEORY AND APPLICATION - Roland Wiggins (addition)

This lecture class will focus on the interrelationship found in the conventional, non-conventional, and indigenous styles of music as viewed from a Western tonal basis. Students will be offered analytic techniques for personal inventories as melodic, harmonic, and rhythmic behaviors. Joseph Schillinger, Vincent Persichetti, Henry Cowell and other 20th century composers/theorists will be explored in juxtaposition with the creative music of Charlie Parker, Dizzy Gillespie, Thad Jones and John Coltrane. Outside reading and listening experiences are mandatory.

Students are encouraged to explore at least the very basic music notation practices such as those found in John Schaum Note Spellers I and II before registering.

From the materials presented each student will be required to select special topics for final presentation. Division II students are expected to offer presentations commensurate with that academic level.

Enrollment is limited to 15 and instructor permission is required. The class will meet twice weekly for two-hour sessions. Although this is a Division II course, Division I students may enroll with permission of the instructor.

HA 286 CREATIVE MUSIC - ADVANCED SECTION - Roland Wiggins (revision)

This course is offered to students who have completed HA 284 or its equivalent. It will explore in depth the syntax of melody, harmony, and rhythm in horizontal and vertical combinations. Selected creative music of Dizzy Gillespie, Jimmy Owens, Archie Shepp, Sonny Fortune, and others will be discussed using both traditional and non-traditional analytical principles. Outside reading, listening, and concert attendance is mandatory.

Enrollment is limited to 10 and an interview with the instructor is required. The class will meet twice weekly for two-hour sessions. Division I students may enroll with special permission.

HA 290 NEW MUSIC COMPOSITION SEMINAR - R. McClellan, Roy Finch* and Chris Houston* (revision)

This is the second part of a two-semester course. The first part was intended to introduce students to the process of electronic compositions in general and to the Hampshire Electronic Music Studio in particular. During spring term we will deal with the electronic music/tape studio as a compositional tool in relation to New Music. We will be concentrating on advanced recording and music synthesis techniques, basic electronics, music aesthetics, and the compositional process. Projects of a more sophisticated nature than during the fall term will be assigned, and one or two complete pieces will be expected of each student by the end of the term.

Previous experience in composition is necessary for enrollment in this course and an understanding of basic music theory and musical terms is recommended. Students in the course will be expected to devote a con-

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siderable amount of time both in and out of the studio in aural analysis of new music and in readings pertaining to aesthetics and compositional process.

The class will meet twice weekly for two-hour sessions. Enrollment is limited to 8 and permission of the instructors is required. Class times will be arranged among the instructors and the members of the class.

* Division III student.

SCHOOL OF NATURAL SCIENCE

NS 245

APPLES IN THE LABORATORY - Albert S. Woodhull (new course)

Small computers like the Apple II are becoming common around Hampshire. This course will be about ways they can be put to work in a laboratory setting, for automation of data collection and control of experiments, as well as analysis of data once the experiment is done. Applications of this sort are found in all areas of science, from solar energy to psychology.

The emphasis in this course will be on getting experiments under way, using all the power of already-available software and hardware. We will start by exploring the ways the Apple's built-in BASIC language and built-in interface connections can be used to sense and control the computer's environment. The use of common electronic instruments in trouble-shooting experimental setups will also be covered.

Further topics to be covered will include an introduction to the various kinds of peripheral units currently available for the Apple computers in the Hampshire College laboratories and the use of other computer languages for laboratory work. The principles of computers, peripheral devices, and computer languages will be covered to the extent necessary for understanding the choices to be made in putting a computer to use.

This course is intended for students at an advanced Division II level. Development of ideas for Division III projects using computers will be encouraged. No computer experience is required. Enrollment may be limited depending on the availability of computer equipment.

Class will meet twice a week for 1½ hours each.

NS 298

COASTAL GEOLOGY - Fred Anders (new course)

A study of the geological processes active within our coastal zone. Lectures will cover: wave properties, beach form and materials, the interaction of waves and sediment along the beach and within the nearshore zone, daily and seasonal cycles within the coastal zone, the origin of barrier islands and spits, sea level rise and coastal erosion/deposition, and barrier dynamics. Lecture will grade into a seminar format focusing on man's role in influencing coastal processes. Investigative techniques used by the coastal geologist will be covered in the laboratory/field.

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Initial readings will be assigned from a basic text (Waves and Beaches by Bascom); latter readings will be selected from various sources. Students are expected to attend class regularly. Two reports will be required, one based on lab/field work. Grades are available for Five College students.

Prerequisite: one semester of basic geology or a coastal course or permission of the instructor.

Class will meet twice a week for 1½ hours and one afternoon-long lab/field trip. Two weekend-long field trips will be arranged.

SCHOOL OF SOCIAL SCIENCE

SS 134

ETHICAL CONCERNS IN RESEARCH - Donald Poe

Cancel.

SS 136

MYSTERIES, SCIENCE AND PSEUDOSCIENCE - Donald Poe (new course)

This Division I course will explore a number of phenomena which are currently on the fringes of scientific investigation as they might be approached by social scientists. We will read literature, both scientific and popular, which states the case of both the believers and the skeptics, and then try to set up experiments of our own to test the hypotheses in question. During the first two-thirds of the course the instructor will present the social scientist's approach to astrology and ESP as examples. The students will then take over in the last one-third, presenting topics they have explored on their own. Possibilities for such topics include astral projection, Kirilian photography, pyramid power, pyramidology, dowsing, psychokinesis, the perceptual ability of plants, telepathy, scientology, medical fads, dietary fads, vision improvement via eye exercises (Bates method), earthly visits by extraterrestrial beings, acupuncture, biorhythms, the Bermuda Triangle, and numerous psychotherapies.

The emphasis is not on debunking myths, but rather on "modes of inquiry". That is, if one wanted to investigate any of these phenomena in a scientific fashion, how would she/he go about it? What are the standards of proof required? During the student-run part of the course, participants will make oral presentations to the class and be expected to react to the presentations of others. One ultimate goal is for any interested student to get a social science Division I examination out of this course, and so students will be required at intervals to present bibliographies, paper outlines, and paper drafts, in addition to normal class participation. The instructor will be available to help at any stage of this process. The class is open to believers and skeptics alike.

Class will meet twice a week for 1½ hours each session. Enrollment is limited to 20 on a first-come, first-served basis.

The following course, taught by Christine Shea, should have been included with the list of related courses for the Education and Child Studies Program (see page 21 of the Course Guide for Spring Term 1982).

SS 111 THE CONCEPT OF CHILD-CENTEREDNESS IN 20TH CENTURY AMERICAN CHILD DEVELOPMENT LITERATURE

INTEGRATIVE SEMINARS

IN 342 WOMEN AND SCIENCE - Nancy Lowry and Bo Bergquist* (new course)

This seminar will examine women's place in science. The readings will include biographies and essays of women scientists (Rosalind Franklin and DNA, Working it Out), feminist criticisms of science (Women Look at Biology Looking at Women), and articles on tokenism, the "math gene", and body politics. We will address questions such as: How does science look at women? How are women scientists treated by their colleagues? Would the content of science change if more women were scientists? What have our own experiences been? Class discussions will also be based on the spring semester Women in Science lecture series.

Students will be expected to lead one discussion and to give a short presentation of work in progress. It is necessary for the participants to be committed to the success of the seminar because it will be organized and directed entirely by students. The seminar will meet once a week for 2 1/2 hours. The Women in Science lecture series meets five times during the semester.

Our first meeting will be held on Thursday, February 4, at 7:00 p.m. in the Science Reading Room, second floor of Cole Science Center.

* Division III Hampshire student.

IN 343 MULTIDISCIPLINARY INQUIRY INTO AESTHETICS - Randall McClellan, James Gee and Marc Leibson* (new course)

Utilizing the diverse academic strengths amassed through their respective concentrations, the participants in this seminar will collectively examine the whys, hows, and whats of those human endeavors generally lumped together as art. Tools and knowledge gained through the study of the individual fields represented in the group will provide for the exploration of issues associated with aesthetics from a broad variety of perspectives, thus fostering the further enlightenment of the participants. The precise curriculum will be determined by the concentrations and interests of those involved; however, suggested topics include: a definition of art, differentiation of art from "fine art", methodological approaches to the development of aesthetics (scientific/philosophical), cross-cultural survey of the development and function of art, insights to aesthetics provided by cognitive psychology-right/left brain physiology-mathematics, etc., historical survey of social awareness among artists and its effects

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on their art, the historical and present role of scientific progress (theories, principles, technologies, mass media) in aesthetics, linguistic approaches to form, social responsibility of the artist, etc. We hope to attract people with concentrations in cognitive science, cultural anthropology, physiology, linguistics, history, physics, mathematics, and of course the fine arts.

Each participant will be expected to give at least one lecture pertaining to aesthetics and his/her own field. Relevant readings for such lectures will be chosen by the lecturer and distributed or put on reserve, allowing ample time for them to be assimilated by the other class members before the lecture. Each participant will be very strongly encouraged to provide a guest speaker. Active participation in class discussion is expected.

The class will meet once a week for two hours. Enrollment is limited to 15 to be determined by interview with the instructors.

* Division III Hampshire student.

IN 344 ECONOMIC DEMOCRACY AND WORKPLACE DEMOCRACY - George Benello and Kathy Locke* (new course)

Economic democracy and workplace democracy, actually two aspects of the same concept, is a relatively new idea which is developing in reaction to the undemocratic nature of capitalist social and economic relations. In Europe, for many years now, the ideas have been on the bargaining table of union/management talks, the subject of discourse among leftists, and put into practice in countries like Sweden and Yugoslavia. Economic and workplace democracy are just now starting to be discussed and investigated in the American context. The burgeoning theories encompass new or previously neglected interpretations of many disciplines including economics, history, sociology, philosophy, business, management, and organizational theory.

One goal of the course is to have students from many disciplines come together and investigate the issues of democracy--their meaning and importance in their lives and work. The second goal of the course is for students to learn the applications of these theories.

The members of the class will plan and organize the content and teaching of the course. They will be expected to formulate a democratic structure which will enable them to carry out the functions usually performed by the professor, including the teaching of a class in their area of interest. The reason that the course will be self-managed is to truly synthesize the ideas named in the title. The students must not only have prior experience with the theories of economic democracy; in this course they will learn how to put these theories into practice. In other words, they will make their place of work, the classroom, democratic.

The minimum requirements for receiving an evaluation are the following: (1) participation in organizing the class; (2) teach a class; and (3) participation in the evaluation procedure. The group may or may not decide to have further criteria for evaluation. The recommended core readings are Workplace Democracy by Daniel Zwerdling, Self-Governing Socialism, Volumes I and II, a reader-edited by Branko Horvat, Mihailo Markovic and Rudi Supek, and No Bosses Here by Karen Brandow, Jim McDonnell, and

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Vocations for Social Change. Students will be given a bibliography from which they can choose further readings.

The instructors will be available as resource persons and process consultants, and they will participate in designing and carrying out the evaluation procedure. The class will meet twice weekly for two hours, and additional time will be spent at the beginning and end of the semester. Some familiarity with economic democracy and/or workplace democracy through courses or experience is a necessity. Because this class is student initiated, student organized and run, a very high level of commitment is required.

* Division III Hampshire student.

READING/WRITING PROGRAM

ART AND TECHNIQUE OF REVISION - Will Ryan (new course)

The first part of this course will focus on the development of revising skills within the context of each student's prose. These skills include developing an editorial distance from one's writing; using revision as a means of invention; and evaluating one's writing for the purposes of organization, audience, voice and correctness. During the second part of the course, students will implement these revising skills using longer papers from other courses (especially Division I examinations). During this part of the course, each student will have the opportunity for individualized instruction, as well as group critique and support.

Class will meet Monday and Wednesday from 4:00 to 5:00 p.m. Enrollment is limited to 15 on a first-come, first-served basis. Sign up in the Reading/Writing Center (Prescott 101).

BIOGRAPHIES

Fred Anders, M.S. (Environmental Geology) University of Virginia, B.A. (geology) SUNY at Binghamton. Taught college level geomorphology. Active caver or more than six years; has led caving trips for many groups.

William Shullenberger received the BA from Yale, summa cum laude, and MA from the University of Massachusetts where he is now working on his doctorate. He has taught writing and critical reading in a variety of situations including the University Without Walls Writers' Workshop and at UMass, where he received the Distinguished Teaching Associate Award in 1978. Some particular interests are Renaissance and 17th century literature, contemporary critical theory, and English romanticism.

SCHEDULE OF CLASS MEETING TIMES

SPRING TERM 1982

SCHOOL OF HUMANITIES AND ARTS

<u>COURSE</u>	<u>INSTRUCTOR</u>	<u>ENROLLMENT METHOD</u>	<u>LIMIT</u>	<u>TIME</u>	<u>PLACE</u>
HA 103 Painting/Collage/Construct	J. Murray	Open	None	TTh 1030-12	ARB
HA 1/204 Design in Wood	R. Superior	1st Come	10	TTh 1230-3	Wood Shop
HA 1/206 Art in Craft	R. Superior	Open	None	T 7-9pm	ARB
HA 108 Color	A. Hoener	1st Come	30	MW 1030-12	ARB
HA 110 Film Workshop I	K. Mathew	Lottery	15	T 9-1230	PFB
HA 111 Still Photo Workshop	TBA	Lottery	15	a. W 9-1230	PFB
		Lottery	15	b. Th 130-530	PFB
HA 122 Mark Twain's America	J. Matlack	InstrPer	25	TTh 1030-12	EDH 15
HA 125 In the American Grain	L. Hanley	1st Come	25	TTh 1030-12	Blair
HA 130 3 Russian Writers	J. Hubbs	Open	None	MW 1030-12	EDH 15
HA 1/231 Poetry Writing Workshop	A. Salkey	InstrPer	16	T 130-3	EDH 15
HA 134a College Writing-Essay	W. Shullenberger	1st Come	20	MW 915-1030	FPH 104
HA 134b College Writing-Poetry	W. Shullenberger	1st Come	20	TTh 130-245	Blair
HA 1/237 Fiction Writing Workshop	A. Salkey	InstrPer	16	Th 130-3	EDH 15
HA 1/240 Writing	N. Payne	InstrPer	15	T 9-12	Kiva
HA 141 Basic Writing Skills	D. Berkman/W. Ryan	1st Come	15	a. MW 2-3	PH C-1
		1st Come	15	b. MW 3-4	PH C-1
		1st Come	15	c. MW 4-5	PH C-1
		InstrPer	25	MW 830-1030	Blair
HA 1/245 American Landscapes	D. Smith	Open	None	TTh 830-1030	CSC 126
HA 1/256 Sense and Spirit	R. Meagher	Lottery	12	TF 930-12	CSC 3rd Fl
HA 165 Places and Spaces	N. Juster/E. Pope	1st Come	30	TTh 1-230	MDB Dance
HA 170 Studio Exp-Dance	T. McClellan	1st Come	20	MW 1030-12	Lib Dance
HA 171 Movement for Actors I	R. Nordstrom	Open	None	MW 9-1030	MDB Dance
HA 177 Bodymind Process	T. McClellan	InstrPer	10	MW 1030-12	MDB
HA 183 Piano Workshop I	R. Wiggins	InstrPer	10	MW 1-3	Div 4
HA 1/291 Intermed Directing	J. Jenkins	InstrPer	12	TTh 1-3	Div 4
HA 1/296 Scene Study	J. Jenkins	1st Come	16	MW 1030-12	EDH 4
HA 1/297 Stage Play	C. Hubbs	InstrPer	15	W 130-4	ARB
HA 203 Studio Art Critique	J. Murray	InstrPer	15	W 130-430	ARB
HA 207 Adv Studio Forum	A. Hoener	InstrPer	10	TF 130-3	CSC 3rd Fl
HA 209 Making Places-Design	N. Juster/E. Pope	InstrPer	12	Th 9-1230	PFB
HA 210 Film Workshop II	K. Mathew	InstrPer	12	T 9-1230	PFB
HA 211 Photo Workshop II	J. Liebling	Prereq	12	T 130-530	PFB
HA 213 Film/Video I	A. Ravett	Concentrators	None	W 130-5	PFB
HA 220 Film/Photo Studies	J. Liebling, etal	InstrPer	15	W 730-10pm	FPH 103
HA 222 Eliot/Lessing	L. Hanley	InstrPer	15	MW 1030-12	PH A-1
HA 223 Schemas of Power	J. Lewis	InstrPer	15		

SCHOOL OF HUMANITIES AND ARTS (Contd.)

<u>COURSE</u>	<u>INSTRUCTOR</u>	<u>ENROLLMENT METHOD</u>	<u>LIMIT</u>	<u>TIME</u>	<u>PLACE</u>
HA 225 Southern History/Lit	L.B. Kennedy/S. Tracy	InstrPer	30	TTh 1030-12	FPH 103
HA 226 20th Cent French Lit	J. Lewis	InstrPer	20	MW 130-3	EDH 15
HA 229 Tolstoi/Chekhov/Modern	C. Hubbs/J. Hubbs	Open	None	MW 3-430	Blair
HA 231b Poetry Writing Workshop	B. Goldensohn	InstrPer	12	MW 2-330	CSC 126
HA 234 Poetry/Commitment-LatAm	R. Marquez	Open	None	TTh 130-3	PH D-1
HA 235 Players/Plays	D. Cohen/L.B. Kennedy	InstrPer	25	M 730-930pm/W 1-230	FPH 104/EDH 4
HA 236 Kafka and Beckett	J. Neary/J. Fields	1st Come	15	T 730-930pm	EH 69
HA 238 Adv Writing Tutorial	N. Payne/D. Cohen	InstrPer	None	M 1-3	FPH 103
HA 239 Adv Writing Seminar	CANCELLED				
HA 241 English Lyric	B. Goldensohn	Open	None	MW 1030-12	Blair
HA 242 History-Spanish America	R. Marquez	Open	None	TTh 1030-12	FPH 102
HA 246 Euripides	R. Meagher	Open	None	TTh 1030-12	PH A-1
HA 248 Aristotle-Metaphysics	R.K. Bradt	Open	None	TBA	
HA 257 Theology II	R.K. Bradt	Prereq	None	TBA	
HA 258 Hegel's Logic	R.K. Bradt	Prereq	None	TBA	
HA 266 Identity & Intimacy	CANCELLED				
HA 268 Transition/Renewal	J. Boettiger	InstrPer	8-DivII	W 8pm, 2/3 (1st mtg)	DH Masters
HA 270a Int Modern Technique	R. Nordstrom	Prereq	20	TTh 1030-12	MDB Dance
HA 270b HiInt/Adv Modern Tech	R. Nordstrom	InstrPer	20	MW 3-430	MDB Dance
HA 271 Movement for Actors II	T. McClellan	Open	None	MW 1030-12	MDB Dance
HA 276 Performing!	R. Nordstrom	InstrPer	15	T 7-10pm	MDB Dance
HA 279 Time to Move/Reflect	T. McClellan	InstrPer	None	F 9-12 (Th7-10pm, 2/4, 1st mtg.)	MDB Dance
HA 281 Healing Force-Music	R. McClellan	InstrPer	20	TTh 1-3	MDB
HA 282 Contemp Orchest/Comp	R. Copeland	InstrPer	7	TBA	
HA 284 Creative Music	R. Wiggins	InstrPer	15	TBA	
HA 286 Creative Music-Adv	R. Wiggins	InstrPer	10	TBA	
HA 287 Whole Earth Music II	R. McClellan	1st Come	10	TTh 1030-12	MDB
HA 288 Creative Art-Improv	R. Copeland	Open	None	TBA	
HA 289 AfroAm Chamber Ensemble	R. Copeland	Auditions		F (TBA)	
HA 290 Electronic Music	R. McClellan, etal	InstrPer	8	TBA	FPH 101
HA 293 Video/Theatre	D. Cohen/G. Jones	InstrPer		T 1-5/Th 1-3	FPH ELH
HA 294 Design Tutorial	W. Kramer	InstrPer	None	T 1030-12	EDH 7
HA 298 Directing Tutorial	J. Jenkins	InstrPer	5	T 1030-1230	EDH 26
Hampshire College Chorus	A. Kearns	Audition		MW 4-6	MDB

SCHOOL OF LANGUAGE AND COMMUNICATION

<u>COURSE</u>	<u>INSTRUCTOR</u>	<u>ENROLLMENT METHOD</u>	<u>LIMIT</u>	<u>TIME</u>	<u>PLACE</u>	
LC 107	Godel/Escher/Bach	J. Garfield, etal	Open	None	W 3-6	FPH 105
LC 117	Philosophy & Arts	C. Witherspoon	InstrPer	16	WF 1030-12	PH B-1
LC 120	Sm Group Communication	G. Jones	Open	None	MW 3-5	FPH 108
LC 121	Communications/Politics	J. Miller	ProSem	15	TTh 1030-12	FPH 105
LC 122	Commitment/Obligation	D. Seligman	InstrPer	20	TTh 130-3	CSC 126
LC 123	Human Movement	M. Feinstein/D. Rosenbaum	InstrPer	20	M/W 1-3	FPH WLH/ELH
LC 124	Microcomputers	S. Kulikowski/W. Marsh	Lottery	24	MW 1-3	FPH 107
LC 126	Children's Thinking	L. French	InstrPer	20	TTh 1030-12	FPH 106
LC 1/239	TV Documentary Wkshp	S. Douglas/R. Muller	InstrPer	16	W 1-4	TV Classroom
LC 171	Language/Culture/Society	M. Feinstein	ProSem	25	MW 1030-12	FPH ELH
LC 201	History of Press-U.S.	D. Kerr	Open	None	MW 9-1030	FPH 105
LC 207	Structure and Meaning	J. Gee	1st Come	20	MW 1030-12	FPH 194
LC 225	Raymond Williams/Comm	J. Miller	InstrPer	None	MW 1-3	Blair
LC 233	Philosophy of Mind	J. Garfield/C. Witherspoon	InstrPer	20	T 9-12	PH D-1
LC 241	Artificial Intelligence	G. Iba	InstrPer	25	MW 1-3	FPH 102
LC 244	Computer Labs	M. Sutherland/Al Woodhull	InstrPer	None	T 130-3	Kiva
LC 245	Analysis-TV News	S. Douglas	InstrPer	20	MW 1030-12	FPH 105
LC 247	Discourse/Narrative	J. Gee	1st Come	20	MW 130-3	FPH 105
LC 248	Child Lang Devel	L. French/V. Valian	InstrPer	20	TTh 130-3	FPH 103
LC 249	Cognitive Psychology	D. Rosenbaum	InstrPer	20	MW 3-5	FPH WLH
LC 264	Linear Algebra	D. Kelly	Open	None	MW(Th)F 930-1030	FPH 103(102)
LC 272	Statistics/Data Analysis	D. Poe/M. Sutherland	Open	None	TTh 1030-12	FPH WLH
LC 290	Outdoor Education	A. Ayvazian/R. Muller	InstrPer	12	WF 1030-12	FPH 103
LC 293	Video/Theatre	D. Cohen/G. Jones	InstrPer		T 1-5/Th 1-3	FPH ELH

FOREIGN LANGUAGES

FL 103	French II	E. Leete	InstrPer	20	TTh 1030-12	EDH 17
FL 104	Spanish II	A. Nieto	1st Come	20	TTh 9-1030	EDH 16
FL 105	French III	E. Leete	InstrPer	20	TTh 130-3	EDH 17
FL 106	Spanish III	A. Nieto	InstrPer	10	TTh 1-230	EDH 16

SCHOOL OF NATURAL SCIENCE

<u>COURSE</u>	<u>INSTRUCTOR</u>	<u>ENROLLMENT METHOD</u>	<u>LIMIT</u>	<u>TIME</u>	<u>PLACE</u>
NS 104 Optics & Holography	E. Hafner	1st Come	16	F 1-4	CSC 302
NS 106 Godel/Escher/Bach	J. Garfield, etal	Open	None	W 3-6	FPH 105
NS 131 Research-Sex Difference	M. Henifin	InstrPer	20	MW 330-5	CSC 126
NS 139 Useable Math	D. Kelly	Open	None	MWF 1030-1130	FPH 102
NS 143 Life Sciences-Death	M. Gross	ProSem	16	TTh 1030-12	PH B-1
NS 148 Solar Greenhouse	C. Van Raalte, etal	1st Come	20	W 130-5	CSC 114
NS 1/249 Lab Work-Human Move	Ann Woodhull	InstrPer	20	Th 130-330/330-5	Lab/CSC 202
NS 154 Microbial Ecology	L. Miller	1st Come	16	TTh 1-4	CSC 2nd F1
NS 173 Understand Relativity	C. Gordon/K. Gordon	Open	None	MF 1-230	CSC 114
NS 174 Newtonian Physics	S. Goldberg	Open	None	MWF 11-12	CSC 3rd F1
NS 176 Occupational Disease	M. Henifin	InstrPer	20	MW 1030-12	CSC 126
NS 178 Geobotany	J. Reid/K. Hoffman	InstrPer	15	M 1030-12/1-5	FPH 107/Field
NS 183 Quantum Mechanics	H. Bernstein	Open	None	MWF 1-2	CSC 126
NS 186 Animal Behavior	R. Coppinger	Open	None	MW 1030-12	FPH WLH
NS 192 Elem Schl Science	M. Bruno	Open	None	MWF 1030-1230	EDH 16
NS 201 Basic Chem Lab	L. Williams	Open	None	T 130-4	CSC 2nd F1
NS 203 Basic Chem II	L. Williams	Prereq	None	MWF 9-1030	CSC 114
NS 204 Ecology	C. Van Raalte/A. Westing	Prereq	None	TTh 1030-12/Th 130-5	CSC 114/Lab
NS 212 Organic Chemistry	N. Lowry	Open	None	MWF1030-12/MorF130-330	CSC 114/Lab
NS 224 Chem Strategies-Cells	J. Foster	Prereq	16	TW 1...	CSC 2nd F1
NS 226 Photosynthesis-Evolution	J. Foster	InstrPer	None	TTh 1030-12	CSC 2nd F1
NS 233 Roots-Arms Race	A. Krass, etal	Prereq	None	TTh 1-230	FPH 104
NS 235 Energy Tech Seminar	L. Williams	InstrPer	15	M 3-5	CSC 3rd F1
NS 236 Environmental Ethics	R. Lutts	Open	None	T 1-3	FPH 108
NS 244 Computer Labs	Al Woodhull/M.Sutherland	InstrPer	None	T 130-3	Kiva
NS 245 Apples in the Lab	Al Woodhull	Open	None	TTh 1030-12	CSC 2nd F1
NS 248 Physiology-Exercise	A. Melchionda	InstrPer	12	Th 930-12	Red Barn
*NS 256 Inform Macromolecules	L. Miller	Open	None	MWF 9-1030	FPH 106
*NS 257 New Genes	L. Miller/S. Goldberg	Open	None	MWF 9-1030	FPH 106
NS 261 Math-Scntsts/Scl Scntsts	K. Hoffman	Open	None	MWF 930-1030	FPH 102
NS 263 Calculus Continued	D. Kelly	Open	None	W 4-530	FPH 102
NS 264 Linear Algebra	D. Kelly	Open	None	MW(Th)F 930-1030	FPH 103 (102)
NS 281 BKSEM: Physics	D. Gilden	Prereq	None	TTh 1030-12	CSC 126
NS 283 Basic Physics II	H. Bernstein/A. Krass	Open	None	MWF 1030-12/MT 1-4	FPH 106/Lab
*NS 289 Dyes/Pigments/Palette	S. Goldberg	InstrPer	None	MWF 9-1030	PH A-1
NS 295 Practicum-Environ Ed	M. Bruno/N. Darmstadter	InstrPer	None	See Course Description	
NS 298 Coastal Geology	F. Anders	Prereq	None	TTh 8-930 +T 1-3	FPH 108/Lab
ASTFC 020 Cosmology	T. Dennis	Prereq	None	MW 230-345	AC/or/MHC
ASTFC 022 Intro-Astronomy	S. Edwards	Prereq	None	TTh 230-345	SC-McConnell 405
ASTFC 034 History of Astronomy	K. Gordon	Open	None	TTh 2-315	PH A-1
ASTFC 038 Obs Radio Astronomy	C.R. Huguenin	Prereq	None	TTh 230-345	U.M.-GRC 534
ASTFC 044 Astrophysics II	D. Van Blerkom	Prereq	None	MF 125-320	U.M.-GRC 534
	D. Kell	Open	None	Th 1230-130	FPH 102
	Math Exercise Class				
	Women and Science	See Description			

SCHOOL OF SOCIAL SCIENCE

<u>COURSE</u>	<u>INSTRUCTOR</u>	<u>ENROLLMENT METHOD</u>	<u>LIMIT</u>	<u>TIME</u>	<u>PLACE</u>	
SS 108	European Jewish Society	L. Glick/A. Lansky	Open	None	TTh 1030-12	EDH 16
SS 111	Child-Centeredness	C. Shea	1st Come	30	TTh 9-1030	PH C-1
SS 125	Kids and Kin	M. Mahoney/B. Yngvesson	ProSem	20	TTh 1030-12	FPH 104
SS 126	Intro-West Liberalism	L. Hogan/C. Shea	1st Come	25	TTh 1-3	FPH 105
SS 134	Ethical Concerns-Research	CANCELLED				
SS 136	Mysteries/Science/Pseudo	D. Poe	1st Come	20	MW 130-3	PH A-1
SS 142	Crises-Amer Politics	F. Holmquist	1st Come	25	MW 130-3	FPH 108
SS 154	Health Psychology	L. Farnham	1st Come	20	MW 130-3	FPH 106
SS 168	Forgotten People	O. Fowlkes	1st Come	25	TTh 1030-12	FPH 108
SS 184	American Capitalism	S. Warner	Lottery	20	TTh 1030-12	GH Masters
SS 193	Political Soc-Right	A. Hunter	1st Come	20	WF 1030-12	FPH 107
SS 201	Southern History/Lit	L.B. Kennedy/S. Tracy	InstrPer	30	TTh 1030-12	FPH 103
SS 203	World Politics	E. Ahmad	Open	None	WF 130-3	FPH WLH
SS 204	Europe/Amer-18th Cent	N. Fitch/S. Tracy	Open	None	TTh 130-3	FPH 107
SS 205	Depression to Cold War	A. Berman	Open	None	TTh 9-1030	FPH 107
SS 206	Religion	L. Glick	Open	None	MW 1030-12	EDH 17
SS 210	Intro-Economics	F. Weaver	Open	None	MWF 9-1030	FPH 108
SS 212	Power/Authority/Work	R. Alpert/R. vonderLippe	Open	None	TTh 9-1030	FPH 105
SS 214	Family-XCultural Perspc	K. Johnson, etal	Open	None	TTh 130-3	CSC 114
SS 216	Middle East/N. Africa	E. Ahmad	InstrPer	25	W 730-10pm	FPH ELH
SS 220	Law/Justice-Education	O. Fowlkes/H. Rose	Open	None	MW 1030-12	FPH 108
SS 222	Autonomy & Community	M. Mahoney	1st Come	20	MW 1-3	FPH 104
SS 223	Black Amers-Cap Society	L. Hogan	1st Come	25	TTh 9-1030	FPH 106
SS 229	Domestic Violence	G. Joseph	1st Come	20	TTh 1030-12	FPH 107
SS 230	Legal Order	L. Mazor	Open	None	MW 9-1030	FPH WLH
SS 232	Seminar-Theory/Anarchy	L. Mazor	InstrPer	20	W 3-6pm	FPH 104
SS 240	Public Sphere	J. Landes/R. Rakoff	Open	None	TTh 130-3	FPH 106
SS 250	Professional Culture	P. Glazer/M. Slater	Open	None	TTh 9-1030	FPE 104
SS 257	Political Econ-Africa	M. Ford, etal	Open	None	TTh 9-1030	FPH 103
SS 272	Intro-Statistics/Data	D. Poe/M. Sutherland	Open	None	TTh 1030-12	FPH WLH
SS 286	Abnormal Psychology	L. Farnham	Open	None	TTh 130-3	FPH 102
SS 292	Social Movements/Theory	A. Hunter	InstrPer	25	WF 9-1030	FPH 107

INTEGRATIVE SEMINARS

<u>COURSE</u>	<u>INSTRUCTOR</u>	<u>ENROLLMENT METHOD</u>	<u>LIMIT</u>	<u>TIME</u>	<u>PLACE</u>	
IN 330	People Study People	R. von der Lippe	InstrPer	15	T 1-3	PH B-1
IN 331	Social Theory/Policy	R. Rakoff	InstrPer	12	W 730-10pm	TBA
IN 332	Idea of Nature	A. Ayvazian/M. Gross	Open	None	Th 1-330	Kiva
IN 333	Feminist Theory	J. Landes	InstrPer	12	W 1-3	FPH 103
IN 334	Politics of History	A. Beraman/N. Fitch	Arbitrary	18	W 7-930pm	CSC 126
IN 335	Black Women	G. Joseph	InstrPer	15	T 7-9pm	FPH 107
IN 336	Aesthetic Theory	C. Witherspoon	InstrPer	12	T 6-9pm	PH B-1
IN 337	IntSem-Godel/Escher	J. Garfield/G. Iba	InstrPer	12	TBA	
IN 338	Explanation	V. Valian	InstrPer	20	W 12-3	EDH 17
IN 339	Transitions	J. Boettiger/D. Smith	InstrPer	12	See Course Description	
IN 341	Neuroendobiopsychchem	J. Foster, etal	Prereq	15	TBA	
IN 342	Women and Science	N. Lowry/B. Berquist	Open	None	Th 7-930pm	CSC 2nd Fl
IN 343	Inquiry-Aesthetics	M. Leibson	InstrPer	15	F 1030-1230	MDB Class
IN 344	Economic/Workplace	G. Benello/K. Locke	Open	None	TTh 1-3	EDH 4
IN 345	Women-Militarism/Surviv	K. Johnson, etal	Open	None	TBA	

OUTDOORS PROGRAM

<u>COURSE</u>	<u>INSTRUCTOR</u>	<u>ENROLLMENT METHOD</u>	<u>LIMIT</u>	<u>TIME</u>	<u>PLACE</u>	
OP 111	Beg Top Ropc Climb	B. Garmirian	Open	None	W 1245-530	RCC
OP 129	Women's Top Rope Climb	B. Dean/R. Light	1st Come	12	M 1230-630pm	
*OP 132	Cross-Country Skiing	C. Twitchell	1st Come	12	TBA	
*OP 137	Thru the Woods	S. Anderson	Open	None	W 1-4	PH D-1
*OP 138	Bike Maintenance/Repair	S. Anderson	1st Come	10	W 1-4	
*OP 143	Climbing Ice	B. Garmirian	InstrPer	6	T 12...	
OP 205	Adv Rock Climb	B. Garmirian/G. Newth	InstrPer	None	*a. W 1-330	RCC
					*b. Th 12-7pm	
OP 218	Outdoor Leadership	S. Anderson	1st Come	12	WF 1030-12	PH D-1
OP 235	All the Things	G. Newth	1st Come	15	T 1230-530	
OP 290	Outdoor Education	A. Ayvazian/R. Muller	InstrPer	12	WF 1030-12	FPH 103

RECREATIONAL ATHLETICS

<u>COURSE</u>	<u>INSTRUCTOR</u>	<u>ENROLLMENT METHOD</u>	<u>LIMIT</u>	<u>TIME</u>	<u>PLACE</u>	
RA 102	Int Shotokan Karate I	M. Taylor	Prereq	None	MWF 230-430	So Lounge
RA 103	Int Shotokan Karate II	M. Taylor	Prereq	None	TTh7-9pm/Sun630-830pm	So Lounge
RA 104	Adv Shotokan Karate	M. Taylor	Prereq	None	TBA	
RA 105	Aikido	P. Sylvain	Open	None	TTh 1015-1215	So Lounge
RA 106	Beg Hatha Yoga	TBA	Open	None	M 2-315	Donut 4
RA 107	Cont Hatha Yoga	TBA	Open	None	M 330-445	Donut 4
RA 108	T'ai Chi	P. Gallagher	Open	None	M 630-745 pm	So Lounge
RA 109	Cont T'ai Chi	P. Gallagher	InstrPer	None	M 8-930pm	So Lounge
RA 110	Physical Fitness Class	R. Ridders			TF 1205-1	RCC
RA 111	Fencing	W. Weber	Open	None	TBA	
RA 112	Women's Basketball	L. Harrison	Open	None	TBA	
RA 113	Volleyball	L. Harrison	Open	None	TBA	
RA 114	Kayak Rolling	B. Judd	Open	None	W 6-730pm	Pool
RA 115	Beg Whitewater Kayak	B. Judd		9	See Course Description	
RA 116	Int Whitewater Kayak	B. Judd	InstrPer	None	See Course Description	
RA 117	Women's Beg Kayak	A. Kingman/B. Dean	Open	None	W 1230-630pm	Pool

CODES

ARB	Arts Building	ELH	East Lecture Hall
CSC	Cole Science Center	MLH	Main Lecture Hall
EDH	Emily Dickinson Hall	WLH	West Lecture Hall
FPH	Franklin Patterson Hall	Donut	Greenwich House - Center Room
MDB	Music and Dance Building		
PFB	Photography and Film Building	BKSM	Book Seminar
RCC	Robert Crown Center	TBA	To Be Announced or Arranged
LIB	Harold F. Johnson Library	*	Course is not term-long, see course description
DH	Dakin House		
EH	Enfield House		
GH	Greenwich House		
PH	Prescott House		