

1988
January Term
Hampshire College



registration & information

JANUARY TERM DATES: Monday, January 4 through Wednesday, January 20, 1988

REGISTRATION DATES: Hampshire College students:
Monday, November 30 - Friday, December 4, 1987
(open registration continues until Friday,
December 18 for courses in which space is still
available in the January Term Office, FPH 218)

TIME: 9-12 and 1-4 daily

PLACE: Register in person LOBBY OF FRANKLIN PATTERSON HALL

FIVE COLLEGE AND COMMUNITY REGISTRATION

Wednesday, December 2 - Friday, December 4, 1987
(same time and place as above)

REGISTRATION INFORMATION:

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 in the back of this catalog for Hampshire College courses. Additional forms are available at the January Term Office, FPH 218.

LOCAL RESIDENTS ARE INVITED TO TAKE JANUARY TERM COURSES. Tuition is \$50.00 per course payable to the January Term Office at time of registration.

Students in colleges outside the Five College area are welcome to attend January Term at Hampshire. Occasionally a one-for-one exchange can be worked out with a Hampshire student. Otherwise the visiting student fee is \$500.00.

NOTE: Hampshire College does not use grades or credit hours. The College cannot provide an official transcript in any form to document a visiting student's performance. The most that can be made available is verification of the student's registration (not completion) in a January Term course. An instructor's personal evaluation can be sent if mutual agreement is reached between the student and the instructor.

FOR FURTHER INFORMATION PLEASE CALL OR WRITE DANA DAVIS, COORDINATOR, JANUARY TERM PROGRAM, HAMPSHIRE COLLEGE, AMHERST, MA. 01002. (413) 549-4600, extension 409.

JANUARY TERM at Hampshire and the Five Colleges offers a deliberate change of pace from fall and spring terms, a unique opportunity to pursue a variety of interests. Students may study a specific subject in depth, take practical courses or workshops, participate in seminars, or work independently on divisional examinations. January Term can also be a time to study something that doesn't quite fit into the regular program of study. Recent January Term offerings have ranged from a discussion seminar on environmental ethics to courses in dance therapy, fiction writing as a profession, and gene cloning.

Faculty members often use January Term to experiment with new approaches or explore new subject matter, making their students partners in curriculum development. January Term faculty include regular and visiting professors, current students, alumns, staff members, parents, and professionals willing to share their expertise.

During the term frequent evening lectures feature guest speakers on a wide range of topics. There are also numerous films and "coffee house" presentations on campus and at the other colleges in the area.

More than half of Hampshire's students on campus in January choose from more than 65 formal and informal educational activities. The college strongly encourages participation in January Term, but it is not required.

Students may also work, travel, or study elsewhere in January. The other members of the Five College consortium offer courses open to Hampshire students throughout the month.

JANUARY TERM AT THE OTHER FIVE COLLEGES

Hampshire College students may register for January Term courses at Five College institutions. Only Mount Holyoke and the Division of Continuing Education at UMass offer courses for academic credit. Five College students registering for credit courses must obtain permission of their home institution to earn credits during January. Amherst, Hampshire, Smith and UMass offer non-credit courses, as does Mount Holyoke.

Catalogs from Amherst, Mount Holyoke, Smith and UMass will be available in the office of the January Term coordinator, FPH 218 and the Central Records office. Further information may be obtained at the following locations:

- Amherst: Registrar's Office, 101 Converse Hall (542-2161)
January Interterm January 11 through 31
- Mount Holyoke: Office of the January Program Coordinator, 6 Safford Hall
(586-3110 ext.2048) and the Registrar's Office, Mary Lyon Hall
January Program January 4 through 22
- Smith: Interterm Office, College Hall, Room 21
(584-2700 ext.4904)
January Interterm January 6 through 26
- UMass: Goodell Building, Room 610 (545-3653)
Winter Session January 4 through 26

Students fully enrolled in one of the Five Colleges may take part in courses or attend any events offered at the other four, with a few exceptions. For information on courses, fees, times, instructors, and locations - students should turn to the January catalogs which are published by the individual colleges.

course listing january term 1988

ALPHABETICAL LISTING OF JANUARY TERM COURSES

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HAMPSHIRE COLLEGE ROOM SCHEDULING CODES

FPH Franklin Patterson Hall	
MLH Main Lecture Hall	EDH Emily Dickinson Hall
ELH East Lecture Hall	CSC Cole Science Center
WLH West Lecture Hall	F/P Film/Photography Building
RCC Robert Crown Center	M/D Music/Dance Building

school courses/special courses

JT 101 GENE CLONING

Lynn Miller (NS)

We will spend 8 hours each day, 5 days a week learning how to isolate DNA, digest DNA with enzymes, identify fragments of DNA on gels, put those fragments into plasmids, and put the plasmids back into various bacterial and yeast cells. In other words, this will be an intensive laboratory experience for those interested in learning this neat little bit of biology.

No experience needed. All that you need is enthusiasm to learn, ability to work carefully, and tolerance of cigar smoke.

Meets: M,T,W,Th,F 8-5 p.m.

CSC Labs, second floor

Enrollment: 16 first come, first served

JT 102 THE MAKING OF THIS COLLEGE

Robert von der Lippe (SS)

This seminar will be an effort to look into some of the early history and social context of the founding of Hampshire in the late 1950s and 1960s. How did this unique system of higher education come to be? Was it all really planned or did it just grow like Topsy? We will read books and documents, look at pictures and films, and talk with people who were there and might know some of the answers.

Meets: T/W/Th 9:30-12 noon

FPH 108

Enrollment: No limit

JT 103 NICARAGUA: POLITICS AND AGRICULTURE (TRIP)

Brian Schultz (NS)

We will visit Nicaragua during January which is the beginning of the dry season. The extent and content of the course will depend largely on the interests of the participants. Such trips typically include visits to representatives of the government, opposition parties, the press, human rights groups, production facilities such as agricultural cooperatives, etc. We may then focus on the cash crop economy, especially coffee and cotton which will be nearing or at harvest, as well as on corn and other basic food crops under irrigation at that time of year.

Students interested should contact the instructor no later than November 19 in Cole Science building, room 308 or at x486.

Meets: All of January
Enrollment: 10
Fee: Estimate of \$1500.

JT 104 DIVIDED CITY (BERLIN TRAVEL/STUDY TRIP)

Lester Mazor (SS)

Gunter Grass, author of The Tin Drum, says he lives in Berlin because more than any other place it embodies the realities of the contemporary world. Maurice Blanchot, French writer and philosopher, says that Berlin is "the symbol of the division of the world . . . the place in which the question of a unity which is both necessary and impossible confronts every individual."

During January we will explore this divided city for two weeks to experience on both sides of the wall its unique position in world politics and to discover its past. The history of Prussia, Imperial Germany, the Weimar period, as well as of the Nazi era, World War II, and the Cold War, can be experienced in its architecture, its museums, and the memories of people we will meet.

To join this travel-study course, it is not necessary to speak German. We will have discussions in English with people who work in government, in the arts, the media, and with faculty members and students in West Berlin and East Berlin. An early commitment is necessary to complete arrangements. Please contact Professor Lester Mazor, FPH 203, x392 for further information.

Enrollment: 12

JT 105 PUBLIC POLICIES, PRIVATE CHOICES, CHILDREN'S LIVES

Mark W. Segar

This course will be an examination of the interrelationships of child development and the decisions that governments, families and individuals make about children. Through readings, case studies and discussion, participants will explore changes in family organization, sex roles, public policy and educational practice that have influenced the character of childhood - and child development - over the past thirty years.

Seminar members will be invited to compare personal histories with case study material and consider implications for the future.

Readings will include selections from the following:

Friedan, The Second Stage; deLone, Small Futures; Oleck, The Myth of Masculinity

Meets: M/T/W/Th/F January 4,5,6,7,8 6-7:30 p.m.

FPH 108

Enrollment: No limit

JT 106 CAPITALISM OR WORKER CONTROL?

Jonathan Pressler

Contemporary Capitalist Democracies (such as the United States) are characterized by formal political equality, free markets, and private ownership and control of the means of production. It is standard to defend these characteristic institutions by claiming that they protect individual liberty, promote economic efficiency, distribute wealth in accordance with economic contribution, and provide all citizens with an equal vote in political decision-making. In this course we shall compare Capitalist Democracy with an alternative economic and political system called "Worker Control Socialism." Under this form of socialism there are markets for most economic goods, but society owns the means of production. In addition, there is a democratically elected government that controls society's investment policy and generates investment funds by taxing individual firms. Finally, within these firms, power ultimately derives from a democratic decision-making process in which all workers have an equal vote. We shall investigate the contention that Worker Control Socialism avoids many vices of Capitalist Democracy (e.g., chronic unemployment, worker alienation, gross disparities in wealth) without sacrificing any of its genuine virtues.

Texts: David Schweickart, Capitalism or Worker Control; Joshua Cohen and Joel Rogers, On Democracy; Allen Buchanan, Ethics, Efficiency, and the Market.

Meets: M/W/Th 10-12 noon and 4:30-5:30 p.m.
Enrollment: 15

EDH 3

JT 107 INDIVIDUAL RIGHTS IN THE WORKPLACE

Michele and Malcolm Russell-Einhorn

Can a person with AIDS be fired from his or her job? Does an employer have the right to have an employee tested for drug use, and if so, under what circumstances? What can a person do about sexual harassment in the workplace? These are just a few of the very topical questions which have arisen in the American workplace of the 1980s where competitive economic conditions and new technology have put unprecedented strains on society's commitment to protecting the rights of the individual on the job. This intensive seminar will examine the competing rights of the employee (particularly those concerning privacy and lifestyle) and of the employer and society in four discrete contexts--employer information-gathering and recordkeeping, employment of AIDS victims and the handicapped, testing of the workforce for drugs and alcohol, and sex discrimination and sexual harassment--in an attempt to determine if today's laws strike a proper balance between them. The aim of the course is to get students to eschew generalizations (but not necessarily general principles) in addressing a number of different factual situations in the foregoing contexts. Each class will consist of approximately 1/4 lecture and 3/4 discussion.

Meets: January 4,5,6,7, 9:30-12 noon
Enrollment: 30

FPH 102

JT 108 INTERNATIONAL DEBT: CONFLICT AND RESOLUTION

Pa A. Manneh and David Smathers

Despite progress, the world still gropes for debt solutions, but industrial rich countries watch as valuable export markets shrivel.

In this course we will explore debt problems in Latin America, Africa and Asia, policies and application of international monetary funds, World Bank and private banks' policies in these areas. How do developing world's stagnation and debt burdens pose as a drag on economic growth in the world economy.

Meets: T/Th 1-3:30 p.m.

CSC 114

Enrollment: No limit

Prerequisite: Knowledge of micro/macro economics helpful.

JT 109 SOILS FOR LAND USE PLANNING AND SITE EVALUATION

Alan Goldin (UMASS)

Whether land is to be used for cropland or woodland, developed for a building site, excavated for a septic system or landfill, or used for campgrounds or roads, an understanding of soils and soil survey information is requisite in planning these land applications. Soils information is gathered by the USDA's Soil Conservation Service for many areas and is summarized in soil survey reports generally on a county basis. This course will examine the use of soils information in land use planning and site evaluation and will emphasize the interpretation of these reports for students and professionals in land planning, environmental science, engineering, biology and others who use soils information.

Meets: T/Th 7-9 p.m.

FPH 102

Enrollment: 15

JT 110 BLACK DIRT LIVE AGAIN - READINGS IN AGRICULTURE

Nick Seamon

Agriculture is just that - culture. Growing food without passion is business, not culture. We will be reading and discussing some of the more inspiring works on gardening and farming.

Authors we will explore include Wendell Berry, Scott Nearing, Sir Albert Howard, and E.F. Schumacher. All students should read Wendell Berry's The Unsettling of America.

"In our time, the main danger to the soil, and therewith not only to agriculture but to civilization as a whole, stems from the townsman's determination to apply to agriculture the principles of industry." E.F. Schumacher

Meets: T/Th 9-11 a.m.
Enrollment: 20

FPH 105

JT 111 TROPICAL RAINFORESTS-ECOLOGY AND POLITICS OF DEFORESTATION

Beejay Cummings and Tom Gordon

As an overview of the biological and political crises facing our earth's most valuable and awe-inspiring forests, this course is intended to stimulate thought and discussion about the environmental threats posed by exploitation of our tropical forests. Seminar discussions based on readings from the scientific and popular literature will be our main focus, with all critical and emotional views from every field of interest encouraged. Topics will include: indigenous peoples, U.S. government involvement (i.e., World Bank policy), world food crisis, biological diversity, extinction, and related issues.

Meets: M/W/F 1-2:30 p.m.
Enrollment: No limit

FPH 103

JT 112 EPIDEMIOLOGY: A STUDY OF DISEASES AND THEIR EFFECTS ON MEN AND WOMEN

Keith A. Baker

This seminar will examine the development of the field of Epidemiology, its impact on the scientific community, and its implementation in clinical medicine.

Each participant will be exposed to some basic principles of Epidemiology, inclusive of research methodology, study design, data collection and analysis. Some discussion of biases will also be an essential aspect of the seminar. Primary focus will be placed on the epidemiology of Heart Disease and AIDS. An attempt will be made to invite two senior researchers in these areas to share their expertise and knowledge with us.

Meets: T/Th 1-3 p.m.
Enrollment: No limit

FPH 103

Prerequisite: Active interest in scientific research and biology.

JT 113 THE IMMUNE RESPONSE: A MECHANISM FOR SURVIVAL

Emanuel Suter

In group discussion and by reading selected papers, we will explore the cellular and

molecular events that result in immunity. In particular, we will explore the recognition of "foreign" and the subsequent cascade of events, which is essential to survival. We may also look at what happens when things go wrong: autoimmunity and immune deficiency.

Because of the shortness of time and because of the complexity of the subject, students should be prepared to spend a considerable time reading, in addition to the daily class discussions.

Meets: Every day 9-11 a.m. starting Monday, January 4.
Enrollment: 10

FPH 106

JT 114 MIND AND TECHNOLOGY

Mark Carol

One of the most engaging books written recently is The Mind's I by D. Hofstadter and D. Dennett. A collection of works written by others, as well as by the editors, it explores philosophical perceptions of self and self-consciousness from science fiction, religious, and social viewpoints. At the end of each selection, the editors comment on the implications of the ideas presented in the selections. Their goal is to encourage the radical rethinking of issues necessary for people to be able to reach a consensus about the meaning of the word "I."

With the explosive development of interest in artificial intelligence, such questions as the meaning of self may no longer be just philosophical. It may not be unreasonable to imagine a time in the not too distant future when a machine will present itself to the courts requesting protection under the law as an individual.

This seminar will integrate readings from The Mind's I with a study of the field of artificial intelligence. Time commitment will be ten, 2 hour sessions, several of which will be devoted to the viewing of movies which touch on the question of consciousness as it may exist in other creatures (2001; Short Circuit; The Hellstrom Chronicles, etc.). There will be two short papers required as well.

Meets: T/W/Th 1-4 p.m. and 2 evenings for films
Enrollment: 12

FPH 106

JT 115 OFF THE DOLE AND ON TO THE PAYROLL: BEING POOR IN THE 80s

Larry P. Baxter

In this course we will focus on current welfare policy in the U.S. and conditions of poverty from the viewpoint of poor Americans. Topics will include: images of poor Americans; myths and stereotypes; welfare programs (the MA. Employment and Training Choices Program); women, minorities and poverty; and urban grassroots organizations.

The first few class meetings will be devoted to discussion and preparation for our field study (2-3 days) in an urban area.

The course is an excellent introduction to classes on gender, race and public policy offered during spring semester.

Requirements for evaluation are: attendance, participation and a short paper.

Meets: M/W 10-12 noon
Enrollment: 8

FPH 103

JT 116 NEUROBIOLOGY OF MEMORY

Greg Hoffman

Great strides have been made in recent years toward describing the physiology that underlies memory. We will examine literature on the neurology and biochemistry of memory storage by beginning with Scientific American-style articles and gradually working our way to current research papers, so that the course will serve as a sort of introduction to neurobiology for interested students. We will discuss neural plasticity in the context of human learning, the genetic hardwiring of instinctive knowledge and the memory loss associated with senile dementias such as Alzheimer's disease. No background is required.

Meets: M/W/F 3-4:30 p.m.
Enrollment: 15

FPH 102

JT 117 AN INTRODUCTION TO PSYCHOHISTORY

Timothy M. Shary

Why did things happen the way they did--what took place in the mental development of the post WWII baby boomers that turned them into the rebellious children of the 60s, what happened in Oliver North's life and mind that led to his intense concern for "preserving Democracy in the Western hemisphere," and why did people buy all those hand-held puzzles a few years ago? These are a few of the essential questions that psychohistory, the interdisciplinary science of historical motivation, tries to answer. Born from the union of psychoanalysis and historical analysis only in the last few decades, psychohistory has already become as widely challenged as it is strongly supported, but remains an enigma to most who have encountered it.

This is to be a concise course focusing on the framework upon which psychohistory has been methodically, although not always soundly, constructed. By first looking at the early theories of such pioneers in the field as Lloyd deMause, Erik Erikson, and Robert Jay Lifton, and then moving on to exploring the ways in which psychohistory has been employed, we will build a working understanding of psychohistory so that it may be comprehended. In addition, we will also investigate its many criticisms and shortcomings, which still hinder its respect today. Then, in approaching a few of its specific topics and applications, we will be able to hopefully draw our own opinions about psychohistory's validity and importance in the present fields of human understanding.

Meets: T/Th 2-4:30 p.m.
Enrollment: 15

CSC 114

JT 118 IRAN: REVOLUTION, WAR, AND RESISTANCE

Hadi Ghaemi and Amy Walp

Regardless of the continuous media coverage of revolutionary Iran, domestic life in that country remains unexplored. This course will introduce students to the Iranian revolution from an insider's point of view.

We shall begin by a general overview of Iranian history, geography, and religious aspects. The primary attention of the course will be focused on the turbulent period of 1977 to the present. The first half of the course will concentrate on the period between the pre-revolutionary situation to the disintegration of monarchy. Issues of concern will include: structural causes leading to the revolution, emergence of Khomeini as a national leader, and events such as: mass demonstrations and the general strike of September '78 to February '79 which led to the overthrow of the Shah. The course will then continue with a discussion of the post-revolutionary regime of Khomeini. The power struggle of 1979-81, the hostage crisis, and the Iran-Iraq war will receive particular attention.

Throughout the course we shall examine the effects of these developments on domestic life of the Iranian people.

Meets: T/Th 1-3:30 p.m.
Enrollment: No limit

Prescott A

JT 119 THE BEAT GENERATION: WHERE IT CAME FROM, WHERE IT WENT

Ellen Devos and Peter Doherty

This course will provide a historical overview of the Beat Generation, a counter-cultural group of writers and folk-heroes that grew out of the repressive culture of the 50s. We will talk about the Beats in terms of their relationship with society, paying careful attention to the ways that society helped both create and destroy this counterculture. We will also look at the impact the Beats had on the literary and cultural developments that followed. Women of the Beat Generation will be discussed, and comparisons will be made between this and other countercultural and artistic movements.

Meets: T/Th 1-3 p.m. (with occasional evening meeting)
Enrollment: No limit

FPH 105

Prerequisite: Read one or more of the following: On the Road, Jack Kerouac; Go, John Clellon Holmes; Minor Characters, Joyce Johnson.

Lab fee:

JT 120 RIGHTS, MORALITY AND HAPPINESS

Eric Barnes

This course will investigate the connection between ethics and political philosophy on a common sense and philosophical level. Some of the questions that will be addressed are whether our morals have any universal basis, the relation between morality and happiness, and where we get our idea of having a right to something. We will read a few short essays on these topics, but the classes will be short lectures followed by discussion. Students will be encouraged to formulate their own system of beliefs and share them with the class in informal discussion. Emphasis will be put on students forming their own consistent views and questioning fundamental assumptions such as human rights and the existence of good and evil.

Meets: M/T/W/Th 1-2 p.m.
Enrollment: No limit

CSC 126

JT 121 COMING OUT AND SELF ESTEEM

Janine P. Fields

One goal each of us strives towards in our lives is developing our self-esteem. Very often issues about sexuality become intertwined with feelings of self-worth. For the gay/lesbian or bisexual individual these feelings can be devastating.

This course will be a group interactive process focusing on the issues that arise from feelings about same sex relationships. The groups will discuss the importance of coming-out at home and in the work environment. The group will share resources and support in order to help one another grow.

This course is open to all people who are exploring their sexuality and self-image.

Meets: January 11,12,13 9-12 noon
Enrollment: 10
Book: Positive Image by Stephen Stewart

FPH 101

JT 122 THINKING SEX

Laura English and Victoria Tillotson

"The time has come to think about sex. To some, sexuality may seem to be an unimportant topic of frivolous diversion from the more critical problems...[yet] disputes over sexual behavior often become the vehicles for displacing social anxieties and discharging their attendant emotional intensity. Consequently, sexuality should be treated with special respect in times of great social stress."

"Most people find it difficult to grasp that whatever they like to do sexually will be thoroughly repulsive to someone else and that whatever repels them sexually will be the most treasured delight of someone somewhere. One need not like or perform a particular sex act in order to recognize that someone else will and that this difference does not indicate a lack of good taste, mental health, or intelligence in either party. Most people mistake their sexual preferences for a universal system that will or should work for everyone."

(Gayle Rubin: "Thinking Sex...")

This course centers around some of the most marginalized forms of sexuality, including sadomasochism, prostitution, pedophilia, and transvestism. We will examine these issues from both a theoretical and practical viewpoint, problematizing their relationships to the dominant sexual order. How is the identity of these sexual outlaws affected by the dominant culture? How does the knowledge of one's sexuality affect others' perceptions of that person? How can we work toward a "democratic morality" which will "judge sex acts by the ways partners treat one another...", replacing archaic ethical conceptions?

Readings: Gayle Rubin, Pat Califia, Joan Nestle, among others. Openminded individuals are encouraged; instructor permission is required.

Meets: T/Th 7-9:30 p.m.

FPH 101

Enrollment: By instructor permission only

JT 123 "GIRLS, GIRLS, GIRLS..." WOMEN'S PORTRAYAL IN THE MASS MEDIA

Susannah Bexley and Heidi Bross

This course will present and explore the many ways women are portrayed in American mass media past and present. Topics of discussion will include: stereotypes of women and their origins; women's objectification in the media; and the contradictory image of women that have developed over time. Specific focuses will include women in the sports media, oppressive fashions, and analysis of popular American films and television programs.

Meets: T/Th 7-9:30 p.m.

FPH 103

Enrollment: 15

JT 124 RE-READING THE ODYSSEY

Anita Moryadas

How does the spirit of the classical epic resurface in modern literature? How do changes in the structure of a work (epic poem, novel, short story) of literature affect the way we as readers view the content? In this course we will focus on modern re-readings of the Odyssey including a short story by Eudora Welty and a poem by Derek Walcott. We will pay particular attention to the changing relationships between form and content in each work that result from the differing literary

structures, and how a story changes with a new teller. Students are expected to be familiar with the Odyssey (in translation) before the class begins.

Meets: T/Th 7-9:30 p.m.
Enrollment: No limit

FPH 104

JT 125 DECIPHERING AN UNKNOWN STYLE OF POE

Aaron Kornblum

In this class, which will meet evenings twice a week, we will attempt to discern, on a basic level, a style of Edgar Allan Poe, by reading various works of his. Not only will we read some of his in/famous horror stories and poems, but also some of his lesser known scientific stories, criticisms, comedies, and mysteries. As it is a discussion course, there will be readings required for every class but the first. One short essay (2-5 pages) on a work of Poe's will be requested, but not required, for an evaluation. First year Division I literature concentrators to be preferred.

Meets: T/Th 7-9:30 p.m.
Enrollment: 20
Lab fee: Paperback \$9.95

FPH 105

JT 126 KURT VONNEGUT AND THE NECESSITY OF ILLUSION

William Duffy

As often called the Mark Twain of modern letters as a charlatan masquerading as a writer, Kurt Vonnegut has become a controversial figure in modern literature. Insisting his work is merely a plea for us to be kind to one another, he still persists in confronting his readers with the meaninglessness of their existence in modern day technological society. But, unlike many writers who insist on tearing apart the illusions surrounding this vacuum of meaning, Vonnegut attempts to build his own structure of myth to hide from everyday reality. This course will attempt to examine these "lies" as he calls them, and to come to terms with their place not only in Vonnegut's work but in modern American society.

Tentatively, the texts will include Vonnegut's Cat's Cradle, Player Piano, and his autobiography Palm Sunday as well as various short background readings.

Meets: T/TH 1-3:30 p.m.
Enrollment: 15
Lab fee: Paperback

FPH 104

JT 127 THE SOUTHERN FAMILY THROUGH ITS WRITERS

Andrew Mossin

"His very body was an empty hall echoing with sonorous defeated names; he was not a being, an entity, he was a commonwealth." William Faulkner, ABSALOM, ABSALOM.

For the Southern writer of the modern era (post 1900), the complex issues of ancestry, of family and past identity, have remained central to his/her aesthetic search and inner struggles, as each has sought through a language more wrought than known to reveal the nature of an inheritance both regional and individual. This course will take an informal look at the ways in which southern writers have invoked and portrayed the family, and in so doing rendered their subjects with the qualities of myth. Among some of the writers discussed will be: William Faulkner, James Agee, Carson McCullers, Zora Neale Hurston, Truman Capote, James Dickey, Robert Pen Warren, Donald Justice, Jean Toomer, William Styron, Tennessee Williams, Padgett Powell, Eudora Welty.

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

FPH 104

JT 128 OLD HISTORY INTENSIVE: FROM SUMER TO SARAJEVO

William J. Bennett

A thread of history connects the farming communities of the Zagros highlands eleven millenia ago to the Bosnians of 1914, and ultimately to the residents of Massachusetts in 1987. This course will try to untangle a small portion of that thread, particularly that part which has come to be called "Western Civilization."

In an intensive, rapid overview of the centuries separating the first cities from the outbreak of the first World War, we will explore what a civilization is, and what makes one uniquely "Western." A survey text, the works of a number of ancient historians and a variety of art historical sources will be used to raise questions about "historical facts" and our ability to gain access to them. Indeed, the concentration of this course will not be finding answers and memorizing dates (though there will be quite a bit of that, too), but on learning how to ask informed and leading questions.

Meets: M/T/W/Th 10-12 noon and 1-3 p.m.
Enrollment: No limit

Prescott B

JT 129 JEWISH WOMEN IN THE UNITED STATES

Barbara Duberstein

Using fiction and non-fiction we will trace the 300 years of American Jewish women's

history concentrating on the years since the Great Migrations of the late 19th and early 20th centuries. We will study immigrant women, their role in radical labor organizations and intergenerational conflict. The second generation is mostly the story of the move to the suburbs and increasing mobility; we will discuss depression in middle-aged women, beaten women, and negative stereotypes. Lastly, the course will analyze feminist challenges to traditional Jewish life and the tensions between traditional sex roles and the commitment to Jewish tradition and survival.

Readings include works from Anzia Yezierska, Blu Greenberg, Judith Plaskow and others.

Meets: T/Th 9:30-12 noon
Enrollment: 12

FPH 103

JT 130 A CRITIQUE OF THREE OF FREUD'S CASE STUDIES: "LITTLE HANS," "THE RAT MAN," AND "DORA."

Jonathan R. Aronoff

In this course we will read and critique three of Freud's most noteworthy cases, "Little Hans," the "Rat Man," and "Dora." The objective of this course will be to discuss Freud's psychoanalytic concepts illustrated in these case histories of three distinct psychopathological disorders. In addition we will read several contemporary papers which re-think Freud's original analyses of these cases. Students will be expected to read the assigned course material, participate in discussions, and write a five page paper.

Meets: T/Th 3:30-5:30 p.m.
Enrollment: 10
Lab fee: 2 paperback books

FPH 103

JT 131 MODERN ARABIC POETRY: SOCIETY, POLITICS AND THE POEM

Laura S. Miller

This relationship between poet and society mediates the relationship between poet and poem. This course will expose students to the developments of twentieth century Arabic poetry (in translation). It will examine the close connection between socio-economic and political history and literature. Special attention will be given to the impact of colonization on Arab societies and the subsequent reflection of this impact in the poetic domain.

Class requirements are attendance, participation in discussion, and completing assigned readings. One very short essay will be requested at the end of the course merely as an exercise to synthesize the material covered. No outside reading will be required for the essay and content will be emphasized over form. Ample opportunity will be given for students to apply this course to their divisional needs.

Meets: M/W 3-5 p.m.
Enrollment: 10
Lab fee: xeroxing

FPH 101

JT 132 THE WARS IN INDOCHINA

Paul E. Bove

This course will follow the history of warfare in Indochina from 1940 to 1975. The course will use Stanley Karnow's Vietnam as a basic text. We will be especially concerned with the effect of the Indochinese environment on the war. Special emphasis will be given to events in Laos and Cambodia. A willingness to undertake a heavy reading load is a must.

Meets: T/Th 3-5:30 p.m.

CSC 126

Enrollment: 12

Lab fee: Stanley Karnow's Vietnam.

Prerequisite: At least one 100 level course in International Relations or East Asian Affairs.

JT 133 ENEMIES OF THE PEOPLE

Dane Afman and Andrew Davis

"The majority is always wrong." -Kierkegaard

This course covers five plays in which an individual and his or her society stand at odds, in which conflict revolves around lying, sexuality, morality, murder and money, all as pivotal issues in culture's attempts to restrain the individual. Texts will be: the two versions of Medea by Euripedes and Anouilh, Ibsen's An Enemy of the People, Durrenmatt's The Visit, and Camus' The Just Assassins. In different ways these plays all question the notions of democracy, majority rule, and the "common good."

Meets: M/T/Th 1-3 p.m.

EDH 4

Enrollment: No limit

JT 134 THE ALEXANDER TECHNIQUE

Bruce Fertman

The Alexander Technique is a simple, practical method that teaches you how to re-direct unnecessary tension into useful energy. It involves learning how to recognize and prevent unwanted movement patterns and muscular holdings that interfere with our inherent vitality, expressiveness and grace.

The principles of the Alexander Technique are basic. They can be applied to any activity, from ordinary everyday movement to highly specialized performance skills. Though the Alexander Technique is of particular interest and value to dancers,

actors, musicians and athletes, it is also useful to those of you who experience discomfort and fatigue from prolonged periods of relative physical inactivity, i.e., sitting at a desk, computer terminal or through long meetings and classes.

Meets: January 4,5,6,7,8 1-4 p.m.

Recital Hall, Music/Dance Bldg.

Enrollment: 35

Lab fee: \$10.00 PAYABLE IN ADVANCE

THIS COURSE IS FOR 5-COLLEGE UNDERGRADUATE STUDENTS ONLY. INTERESTED COMMUNITY PEOPLE SHOULD CONTACT BECKY NORDSTROM AT 665-4709 or 549-4600 ext.546 TO REGISTER.

JT 135 DANCE TECHNIQUE AND REPERTORY

Marta Renzi and dancers

This is an intermediate level modern dance technique taught by Marta Renzi and/or members of her company who will be in residence throughout January Term. Interested students may also audition for the repertory work which will be set (on a small cast) by Renzi and performed in the Hampshire Dance Concert in February. Rehearsals will be held on Tuesdays, Thursdays and Saturdays from 10-12 noon.

Meets: M/W/F 10-11:30 a.m. Technique class

New Dance Studio

Enrollment: 25

JT 136 BEGINNING AMERICAN SIGN LANGUAGE

Aileen Robinson

This is an introduction to the basic vocabulary and grammar of American Sign Language the language used by most deaf people in America. Emphasis will be placed on learning how to communicate effectively without spoken or written words. The course will be intensive and have a great deal of individual attention and personal participation.

The book we will be using is A Basic Course in American Sign Language by Humphries, Padden & O'Rourke. Pages 1-12 should be studied before coming to the first class.

Meets: M/W/F 10-12 noon

FPH 105

Enrollment: 10

Book: (see above)

JT 137 SCRIPTWRITING FOR EDUCATIONAL VIDEO

Ann Harrison

The course will introduce the process of scriptwriting for educational video programs. Students will also have an opportunity to work on a script for an area non-profit organization. Initial class discussions will stress the importance of

defining the program's objectives and audience before beginning to write. Other topic areas will include tips on collecting source information, preparing an outline, writing a rough draft and revising copy. Sample scripts and completed programs will be shown in class.

Meets: T/Th 7-9 p.m.

EDH 3

Enrollment: 10

Prerequisite: Ability to make significant time commitment

JT 138 RADICAL DIRECTIONS IN THE AFRO-AMERICAN MUSIC OF THE 1960s

Bruce Quaglia

This will be a student-facilitated seminar focusing on the "New Music" that was developed by black artists in the 1960s. This music has been described as "anti jazz," "the new thing," "experimental" and by other various labels. We will take a critical look at the reactions of the music establishment (critics, booking-agents, club owners, etc.) to this music and to the artists who developed it. We will not only familiarize ourselves with the music but will reflect upon the words of these artists themselves. The words and music of these artists are in many ways inseparable as they elucidate the politic and aesthetic that culminate in each.

Class time will include listening to such artists as John Coltrane, Ornette Coleman, Pharoah Sanders, Archie Shepp, Albert Ayler, Eric Dolphy, Cecil Taylor, Charles Mingus and others. Other class time will be devoted to critical discussion of assigned readings from LeRoi Jones' Black Music and Blues People, as well as excerpts from Frank Kofsky's Black Nationalism and the Revolution in Music.

Meets: M/W/F 10-12 noon

FPH 104

Enrollment: 20

JT 141 DEFICITS, DEBTS AND DOLLARS

John Hein

An informal look at the United States in the world economy today and at some current headlines--the trade deficit, the dollar, the United States as a debtor country, and others. These and related issues will be discussed in a general, nonacademic way. No formal economic background is required.

Meets: M/T/W January 18,19,20 10-12 noon
Enrollment: No limit

FPH 102

JT 142 THE THREAT OF BIOLOGICAL WARFARE IN THE GENE AGE

Jeanne McDermott

This is a one-day lecture/discussion/question session. During the Reagan administration funding for biological warfare research has quintupled. The Reagan administration justifies this as necessary to counter the Soviet threat. But what is the evidence for the Soviet threat? The administration's claim that "yellow rain" was a novel toxin weapon used in Southeast Asia has been completely discredited. What impact does the revolution in biotechnology have on the renewed activities in this area of warfare that has been banned since 1975? This lecture will cover material in my book THE KILLING WINDS - THE MENACE OF BIOLOGICAL WARFARE (Arbor House, July 1987).

Meets: January 6 Wednesday 1-4 p.m.
Enrollment: No limit

EDH 3

JT 143 ELECTRONICS FOR EVERYBODY

Dula Amarasiriwardena and Frederick Wirth (NS)

This course will explore basic concepts and terminology in electronic devices and instrumentation. It is intended for amplified musicians, lab types who want to understand the instruments they are using, and those who want to beef up their hifi's. We will concentrate on transducers, power supplies, transistors and transistor switches, operational amplifiers, and how to read schematic diagrams. In the lab we will perform hands-on projects with modern day electronic devices and instrumentation. At the end of the course, the student will appreciate the "mysteries" surrounding modern electronic devices. Class will meet three times a week for 1½ hours on M/W/F mornings and the laboratory work will meet 4 hours one afternoon each week.

This course is suitable both for those with general interest but little experience with electronics or audio-visual devices and those who may specialize in electronic instrumentation.

Evaluation: Problem sets and a project.

Meets: M/W/F 10:30-12 noon

NS LABS

Enrollment: No limit

JT 144 VISUAL RHYTHMS AND THE MUSIC OF BEN WEBSTER

Abraham Ravett (HA)

The workshop will investigate what influence American Black Classical music has on our visual thinking and image making. This year's workshop will highlight the music of Ben Webster. Polaroid materials will be provided. Participants should also have access to some other form of image making device.

Meets: January 18,19,20 1:30-4:30 p.m.

F/P Bldg.

Enrollment: 12

Prerequisite: Students should have access to an image making device

JT 145 REMINISCING IN TEMPO (ELLINGTON, 1935): MUSIC AND TIMES OF THE 30S AND 40S

Kenneth Eill

We will study the music and times of the swing era with recorded examples of the large and small jazz groups - popular and not so well known - with personal recollections of the excitement of their live performances at places such as 52nd Street, the Paramount Theater, the Savoy Ballroom, and the boxing ring at the Jamaica Arena.

Truths, rumors, and gossip about the musicians, the music business, and those surrounding it will be shared by someone who worked for a major record company and in radio. Personal experiences of growing up in New York City during the Depression and Wartime will also be included.

Meets: THE FIRST CLASS WILL MEET ON THURSDAY, JANUARY 14 FROM 1:30-4:30 p.m.

All other classes (January 15,18,19,20) will meet from 9:30-12:30 p.m.

Enrollment: No limit

FPH 101

JT 146 DANCE AND POLITICS

Crowsfeet Dance Collective (Suchi Branfman)

Crowsfeet, an internationally acclaimed women's dance collective formed from the

now defunct Wallflower Order, will teach an intensive workshop that includes improvisation, choreography, repertory, and discussions about integrating art and politics. We will use dance, theater, sign language, martial arts, including the Brazilian capoeira, and Afro-Caribbean rhythms. All levels are welcome. No former dance experience is required.

Meets: January 11,12,13,14,15 1-4 p.m. Recital Hall, Music/Dance Bldg.
Enrollment: 30

JT 147 A JAZZ DANCE WORKSHOP

Stephanie Kemp

This course is designed for those students with a love for dance. In it we will experiment with different jazz styles and movement sequences in order to provide students with an overall appreciation for the many ways in which to experience the joys of jazz dancing. Each class will include a review of jazz vocabulary, warmup, dance technique and movement combinations. The course is designed for students who have had some previous dance experience, but all are welcome to give it a try!

Meets: TBA (evenings) Call instructor at x245 Dance space M/D Bldg.
Enrollment: 25

JT 148 INTRODUCTORY PHOTOGRAPHY

Jane Axelrod

This is an intensive technical and aesthetic introduction to 35mm black and white photography. Students will meet twice weekly to participate in critique and scheduled darkroom class. The course will cover basic technical issues, i.e., how a 35mm camera works (SLR or rangefinder), film development, B&W printing, light meters, exposure, etc. A field trip to view exhibition prints will be scheduled as an extra class.

Student must have the use of a 35mm camera.

Meets: T/Th 1-4 p.m. F/P Bldg.
Enrollment: 14 Photo Lab
Lab fee: For darkroom chemistry

JT 149 INTERMEDIATE AND ADVANCED BLACK AND WHITE PHOTOGRAPHY

Claude Stewart and David Taffet

This will be an intensive, technically oriented workshop which will stress making better negatives and prints; while also covering aspects of artificial lighting,

multiple formats and alternative processes.

We will begin by laying out a theoretical groundwork and then split into smaller groups. The particular needs of class members will determine the direction, scope and intensity of these groups.

Meets: January 8 through 20 (4 full days, 5 half days) F/P Bldg.
Enrollment: 20 Call David Taffet at 584-7608 for times
Lab fee: \$15.00
Prerequisite: Photo One or equivalent

JT 150 COLOR PHOTOGRAPHY WORKSHOP

Peter Brentlinger

This workshop will cover: developing color negative films (c-41), printing from color negatives, using the color processor, color correcting color prints, etc. Upon completion of the workshop, students will have a good working knowledge of color negative films and know how to make high quality color prints. Students should come to the workshop with their own developing tank and a roll of exposed color negative film ready for processing.

Meets: January 4,5,6,7 9 a.m. to 1 p.m. F/P Bldg.
Enrollment: 12 Photo Lab
Lab fee: \$10.00
Prerequisite: Photo one or equivalent

JT 151 ALTERNATIVE PHOTOGRAPHIC PROCESSES

Thea Weiss

Participants in this class will explore a low tech, inexpensive, more basic way of working within the photographic medium. We will make our own cameras using oatmeal or shoe boxes, and a pinhole lens. We will then make our own photographic emulsions, and contact print our pinhole negatives. The printing processes that we will use are cyantype, van dyke brown, and kwik printing. The class will also attempt, as a group project, the production of a giant pinhole camera.

Meets: M/W/F 10-12 noon F/P Bldg.
Enrollment: 12
Lab fee:
Prerequisite: Photo I or some knowledge of black and white printing

JT 152 THE GERMAN NEW WAVE

Mark Shenk

The German New Wave has been considered the most innovative movement in cinema for the last twenty years. This movement is made up of many directors with varied styles and agendas. We will look at the works of six directors whose films differ greatly. The works of Fassbinder, Herzog, and Schlöndorff are well known to international audiences. Few Americans have seen the works of Kluge, Sinkel, and Helma Sanders-Brahms, which will also be shown. There will be readings to prepare participants for films and discussions.

Meets: T/Th 1-4:30 p.m.

FPH ELH

Enrollment: 20

JT 153 VISUAL WRITING

Paul Margolis

This will be a very intense one-week workshop on screen writing and related visual writing. The course will look practically at the world of filmmaking from the perspective of a screen writer and will provide an opportunity to improve participants' visual writing skills. The instructor is a successful screenwriter in California with a considerable amount of experience with both visual writing and the film industry.

Participants should have some experience with writing for screen or video.

Meets: January 11/12/13/14/15 9:30-3:00 p.m.

FPH 102

Enrollment: 12

Prerequisite: Participants should have some experience with writing for screen or video.

JT 154 THE SEQUENTIAL ART FORM

Dan Parmenter

"The Sequential Art Form" will be an analysis of the comics art form from its heritage in illustration and satirical art to its present status as one of the world's most popular art forms. In Europe, Japan, the Philippines and elsewhere, comics are accepted as a serious art form and are enjoyed by all age groups. In America, comics are viewed as a marginal industry for children. Why?

Texts will include "Comics and Sequential Art" by Will Eisner, considered a

definitive work on the visual language of comics, and many examples of serious work in the comics form from all over the world.

Meets: M/W/Th 1:30-3 p.m.

FPH 105

Enrollment: No limit

Lab fee: 1 textbook

Prerequisite: Serious interest in the genre.

JT 155 THE ORIGINS OF EXPRESSIONISM: VAN GOGH AND KOKOSCHKA

James Toub

Vincent Van Gogh (1853-1890) and Oscar Kokoschka (1886-1980) are often considered pioneers of figurative Expressionism. This seminar examines the roots of Expressionism and Post-Impressionism, and the social and personal factors that contributed to its importance.

As a way of understanding Expressionism through the works of Van Gogh and Kokoschka, we will discuss the relationship between the natural world and the artist's subjective vision of it, the role of symbolism, and the tension between tradition and creative innovation. When considered together, Van Gogh and Kokoschka's work illuminate this movement which has had a profound influence on art in the twentieth century.

Required reading: The Letters of Vincent Van Gogh, edited by Mark Roskill
My Life by Oscar Kokoschka

Meets: M/W/Th 10-12 noon

FPH 107

Enrollment: 14

JT 156 PAINTING THE STILL LIFE

Daniel Kohn

This class will be dealing with issues of conception and perception as raised by the still life situation. This is not intended to be an 'introduction to painting' course and some experience with oil painting will be required.

In order to have time to negotiate the various situations, the class will meet twice a week from 10 a.m. to 5 p.m. (with an hour for lunch). We will not be drawing and painting furiously for six hours but need time to look, talk, etc.

In case it is not already clear, only take this course if you are really interested and willing to spend most of your time during January Term painting. Bring compressed charcoal, erasers, and several large sheets of drawing paper to first class.

Meets: M/T/W/Th 10-12 noon and 1-5 p.m.

Arts Barn

Enrollment: 10

Prerequisite: One semester painting or equivalent.

JT 157 ARTISTS' BOOKS AND BOOKBINDING

Janet Zweig

This will be a three day course that provides students not only with an overview of artist books, but will also be a hands-on workshop, assisting students in the development of their own projects. Course is limited and is designed for art concentrators interested in binding their art work, or making books (one of a kind books) as a piece of art.

Meets: T/W/Th 1-4 p.m. January 12,13,14

Photo Bldg.

Enrollment: 10

Prerequisite: Art concentrators

Lab fee: \$15.00

JT 158 REHEARSAL WORKSHOP FOR NEW SCRIPTS

Susan Clement

In this class, playwrights will have an opportunity to see their scripts taken through a rehearsal process into a staged reading at the end of January Term. In-class work will focus on developing ground plans, locking and text revisions. Students will also use time outside of class for additional rehearsals. This class will be comprised of playwrights, directors and a core group of actors.

Meets: T/Th 9-11 a.m.

Red Barn

Enrollment: 6 playwrights, 6 directors, a number of actors
depending upon the needs of the scripts

Prerequisite: Playwrights must come with working script. Directors must have completed introductory course in directing.

JT 159 SELF-SCRIPTING

Susan Clement

In this course students will create narratives from their own lives. Using physical and vocal exercises as well as improvisation, each participant will physically create and perform his or her own text.

This course is geared toward students who have gone through the introductory level of acting.

Meets: M/W/F 9-11 a.m.

Red Barn

Enrollment: 12

Prerequisite: Introduction to acting

JT 160 TELEVISION AND STAGE ACTING

Ted McAdams

This class will explore the differences between stage and television acting. What limitations are created by each medium in the areas of character development, expression, and emotion? In what ways does the artistic freedom differ? The class time will primarily be spent in scene work, with discussion before and after.

Meets: M/T 1-3 p.m. January 11 and 12
Enrollment: 15

EDH 3

JT 161 CLOWNING FOR STREET AND THEATER

Amy E. Rose

"This is very strange if you stop to think of it: that otherwise sane and responsible citizens should devote their professional energies to causing others to make sharp, explosive, barking-like exhalations."

Steve Allen, Funny People

This is a great opportunity for actors, dancers, performers, and other closet-sillies to unleash and explore their comic skills. We will tap the comic potential in everyday events, movements, and common objects toward the development of characters and performance material. No previous experience is necessary, only a willingness to challenge many preconceived notions of what a clown is. We will discuss the clown as a multi-dimensional being whose expression spans the emotional spectrum.

Wear loose fitting clothing or leotards for moving in.

Meets: M/T/W/Th 11:30-1:30 p.m.
Enrollment: 16

Red Barn

JT 162 MIME: THE LANGUAGE OF THE HEART

Robert Rivest

Offered to actors and dancers who wish to compliment their training and to the non-performer who wants to explore movement and expression, this workshop will cover a wide range of technical styles (Decroux, Marceau, Yakim, Goldston, and Johnson) while developing comic and dramatic expression through imposed composition and improvisation assignments.

Assignments will be given based on individual needs and focus.

Meets: M/T/W/Th 7-9 p.m.
Enrollment: 20

FPH/ELH

JT 163 BODY/SPACE COMPOSITION

Harry Rubeck

Through intense physical work we can often find ourselves open to more subtle awareness which enhance our creative expression on the stage. Training is an important part of an endeavor, especially for the actor, as it grounds and roots while allowing the essential to surface in our work. It is our goal in this workshop to develop our body awareness through an extensive series of exercises which combine dance, circle work, isolation technique, repetition, and downright exertion. With this background, we will then move toward developing simple, effective scenarios which will be based on asking ourselves what is theatre, what is theatrical. By posing each of ourselves the task of creating action through the use of repetition, gesture, and foregrounding, we will begin to create character and relationships which can be used as source work towards performance. We will also deal with the use of space, theatrical time, the applications of "excursioning", simultaneity, and generosity on the stage.

Meets: M/T/W/Th/F 2-4 p.m.
Enrollment: 10

Red Barn

JT 164 INTRODUCTION TO THEATRICAL MAKE-UP

Randy Brown

Learn how to apply make-up correctly and efficiently for a variety of theatre spaces. The course will cover several different techniques including three dimensional, fantasy, and horror. Each student will be expected to keep a running notebook on all of the work being done in class. This is an excellent opportunity for acting students to get a firm hold on general make-up procedure.

Meets: M/W 2-5 p.m.
Enrollment: 12
Lab fee: \$15.00 for make-up kit

EDH
Dressing Rooms

JT 165 FIND YOUR INNER VOICE

Sue Walsh

This class will delve into psychic techniques designed to find your "inner voice." We will use meditation, dream analysis, aura reading, past-life research and "The Gift of Prophecy" as vehicles to augment each individual unique "inner voice." This class is highly recommended for people who are looking for alternative ways to reduce stress and achieve personal success.

This class will meet for two weeks. Consistent participation is required for an evaluation. Due to the limited enrollment, people are required to submit a sample of their handwriting two weeks in advance to the course instructor at Box 226. Those accepted will be notified as soon as possible.

Meets: M,W,F (First two weeks) 1:30 - 3:30 p.m.

FPH ELH

Enrollment: 15

Prerequisites: Reading material: Out On a Limb, Stranger Among Us, Joan of Arc by Mark Twain.

JT 166 WORDS IN THE FLESH: A CREATIVE WRITING WORKSHOP

Lisa Schlesinger and Naomi Wallace

In the United States government and its media, language is often distorted and used to bury rather than reveal the truth. (This was exemplified recently in the "Irangate" hearings). In this way language loses power and can even be made to seem harmless. Inevitably, this impoverishment of language is reflected in much of America's current literature as seen, for example, in the new trend of minimalist fiction.

In this workshop we will explore possible ways of recharging and rejuvenating our language. We will examine and discuss the sources and passion of our own uses of language and those of various other writers.

Outside readings from the works of Lorca, Rilke, Neruda, Louise Gluck, Stratis Haviaris and others will be assigned. Students will be expected to participate in class and will be encouraged to submit work which will be critiqued in class. Writers of all genres are welcome.

Meets: T/Th 2-4 p.m.

FPH 107

Enrollment: 12

Prerequisite: Students must submit poems, stories, or playscript to the instructor at 21 North Dodge Street, #1, Iowa City, IA. 52240 no later than December 7, 1987.

JT 167 AN AUDIENCE OF PEERS: POETRY WRITING WORKSHOP

Andrea Cox

This course is designed to get poets together in a committed, working environment. Emphasis will be placed on new works or serious, in-progress revision. Each poet will get the chance to present work and receive feedback on a regular basis. Criticism will be primarily directed at the use and effectiveness of language as it relates to the goals of each poet, but discussion of those goals and the process of writing in general will not be neglected.

Divisional level is not important - commitment to establishing a productive, considered dialogue on each other's work is. For this reason, requirements for the workshop are simply attendance, contribution of work, and thoughtful criticism, both in-class and brief written comments.

Meets: T/Th 7-9:30 p.m.

FPH 106

Enrollment: 10

JT 168 A DISCUSSION OF ZEN BUDDHISM'S RELATIONSHIP TO MARTIAL ARTS

Paul Sylvain and Marion Taylor

Through readings, demos and film we will discuss how Zen Buddhism was intrinsic to the evolution of Martial Arts in Japan.

The required reading list will include: Zen and Japanese Culture; Zen and the Art of Archery; The Sword of No Sword.

Those wishing to read additional material may want to read: Classical Bushido; Zen Mind Beginner's Mind.

MINIMUM PREREQUISITES are a basic understanding of Zen and/or reading of D.T. Suzuki's "Zen and Japanese Culture."

Meets: M/W 9:30-10:30 a.m.

Prescott A

Enrollment: No limit

JT 169 FUN WITH PATTERNS. . . (OF BEHAVIOR)

Donna Robinson

This course will be an enjoyable, empowering focus on increasing self knowledge. The approach will be one of paying attention to the process we go through during guided exercises, games and initiatives followed by group discussions or debriefs. Our efforts will lead us to a clarification of behavior patterns and development of a personal response to these patterns.

Meets: M/W/F 1:30-4 p.m.

FPH 107

Enrollment: No limit

JT 170 RESTORATION: OUR GOAL IS TO MODERNIZE, BUT RETAIN THE HISTORICAL FLAVOR

Spencer Saunders

Restoring our previously built structures is necessary to preserve the past, also financially rewarding and inwardly fulfilling. For the entrepreneurial Hampshire student, restoration allows self-employment and an involvement in a profitable real estate investment as well as a forum to give a preserved product back to a community with a bit of oneself attached.

The afternoon will be informal in structure. Particular attention will be given to locating a worthy project, financing, making offers, settlements, sub contracting,

advertisement, marketing or refinancing. The meeting will be in two parts. Two hours discussion/lecture, half hour slide set up break, followed by discussion/visual aids.

Meets: An afternoon TBA
Enrollment: No limit

TBA

JT 171 LIFE-WORK PLANNING

Andrew Wright

A course in exploring options and making decisions for your future. These are the kinds of questions we will ask and answer:

1. GEOGRAPHIC LOCATION - What's important to you about where you live? Do your favorite recreational activities require a specific environment? e.g., skiers need mountains! Are your job aspirations compatible with where you want to live? How can you go about finding the ideal place for you to live?
2. CAREER FIELDS - What are you currently interested in? What did you enjoy doing when you were young? What problems in the world do you want to help solve? What do you already know about? How can you become qualified in the occupation of your choice? Is it too late to try to change careers?
3. PERSONALITY TRAITS - What do you consider your positive and negative traits? In which job categories might your negative attributes prove to be an advantage? Are there correlations between specific personality traits and success in certain job categories? Can you accept yourself for who you are and work with what you have rather than trying to change yourself?
4. PEOPLE - What matters to you in an intimate relationship? What traits do you value in your co-workers? What kinds of jobs will put you in contact with the kinds of people you enjoy spending time with? How will your needs for people and aloneness relate to your job and living situations?
5. WORK AND SKILLS - What things do you enjoy doing most? If someone would pay you to do absolutely anything, what would you choose to do? What is your work style? What kind of an organization do you want to work for? What general skills do you have that are useful in a variety of jobs? What do you want your workplace to be like? What are your work values? How do you learn best?
6. STUMBLING BLOCKS AND GOALS - What do you feel is missing from your life? What changes would you like to make? What things do you never want to change? What gets in the way of your doing/getting what you want? Can you separate what you think you should do from what you want to do? What are your life goals? How can you begin to accomplish them?
7. GRADUATE SCHOOL - What are your reasons for considering graduate school? Is it the best option? Are there other ways to get professional training?

SUMMARY: THIS IS A COURSE IN INFORMATION GATHERING, SELF-ASSESSMENT, EXAMINING ALTERNATIVES, MAKING CHOICES, AND SETTING PRIORITIES. ITS PRIMARY GOAL IS TO INCREASE SELF-ESTEEM AND SELF-CONFIDENCE IN PLANNING YOUR FUTURE.

TEXTBOOK: WHAT COLOR IS YOUR PARACHUTE? (1986 Edition)

Meets: M/T/W/Th/F 1-5 p.m.
Enrollment: 20

FPH 108

JT 172 EMERGENCY MEDICAL TECHNICIAN COURSE

TBA

The Emergency Medical Technician course will teach the student advanced patient assessment, management of life-threatening situations, management of urgent conditions, and non-medical skills, including emergency driving and vehicle extrication. The course is open to everyone, but is especially appropriate for students interested in medicine, outdoor leadership, athletics, and ski patrol. EMT certification also opens up exciting, well-paid, full and part-time job opportunities.

The EMT course, by state requirement, lasts 120 hours, and includes certifications in Advanced First Aid, CPR, and Basic Water Safety. The course will qualify students for state and national certification.

Please call Laura English for more information and to sign up at 549-4600 ext.278.

Meets: M/T/W/Th/F all day

TBA

Enrollment: TBA

activities

JT 173 SELF DEFENSE FOR WOMEN

Tzivia Gover

This course will provide a safe atmosphere in which to learn responses to potentially dangerous situations. We will learn basic self-defense techniques and skills in order to broaden our range of self-defense options. Women with all ranges of physical ability and experience are encouraged to attend. Wear loose comfortable clothing which permits you to stretch and move freely.

Meets: T/Th 7-8:30 p.m.

RCC Lounge

Enrollment: 25

JT 174 BASIC MASSAGE FOR WOMEN

Stacy Sklar

This will be a hands-on class focusing on basic massage techniques. We will learn both self-massage and partner massage. By the end of the class, participants will have learned how to give a full body massage.

Wear loose clothing, bring a towel and a mat, and oil if you have it.

Meets: T/Th 7-9 p.m.

FPH 107

Enrollment: 20

JT 175 AMERICAN RED CROSS LIFEGUARD TRAINING

Donna Smyth

The American Red Cross Lifeguard Training course is a new program designed to give participants the special skills employers want in the lifeguards they hire. To earn the Red Cross Lifeguard Training certificate, you must prove yourself in four areas: Advanced Lifesaving, Standard First Aid, CPR and Lifeguard Training. When you complete this program, you will have the professional edge.

Meets: M/W/F 10-12 noon January 4 through 20

RCC pool

Enrollment: 12 See instructor to sign up

Fee: \$15.00/student to be paid to the American Red Cross

Prerequisites: Advanced Lifesaving, CPR, Standard First Aid

JT 176 JUGGLING

Gary Marcus

Anybody can learn to juggle. In this course you will be taught how to juggle. If you already know how, you can still learn something new. Bring three bean bags or three lacrosse balls to class.

Meets: M/W/F 1-2 p.m.

Enrollment: No limit

RCC Lounge

JT 177 BEGINNING AIKIDO

Paul Sylvain

Aikido is a Japanese Martial Art whose philosophy is rooted in self defense. Movement in Aikido is designed to off balance, blend with or enter to the weak side of an attack. After the initial evasive tactic the attacker is thrown or immobilized by means of a joint lock, or off balance throw. Beginners will learn balance, relaxation, movement, defensive falling and several basic techniques.

Meets: M/T/W/Th 11-12 noon

Enrollment: No limit

RCC Lounge

JT 178 INTENSIVE BEGINNING SHOTOKAN KARATE

Marion Taylor

Shotokan Karate is an unarmed form of self defense developed in Japan. It stresses the use of balance, timing and coordination to avoid an attack and effective means of counter-attack to be used only if necessary. The beginning course will cover: basic methods of blocking, punching, kicking, and combination thereof; basic sparring; and basic Kata, a pre-arranged sequence of techniques simulating defense against multiple opponents.

This intensive class will cover all the material of a one semester course. It will be necessary for students to plan to attend all classes so as not to fall behind.

Meets: M/T/W/Th/F 2-4 p.m.

Enrollment: No limit

RCC Playing Floor

JT 179 INTERMEDIATE SHOTOKAN KARATE

Marion Taylor

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/W/Th 6-8 p.m.

RCC Playing Floor

Enrollment: No limit

JT 180 ADVANCED SHOTOKAN KARATE

Marion Taylor

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: T/Th/Sunday 6-8 p.m.

RCC Playing Floor

Enrollment: No limit

Prerequisite: Rank of Brown Belt or Black Belt

JT 181 SKI EXPLORATION IN A WINTER WONDERLAND

Bobby Knight

Relive the historic mode of travel skiing in the pristine White Mountains of New Hampshire. Experience this beautiful environment at a special time of year after learning a multitude of skills necessary to be comfortable.

Enjoy the warmth of a fire under a cabin roof for the first five days while we perfect our technique, then prepare for a four day ski tour into the heart of the mountains.

For all who are interested please attend an organizational meeting for details on the trip NOVEMBER 18 at the Robert Crown Center. This meeting will be the last time you can secure a place on this course. All costs will be shared by students.

Meets: GO TO FIRST MEETING NOVEMBER 18 TO SIGN UP FOR COURSE

Karen Warren and Earl Alderson

The Rio Grande Grande River forms the natural boundary between Texas and Mexico. The river has carved sheer walled canyons over 1200 feet high. Hot springs, striking geological land forms and desert vegetation are featured along the river. Starting in Big Bend National Park, we will journey by canoes and/or kayaks along this remote wilderness river. We will be covering over 100 miles in our 15 days on the river. The river is moving current with scattered small rapids that add excitement to the paddling. There will be opportunities to explore the side canyons and hike to the rim to glimpse this rare desert wilderness. Working as a group we will create gourmet meals, river saunas and enjoy power lounging in natural hot springs.

No previous canoeing or kayaking experience is necessary for this trip. All river camping and other outdoor skills will be taught throughout the adventure.

COST: Approximately \$350.-\$400. Fee includes equipment, transportation, food, camping and leadership.

MANDATORY PRE-TRIP MEETING: NOVEMBER 18. Also two additional meetings to prepare for the trip will be arranged at this meeting. Total trip fee is due Dec.2. Trip dates will be January 4 through 24.

Enrollment: 10 See instructors in RCC x470 early for pre-registration.

lectures/events

FIVE COLLEGE STUDENT LEADERSHIP SEMINAR ON PEACE AND WORLD SECURITY

Washington, D.C., January 11-15, 1988.

Students from the Five Colleges are invited to participate in a week-long seminar on current policy issues in the field of peace and world security. The seminar will feature lectures by noted authorities on a wide variety of peace and security policy issues facing the United States, such as nuclear arms control, defense spending, interventionism, human rights, and development. It will also include talks on the policy-making process in Washington, and visits to a cross-section of think-tanks, public interest groups, and government agencies. The seminar is intended for students who wish to learn more about the policymaking process, and or are interested in career and intern opportunities in Washington, D.C. It is organized jointly by the Five College PAWSS Program and by the Real Security Education Project of the Institute for Policy Studies in Washington, and will include students from colleges across the country. For information on costs, scholarships, and other arrangements, write or call: Five College PAWSS Program, c/o Hampshire College, Amherst, MA. (549-4600, ext.563, 367, or 519).

MARTA RENZI AND THE PROJECT COMPANY with members of her troupe will be in residence at Hampshire College throughout January Term. There will be evening presentations and performances throughout January in the New Dance Studio of the Dance Building. Watch for signs announcing these events.

FILMS AT HAMPSHIRE

There will be many film showings throughout January. Watch for signs on campus announcing these day and evening showings open to students.

THE THEATER FACULTY AT HAMPSHIRE CALL YOUR ATTENTION TO THE FOLLOWING COURSES

JT158	Rehearsal Workshop for New Scripts	Susan Clement
JT159	Self-Scripting	Susan Clement
JT161	Clowning for Street and Theater	Amy E. Rose
JT164	Introduction to Theatrical Make-up	Randy Brown
JT162	Mime: The Language of the Heart	Robert Rivest
JT160	Television and Stage Acting	Ted McAdams
JT163	Body/Space Composition	Harry Rubeck

THE DANCE FACULTY AT HAMPSHIRE CALL YOUR ATTENTION TO THE FOLLOWING COURSES

JT134	The Alexander Technique	Bruce Fertman
JT135	Dance Technique and Repertory	Marta Renzi
JT146	Dance and Politics	Crowsfeet Dance Collective
JT147	A Jazz Dance Workshop	Stephanie Kemp

five college events

FIVE COLLEGES FOCUS ON FILMS

Hampshire College

THE GERMAN NEW WAVE

Mark Shenk

The German New Wave has been considered the most innovative movement in cinema for the last twenty years. This movement is made up of many directors with varied styles and agendas. We will look at the works of six directors whose films differ greatly. The works of Fassbinder, Herzog, and Schlöndorff are well known to international audiences. Few Americans have seen the works of Kluge, Sinkel, and Helma Sanders-Brahms, which will also be shown. There will be readings to prepare participants for films and discussions.

Meets: T/Th 1-4:30 p.m.

FPH/ELH

Smith College
and
University of
Massachusetts

WESTERN NEW ENGLAND FILM MAKERS

Marcia Shia

Learn what's going on regionally in filmmaking. Two evenings of film and discussion with and about independent filmmakers in Western New England.

Marcia Shia has produced and directed documentary and live action films for PBS as well as educational video tapes for the state of Massachusetts.

Tuesday, January 12 7:30 p.m. at Smith College
(Seelye Hall 10)

Thursday, January 14 7:30 p.m. at UMass (Location TBA)
FREE

Mount Holyoke
College

VIOLENCE, VICTIMS, AND VILLAINS - ASPECTS OF FILM NOIR

This mini-course will examine film noir aspects as they are manifested in selected American films of the 1940s and 1950s. Focus of the course will be on the evolution of the themes and styles of film noir, as well as on the influence of film noir on subsequent films. Additional emphasis will be placed on a comprehensive definition of film noir, and on the cultural, social, and political forces of the '40s and '50s that influenced film noir.

See Mount Holyoke College catalog for times and place.

instructors

DANE AFMAN is a Division III student in critical theory and modern drama.

EARL ALDERSON is a kayak instructor for Hampshire OPRA. Having extensive national and international river running experience, he is interested in many aspects of outdoor adventure and education.

DULA AMARASIRIWARDENA is assistant professor of environmental chemistry at Hampshire. His research interests include basic water quality, pesticide residues, and soil chemistry. He is interested in the development of low cost analytical techniques, in appropriate technology transfer to Third World nations, and to activism in environmental groups through lobbying and education.

JONATHAN R. ARONOFF, PhD, is a Postdoctoral Fellow in Clinical Psychology at the Austen Riggs Center in Stockbridge, MA. He graduated from Hampshire in 1975.

JANE AXELROD, alumn, graduated from Yale University with an MFA in photography. Her work has been exhibited around the country and abroad. She presently makes her home in New York City and works as a photographer.

KEITH BAKER, alumn, is a researcher in the department of medicine, UMass Medical Center, Worcester. His current research includes the Worcester MI study, and the Andover-Exeter Blood Pressure Project. His primary research is in the area of cardiovascular epidemiology.

ERIC BARNES is a third year student of philosophy who will be doing a Division III exam in the topics of Rights, Morality and Happiness.

LARRY BAXTER is a student doing his Division III on the Civil Works Administration. His interests include swimming, welfare history and constitutional law.

WILLIAM BENNETT, alumn, is now working for the Special Programs office. This will be his third year teaching in January.

SUSANNAH BEXLEY is a fourth year Division III student who's interests in women's portrayal in the media have led her through various fields of research.

PAUL E. BOVE is a fourth year student with a concentration in international relations. He is now writing his Division III on the war in Laos.

PETER BRENTLINGER is a technical specialist in film/photography and a professional color lab technician. He is an experienced professional photographer knowledgeable in all color photo processes.

HEIDI BROSS is a fourth year Division III student whose work includes women's issues and a feminist perspective.

RANDY BROWN is a second year student concentrating in costume design with extended interests in theatrical make-up.

MERLE BRUNO is associate professor of biology and dean of the School of Natural Science. She has done research in sensory neuro-physiology - especially vision.

MARK CAROL is a graduate of Amherst College and the University of Rochester School of Medicine. He is currently a practicing neurosurgeon in Florida and CEO of medical equipment development company investigating artificial intelligence.

SUSAN CLEMENT is a director, playwright and actress. She has worked with Present Stage in Northampton and most recently taught at Hampshire.

ANDREA COX is a Division III student concentrating in poetry and linguistics.

CROWSFEET DANCE COLLECTIVE is a new group formed from the now defunct Wallflower Order. These women dancers are skilled performers and choreographers who express through their artistic work a wide variety of themes as seen from a woman's perspective. Their art form includes various dance techniques as well as theater, humor, sign-language, songs, and martial arts.

BEEJAY CUMMINGS and TOM GORDON are Hampshire students taking another step toward their goal of climbing a tree in each and every one of the world's rainforests. Past visits include Central America, Africa, Australia and Hawaii.

ANDREW DAVIS is a third year student concentrating in religion and philosophy, who also enjoys theater, music, and cultural anthropology.

ELLEN DEVOS, alumn, is currently living and writing in Greenfield, MA. She is also working on her MFA in fiction writing.

PETER DOHERTY, alumn, lives in Belchertown, MA., and works as a laboratory assistant for the Polymer Science Department at UMass.

BARBARA DUBERSTEIN is a Division III student majoring in Jewish Women/Middle Eastern studies.

WILLIAM DUFFY is a second year student who sometimes thinks he is doing his Division II in literature, but then again he's not so sure.

KENNETH EILL is a Hampshire parent and a professor of education at the Brooklyn campus of Long Island University. He worked for Decca Records and others and has a large collection of original jazz and swing records.

LAURA ENGLISH is a fourth year student concentrating in anthropology, religion, and women's studies. She is primarily interested in examining the power dynamic between authority and sexuality.

BRUCE FERTMAN is the founder and director of The Alexander School in Philadelphia. He also teaches in the theater department of Rutgers University and performs with a modern dance company called Seminole Works.

JANINE FIELDS, alumn, is a second year graduate student at Temple University. She will receive her MSW in May. She currently works with mentally ill mothers and also gives lectures and trains volunteers at a child abuse prevention agency.

HADI GHAEMI is an Iranian student currently completing his Division II research on modern Iranian history. His academic interests are in physics and political science.

ALAN GOLDIN has an M.S. in forestry and a PhD in soil science, has conducted soil surveys for the Soil Conservation Service for 10 years, and has been involved in numerous on-site evaluations of land.

TZIVIA GOVER, alumn, has been practicing self-defense and shuri ryu karate for four years at Valley Women's Martial Arts, Easthampton.

ANN HARRISON, alumn, is currently a staff scriptwriter and producer at Vitech Productions in Hartford. She has worked on numerous video, tv and radio projects for clients throughout New England.

JOHN HEIN is Director, International Economics, at the Conference Board, a New York based nonprofit research group. Father of two Hampshire graduates, he returns for his seventh January Term appearance.

GREGORY HOFFMAN is a Division II neurobiology student on leave for the fall doing research on the neurochemistry of memory at Northwestern University.

STEPHANIE KEMP is concentrating in dance at Hampshire. She has been competing and performing for the past fifteen years and has received awards at both the regional and national level.

BOBBY KNIGHT is an instructor in the Outdoors and Recreational Athletics Program at Hampshire. In his former life he was a ski instructor, Himalayan mountaineer and coordinator for winter programs at the Colorado Outward Bound School.

DANIEL KOHN is a sixth year Division III student graduating in May. He has been painting for a little over two years prior to which he mainly concentrated in the social sciences.

AARON KORNBLUM is a fourth year student, currently living in Paris doing research for his Division III on media/creative imagery occurring in France during the Algerian War for Independence.

PA A. MANNAH is a Division II student currently working on economic theory and mathematical methods.

GARY MARCUS is a second year Division II student studying cognitive science but flirting with street performing.

PAUL MARGOLIS, alumn, is a successful screenwriter working on films and television. A current screenplay is the script for a film being produced this winter in Miami for national distribution.

LESTER MAZOR, professor of law at Hampshire, has taught at the Free University of Berlin and has led study tours to Berlin. He was a Fulbright Research Scholar in Western Europe and has traveled throughout Western and Eastern Europe.

TED McADAMS, alumn, is an actor in Boston, a graduate of Hampshire and the London Academy of Music and Dramatic Art. He is also a member of Actor's Equity Assoc., the Screen Actor's Guild, and the American Federation of Television and Radio Artists.

JEANNE McDERMOTT, alumn, is a free-lance science journalist, a frequent contributor to "Smithsonian," and a former Bush Fellow in the Public Understanding of Technology and Science at M.I.T.

LAURA S. MILLER is a Division III student whose area of study is the Middle East and North Africa. She has done research on both historical and contemporary issues, integrating social, economic, political and cultural phenomena.

LYNN MILLER is one of the "founding faculty" of Hampshire. He has courses in evolution, genetics, microbiology, and molecular biology. He recently retrained to use modern molecular genetics techniques in the lab. He is interested especially in working with small groups of students in lab projects and tutorials.

ANITA MORYADAS is a Division III student studying language acquisition of syntax in children.

ANDREW MOSSIN, alumn, has worked recently as publications/advertising director of the Coordinating Council of Literary Magazines. He is currently at work on a manuscript of poems and a biographical study of James Agee.

RICHARD MULLER is associate professor of communications and computer studies and dean of the School of Communications and Cognitive Science.

DAN PARMENTER is a third year student with a lifelong interest in the sequential art form.

JONATHAN PRESSLER, alumn, is assistant professor of philosophy at Carnegie Mellon University. He specializes in ethics, political philosophy, and social choice theory. His work has appeared in The Philosophical Review, Economics and Philosophy, and The Australasian Journal of Philosophy.

BRUCE QUAGLIA is a Division III student studying jazz theory and history. His Division III thesis is a critical perspective of the career and life of the late composer, bassist, Charles Mingus.

ABRAHAM RAVETT is associate professor of film and photography at Hampshire. His work in film, photography and video has been exhibited nationally including a recent one-person show at the Museum of Modern Art.

MARTA RENZI, alumn, is a choreographer whose work has won critical acclaim both in this country and abroad. In addition to creating works for her own New York based troupe, The Project Company, Marta has choreographed for tv and film. Her video/dance piece "You Little Wild Heart" produced with WGBH in Boston has been aired on PBS stations throughout the country.

ROBERT RIVEST is a Hampshire student who has studied under a wide variety of artists in mime and is currently performing his one man show in school assembly programs and evening performances throughout New England.

AILEEN ROBINSON is a Division II transfer student who has an associate degree in interpreting and has been working as a freelance sign language interpreter for over a year and a half.

DONNA ROBINSON is a Division III student focusing on humanistic education, specifically on methods to encourage self knowledge and methods to attempt practice based on this knowledge.

AMY ROSE is a Division III student who has studied dance, clown, mime, and related arts both in the U.S. and Switzerland. She was the director of "As You Like Us," a physical theater group whose show "Gardyloo!" had its debut at Hampshire.

HARRY RUBECK, alumn, has worked several years in New York theater, most notably with the Theatre for the New City, La Mama and St. Marks. He has worked with Ann Bogart, Leonard Melfi and the Royal Shakespeare Company and his performance work and theater pieces have toured extensively throughout Europe. His latest piece, Happiness, premiered in New York in February and then toured Europe.

MALCOLM RUSSELL-EINHORN, J.D. Harvard Law School, is an employee relations attorney at a Boston law firm. He clerked for Judge John H. Pratt of the Federal District Court for the District of Columbia. He is the author of several articles on individual rights in the workplace.

MICHELE RUSSELL-EINHORN, alumn, J.D. Boston College Law School, is a trial attorney for the City of Newton, MA., specializing in employment and civil rights laws. She clerked for Judge Henry Green of the Superior Court of the District of Columbia and formerly practiced with a Boston law firm.

SPENCER SAUNDERS, alumn, is a sub contractor, has been a restorationist of BMW2002's for four years, and houses for three.

LISA SCHLESSINGER, alumn, is an MFA candidate in fiction at the Iowa 'Writers' Workshop and at the Iowa Playwright's Workshop.

BRIAN SCHULTZ is assistant professor of entomology in the School of Natural Science. He is an agricultural ecologist and entomologist and most recently spent 2 years in Nicaragua studying methods of biological control of insect pests in annual crops.

NICK SEAMON, alumn, owns The Black Sheep Farm in Leverett, Ma. He raises sheep and vegetables and is in the process of starting an apprenticeship in small scale agriculture.

MARK A. SEGAR is director of The Common School in Amherst. He has been special assistant to the governor of N.H., executive director of N.H. Commission on Children and Youth, and child care system coordinator at UMass.

TIMOTHY SHARY is a very content second year resident of Merrill House who aspires to become a high school English teacher, and is still trying to write a rock opera about Springfield.

MARK SHENK is a Division II student concentrating in film theory, popular culture studies, and video production.

STACY SKLAR, alumn, is a member of the American Massage Therapy Association and a member of the American Massage Therapy Association National Sportsmassage Team. She will be part of the Sportsmassage team at the 1988 winter olympics. She has been practicing massage in the Valley, Boston, Connecticut and NYC for three years.

DAVID SMATHERS is a Division II student concentrating in economics.

DONNA SMYTH is the sports director at Hampshire. She is an American Red Cross instructor of Lifeguard Training and CPR and is a water safety instructor trainer.

CLAUDE STEWART is a Division III student graduating in May. He has a strong background in photography and film.

EMANUEL SUTER has a medical degree from the Medical Faculty at the University of Basel. He has worked as a biomedical researcher, a medical educator and administrative personnel of VA hospitals across the country. He tries to keep up with scientific advances in immunology.

PAUL SYLVAIN is a 4th degree Black Belt holding recognized rank of Shidoiin (full instructor) with Aikido International in Tokyo, Japan, 6th degree in Iado, traditional Japanese sword art.

DAVID TAFFET, alumn, studied photography at Hampshire and has been hired by professional photographers for his printing abilities.

MARION TAYLOR has been practicing Shotokan Karate for over twenty years. He holds the rank of Yondan (4th degree Black Belt) and has been teaching Karate at Hampshire for the past fourteen years.

VICTORIA TILLOTSON is a third year student concentrating in literary studies. She is primarily interested in transgression in the European novel.

JAMES TOUB, alumn, is a lecturer in art history and painting at the Institute for American Universities in Aix-en-Provence, France. He received a Master's degree from Boston University for his work on Oscar Kokoshka.

ROBERT von der LIPPE is associate professor of sociology in the School of Social Science. He has been at Hampshire as a faculty member since 1969 - one year before the college opened. He is interested in social organization, social order and social disorder.

NAOMI WALLACE, alumn, is a Graduate in Poetry from the Iowa Writers' Workshop. Her poems have been published in Open Places, New Letters, and Massachusetts Review.

AMY WALP is a third year student concentrating in Middle Eastern studies. Her main interests lie in social and economic conditions of the Middle East as well as U.S. foreign relations with this area of the world.

KAREN WARREN is an outdoors instructor for OPRA at Hampshire. In addition to canoe expeditioning to remote and exotic wilderness areas, she is interested in experiential education, natural history, sea kayaking and women in the wilderness programs.

THEA WEISS, alumn, works in Boston in a portrait and wedding studio. She was the recipient of a Massachusetts Artist's Foundation finalist award.

FREDERICK WIRTH, assistant professor of physics in the School of Natural Science, has research interests centering on low-temperature phenomena, especially the behavior of helium.

ANDREA WRIGHT is the director of Career Options Resource Center at Hampshire.

JANET ZWEIG has studied and taught the art of bookmaking and binding for a number of years. She is living and teaching bookmaking in the Boston area.

DONALD POE, associate professor of psychology in the School of Social Science, has done research and published papers on human crowding, the search decisions of customs officials, hospital ward design, and widespread beliefs in pseudoscience.

DAVID SMITH, professor of English and American Studies and dean of the School of Humanities and Arts, has been at Hampshire since it opened. His writing and teaching interests are in American social and intellectual attitudes toward land and landscape.

RUTH RINARD is associate dean for advising at Hampshire.

WRITING ASSISTANCE

The WRITING PROGRAM staff will have office hours during January Term and will be available to meet with students. To arrange a meeting, call one of the following individuals.

Deborah Berkman	x531
Will Ryan	x646
Ellie Siegel	x577

registration form

JANUARY TERM 1988

ALL STUDENTS TAKING A HAMPSHIRE COLLEGE JANUARY TERM COURSE, OR IN RESIDENCE AT THE COLLEGE DURING JANUARY, SHOULD COMPLETE THIS FORM AND RETURN IT IN PERSON TO THE JANUARY TERM REGISTRATION DESK, LOBBY OF FRANKLIN PATTERSON HALL, DURING THE WEEK OF REGISTRATION (November 30-December 4, 1987). Students may register for as many courses as they can handle, however, many courses require a full-time commitment and in these cases, more than one course is discouraged.

NAME _____
(last) (first)

CAMPUS BOX # _____ PHONE # _____

MAILING ADDRESS FOR OTHER THAN H.C. CURRENTLY ENROLLED STUDENTS _____

CHECK ONE: HAMPSHIRE STUDENT _____ 5-COLLEGE STUDENT _____
(indicate college)

RETURNING FROM LEAVE _____ RETURNING FROM FIELD STUDY _____

FACULTY/STAFF _____ COMMUNITY PERSON _____

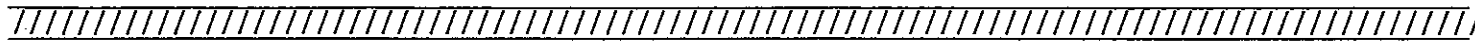
VISITING STUDENT _____
(indicate school and address)

COURSE TITLE _____ COURSE NUMBER _____

COURSE TITLE _____ COURSE NUMBER _____

COURSE TITLE _____ COURSE NUMBER _____

SIGNATURE OF INSTRUCTOR (for courses requiring instructor permission only) _____



FOR INDEPENDENT STUDY PROJECTS:
DESCRIPTION OF JANUARY TERM ACTIVITY _____

FACULTY MEMBER WITH WHOM YOU WILL BE WORKING _____

THIS FORM SHOULD BE RETURNED IN PERSON TO THE REGISTRATION DESK IN THE LOBBY OF FRANKLIN PATTERSON HALL BETWEEN NOVEMBER 30-DECEMBER 4, 1987.

NOTE: Any course with very low enrollment may be cancelled at the discretion of the instructor(s) or the January Term Program, FPH 218.

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