Academic Year Calendar 1990-91

Fall Term

Student Orientation Period
  New Students Arrive and Matriculate
  New Students Program
  Advisor Conferences for New Students
  Returning Students Arrive and Matriculate
  Advisor Conferences for Returning Students

Classes Begin
 Wednesday Class Schedule Followed
 Course Selection Period
 Five College Add Deadline
 January Term Proposal Deadline
 October Break
 Planning Week
   Advising/Exam Day
   **Division II & III Contract Filing Deadline
 Five College Preregistration/Advising
 Advising/Exam Day
 Leave Deadline
 Thanksgiving Break
 January Term Registration
 Last Day of Classes
 Hampshire College Examination Period
 Five College Examination Period
 Winter Recess

Students Arrive
 January Term Classes Begin
 Commencement
 Martin Luther King Day (no classes)
 Last Day of Classes
 Recess Between Terms

New Students Arrive and Matriculate
 New Students Program
 Returning Students Arrive and Matriculate
 Advisor Conferences for All Students
 Classes Begin
 Course Selection Period
 Five College Add Deadline
 Planning Week
   Advising/Exam Day
   **Division II & III Contract Filing Deadline
 Spring Break
 Leave Deadline
 Five College Preregistration/Advising
   Advising/Exam Day
 Last Day of Classes
 Hampshire College Examination Period
 Five College Examination Period
 Commencement

Monday, September 3
Tuesday, September 4 - Wednesday, September 5
Tuesday, September 4
Tuesday, September 4
Wednesday, September 5
Thursday, September 6
Friday, September 7
Tuesday, September 4 - Friday, September 14
Wednesday, September 19
Friday, September 21
Saturday, October 13 - Tuesday, October 16
Wednesday, October 24 - Wednesday, October 31
Thursday, October 25
Wednesday October 31
Thursday, November 8 - Friday, November 16
Wednesday, November 14
Friday, November 16
Wednesday, November 21 - Sunday, November 25
Monday, November 26 - Friday, November 30
Friday, December 7
Monday, December 10 - Friday, December 14
Saturday, December 15 - Friday, December 21
Friday, December 14 - Wednesday, January 2

January Term

Wednesday, January 2
Thursday, January 3
Saturday, January 19
Monday, January 21
Wednesday, January 23
Thursday, January 24 - Saturday, January 26

Spring Term

Sunday, January 27
Sunday, January 27 - Tuesday, January 29
Monday, January 28
Tuesday, January 29
Wednesday, January 30
Tuesday, February 8
Wednesday, January 30 - Friday, February 8
Tuesday, February 12
Monday, March 11 - Friday, March 15
Wednesday, March 13
Friday, March 15
Saturday, March 16 - Sunday, March 24
Friday, April 12
Monday, April 8 - Wednesday, April 17
Thursday, April 11
April 12
Friday, May 3
Monday, May 6 - Friday, May 10
Friday, May 10 - Friday, May 24
Saturday, May 18

**Deadline to file for completion in Dec 1990

Div II deadline applies to students entering during or after Fall 86; Div III deadline; entering during or after Fall 87
CHANGES TO THE Fall 1990 COURSE GUIDE

TABLE OF CONTENTS

Calendar for Fall 1990 .................................................. Inside cover
Course Descriptions and Revisions

School of Communications and Cognitive Science ....................... 1
School of Humanities and Arts ........................................... 3
School of Natural Science ............................................... 10
School of Social Science ................................................. 11

Outdoors and Recreational Athletics Program ............................. 13
Five Colleges .................................................................. 14
Faculty Biographies ........................................................... 14
Blank Calendar
Revised Schedule of all Fall 1990 classes
List of Faculty Offices and Phone Extensions

Be sure to check the Revised Schedule of Classes to confirm meeting times and day, instructors, and meeting locations.

THIS SUPPLEMENT REFERS TO EITHER THE FALL 90/PRELIMINARY SPRING 91 COURSE GUIDE

- OR -

THE HAMPSHIRE COLLEGE CATALOG/COURSE GUIDE 1990-91
SCHOOL OF COMMUNICATIONS AND COGNITIVE SCIENCE

CCS 115  HUMAN LANGUAGE LABORATORY
Mark Feinstein, Steve Weisler
Time and Location Change:

Class will meet on Tuesdays and Thursdays from 10:30 - 12:00 in ASH Auditorium

CCS 116  COMPUTER UNDERSTANDING OF NATURAL LANGUAGE
Cynthia Loiselle
New Course

Is communicating with computers in English instead of a programming language still in the realm of science fiction, or something we can do today? In this course we will examine how natural human languages like English might be used to interact with computers. Drawing from work in artificial intelligence, linguistics, and psychology we will explore questions such as: What do we mean when we say a computer "understands" a sentence? Can we design computers that recognize and process spoken language? How is language related to general knowledge? Why is it hard for computers to understand metaphors? Can computers get a joke? We will examine existing language-understanding systems as well as current research on underlying issues such as the nature of language and knowledge and their use in both humans and machines.

Class will meet on Mondays and Wednesdays from 1:30-3:00. Enrollment limit is 20.

CCS 123  CRITICAL JOURNALISM
Mark Alleyne
Cancelled

All 129  WOMEN'S BODIES/WOMEN'S LIVES
Meredith Michaels, Lynne Hanley, Michelle Murrain, Margaret Cerullo, Deborah Berkman
Time and Location Change

This course will be taught Wednesdays and Fridays 1:00-2:30 in Franklin Patterson Main Lecture Hall.

CCS 135  WRITING FILM CRITICISM—FROM THE GROUND UP
Ernest Larsen
New Course

Answers to the question "How do you go about writing about movies?" are suggested by a close look both at classic films and the changing terms of their reception by a variety of critics since the films first appeared. While some attention will be paid to advances in film theory, emphasis will be placed on the individual student's development of the analytical and descriptive tools needed to write a perceptive account of a film. Thus, in addition to extensive writing and workshop-style critiques, the act of looking at film as a critical participatory process will be encouraged and demonstrated.

Class will meet on Tuesdays and Thursdays from 1:15-2:45. Enrollment limit is 20.

CCS 137  LANGUAGE ACQUISITION
Esmé Hoban
New Course

How do children learn language? Why don't chimps and dolphins... or do they? What would it take to keep a person from acquiring her/his native tongue? Come find out more about the amazing process that you went through as a child. In this course we will explore together what is acquired and how it is acquired. You will learn firsthand how to do research in language acquisition. Finally, we will go
beyond the realm of "normal" acquisition to discuss special cases of human language learning and attempts to teach language to animals, particularly dolphins. Students are required to be active participants in class; provide short summaries of articles of their choosing; and complete a final project to be presented to the class.

Class will meet on Tuesdays and Thursdays from 9:00-10:30. Enrollment limit is 25.

**CCS 140**  
VIDEO PRODUCTION I  
*Instructor Change:*
Sherry Millner

**CCS 147**  
THE RISE OF MASS MEDIA  
Susan Douglas  
*Cancelled*

**CCS 150**  
A HISTORY OF ADVERTISING IN THE TWENTIETH CENTURY  
Julie Weiss  
*New Course*

This course will look at the development of advertising from early informational ads to a more recent all-encompassing media culture. Rooted in the context of twentieth-century American history and consumer culture, it is organized chronologically and thematically around the examples of cigarette, automobile, and cosmetics advertising. Students will focus on the interrelationship of the advertising industry and the ideological messages they transmit.

Class will meet on Tuesdays and Thursdays from 10:30-12:00 in ASH 222. Enrollment is limited to 20.

**CCS 211**  
IMAGES OF WOMEN IN POPULAR CULTURE: WORLD WAR II TO THE PRESENT  
Julie Weiss  
*New Course*

This course will ask how women have been portrayed in the popular media since 1940. Students will learn how to study these images in scholarly fashion. Using sociological, theoretical, and historical perspectives, they will analyze the changing image of women—from Rosie the Riveter to the happy housewife to the superwomen of the 1980's—among different class, race and ethnic groups in the past five decades.

Class will meet on Mondays and Wednesdays from 9:00-10:30. Enrollment is limited to 25.

**CCS 240**  
SCRIPTWRITING FOR INDEPENDENT VIDEO AND FILM  
Ernest Larsen  
*New Course*

This class will explore the rich assortment of nontraditional techniques, practices, and tactics available for the writing of noncommercial low and no budget film and video. The necessarily experimental nature of such work has involved exploitation of disjunctive relationships of sound and image, modified construction of character and subjectivity, appropriation of imagery, the sometimes radical mixing of genres consequent in part to the recognition of the fictive element in all representation, increased attention to the role played by both theory and research, etc. Close analysis of recent work in film and video will help the class assess the impact of these practices on their own ongoing projects. Intended for experienced media students working on Division II and III projects, the class will function as a laboratory for supportive critiques and the elaboration of the stages of the writing and rewriting process. Students should bring a short sample of their film/video work to the first class.

Class will meet on Thursdays from 9:30-12:30. Enrollment is limited to 15.
CCS 287  SEMINAR FOR CONCENTRATORS IN VIDEO PRODUCTION  
Instructor and Number Change  

This course will be taught by Sherry Millner and is renumbered to CCS 389.

CCS 320  INTERNATIONAL POLITICAL ECONOMY AND COMMUNICATIONS  
Mark Alleyne  
Cancelled  

SCHOOL OF HUMANITIES AND ARTS  

HA 111a  STILL PHOTOGRAPHY WORKSHOP I  
Sandra Matthews  
Cancelled  

HA 111b  STILL PHOTOGRAPHY WORKSHOP I  
Abraham Ravett  
Instructor added, Time added  

Class will meet on Fridays from 9:00 - 10:30 in the Film and Photography Building  

HA 113*  MODERN DANCE I  
Peggy Schwartz  
Instructor added, Time added  

Class will meet on Mondays and Wednesdays from 9:00 - 12:00 in the Dance Studio.  

HA 114*  MODERN DANCE II  
Ed Groff  
Instructor added, Description changed  

Continuing exploration of the basic principles of dance movement: body alignment, coordination, strength, flexibility, and basic forms of locomotion. Emphasis will be placed on the development of technical skill in service of dynamic and spatial clarity. This class is for students with some previous dance experience.  

Class will meet Mondays and Wednesdays from 10:30 - 12:00 in the Main Dance Studio. Enrollment method is open, space considerations limit enrollment to 30. This course can not be used as part of the two-course option.  

HA 120  INTRODUCTION TO LITERARY JOURNALISM  
Michael Lesy  
New Course  

A brief and inadequate survey of the mutant genre known as literary journalism. This survey will be conducted by reading and then writing about two extraordinary examples of the genre itself (Joan Didion’s The White Album and Bruce Chatwin’s The Songlines), two remarkable works of biography and cultural history (Paul Zweig’s Walt Whitman and Greil Marcus’ Mystery Train), and two masterpieces of American documentary fiction (Theodore Dreiser’s Sister Carrie and John Dos Passos’ Nineteen Nineteen.  

This is a course of study and appreciation, intended to introduce would-be writers to examples of the art they wish to practice. Students will be asked to write about the books they will have read.  

Class will meet Tuesdays and Thursdays from 9:00 - 10:30 in EDH 2. Enrollment is open.
In this course we will trace a movement whereby detection shifts from being merely a thematic element of fiction to being an activity synonymous with the process of reading itself. Interpretation (of the mystery as well as that of the text at hand) thereby allies the detective with the reader. This course will draw upon this relation in order to develop critical responses to discursive and cultural strategies employed in popular culture. We will read works by Poe, Collins, Doyle, Christie, Chandler, and Hammett. We will also watch some films by Alfred Hitchcock. There will be bi-weekly four-page papers.

Class will meet Tuesdays and Thursdays from 10:30 - 12:00 in EDH 1. Class enrollment is limited to 25.

HA/WP 126 WRITING FICTION/WRITING ABOUT FICTION
Ellie Siegel
Time Change

Class will meet Mondays and Wednesdays from 10:30 -12:00 in Prescott B1.

HA 127 HIGH AND LOW
Susan Felleman
Time Change

This course will be taught Tuesday and Thursday from 2:00-3:30 in ASH 222.

ALL 129 WOMEN'S BODIES/WOMEN'S LIVES
Lynne Hanley, Meredith Michaels, Margaret Cerullo, Michelle Murrain , Deborah Berkman
Time Change

This course will be taught Wednesdays and Fridays 1:00-2:30 in Franklin Patterson Main Lecture Hall.

HA 160b SIX SOUTHERN WRITERS
Brown Kennedy
New Section

This course will be a second section of HA 160 and is open to first and second year students. It will not be a proseminar.

Class will meet Monday and Wednesday from 1:15 - 2:45 in EDH 4. Enrollment is limited to 20.

HA/SS 167 PSYCHOLOGICAL DYNAMICS IN THEATRE
Ellen Donkin, Patricia Romney
New Course

This course is designed both for students of psychology and students of drama. Psychology students will have an opportunity to examine the ways in which certain psychological phenomena manifest themselves in dramatic character and dramatic structure. Theatre students, especially directors, designers, and actors, will have a chance to re-think their approach both to dramatic texts and to theatre as an activity. The course will address Freudian and Jungian notions of the psyche, its structure and dynamics. Some of the plays to be read will include Strindberg's The Dream Play, Cixous' Portrait of Dora, and Baraka's Dutchman. There will also be films and one live theatre production, and some dramatic readings in class. No prerequisite.

Class meets Wednesday and Friday from 9:00 - 10:30 in FPH 107; enrollment limit is 35.
HA 175  MUSIC I: AN INTRODUCTION TO THE LANGUAGE AND PRACTICE OF MUSIC  
David Reck  
New Course

This course provides an introduction to the nature, language, and practice of music. Topics include musical notation, scales, intervals, keys, chords, melody, rhythm, meter, and rudiments of musical form. Musical concepts, structure, and aesthetics will also be emphasized through a broad range of listening examples of Western music from the Middle Ages to the present: jazz, folk music and the music of other cultural traditions. This course is designed to foster an attitude of discovery and to expand the student’s musical potential, as well as provide instruction in the fundamentals of music. Class will meet Monday and Wednesday from 10:30 - 12:00 in the Music Building. Enrollment is open.

HA/SS 181  READING POLITICS  
Mary Russo and Joan Landes  
New Course

This course will introduce “politics” as it is constituted within the tradition of Western social and political thought. Drawing from contemporary literary and critical theory, we will explore the practice of critical reading as itself a strategy of cultural activism and resistance. A second concern is the issue of interdisciplinarity. The boundaries between literature, history, philosophy, rhetoric, and political theory have been historically unstable. A Renaissance text such as Machiavelli’s The Prince, for instance, is as interesting for its use of figurative language and its historical narratives as it is for its practical advice to rulers. We will follow the traces of other texts, genres, and authors within a given work, and thereby question its authority. Reading will include selections from Aristotle, Machiavelli, Rousseau, Marx, and Freud...Students are expected to complete the assigned reading and to write a short paper on each of the authors.

Class will meet Tuesdays and Thursday from 1:30 - 3:00 in ASH 111; enrollment is limited to 35.

HA 195  THEATRE THREE: RECONSIDERING RUSSIAN THEATRE  
Rhonda Blair, Ellen Donkin and Sabrina Hamilton  
Time Change

This course will meet on Tuesdays, Thursdays, and Fridays from 10:30-12:30 at the EDH Main Stage.

HA 203  INTRODUCTION TO PAINTING  
John Gibson  
New Course

This course introduces students to the basic language, conventions, and materials of representational painting. The emphasis, through painting assignments, slide discussions, and demonstrations, will be on accurate color mixing and attention to paint handling. Drawing will play an important role, and oil paint is the preferred medium. Students need not have any experience with paint, but the course will demand a great deal of time and effort. We meet six hours a week, and there will be regular out-of-class assignments. This course, or the equivalent, is necessary for those wishing to do more advanced work in painting. Materials for the course will cost between $150 and $200.

Enrollment is open, but Drawing I is a prerequisite. Class will meet Tuesday and Thursday from 2:00 - 5:00 in the Art Barn.

HA 207  AN INTRODUCTION TO CREATIVE WRITING  
K. Douglas Anderson  
New Course

Introduction to Creative Writing will be an intensive three-hour workshop held one day per week, designed to help students discover creative potential in the genre of their choice (poetry, fiction, creative non-fiction or dramatic forms). In-class writing exercises will serve as stimuli for a final
portfolio. Students will be encouraged to take risks, to extend their range of verbal expression and to be innovative. Feedback sessions will be directed by the instructor.

Class will meet on Tuesday from 12:30 - 3:30 in EDH 2. Enrollment is limited to 16 students. Come to the first class.

HA 208    COLOR WORKSHOP
Stephen Petegorsky
New Course

This course will cover the aesthetic and technical considerations of color photography. Topics to be addressed will include color theory, negative, transparency, and Polaroid films, the use of filters, film processing, printing, and the use of color in contemporary photographic work. Prior photographic experience is required.

Enrollment will be limited to 15 students and determined by permission of the instructor. The class will meet once each week for three hours, with extensive additional lab time available. The lab fee of $50 entitles the student to darkroom facilities, lab supplies, and chemicals. Students must supply their own film and paper. Class will meet Monday from 9:00 - 12:00 in the Film and Photography Building. Enrollment is limited to 15 with instructor permission required.

HA 210    FILM/VIDEO WORKSHOP II
Abigail Child
Instructor Change, Description Change

This course emphasizes the development of skills in 16mm filmmaking, going deeper into both the practical and philosophical aspects of making film. Screening and analysis of important historical and contemporary films will continue with increased focus on the areas of sound/image relations and editing. Whereas in popular cinema, sound is most often used to support the illusion of reality, commonly in the form of synchronous sound or dubbed sound, this course will emphasize alternative strategies and concomitant ideologies in the works of narrative, documentary and experimental films from the 30’s on. The students are encouraged to construct their own alternatives and develop skills in four assignments. Relevant technical processes will be demonstrated and these include: sound recording, sound transfer, cutting (both picture and sound) rephotography and optical printing, preparation for a mix, hot splicing and neg cutting and lab procedures. A goal of the class is the continued development of a personal way of seeing and communicating, in both cinema and video.

Additionally, each student is required to keep a notebook with responses and analysis of films seen in class. Some out-of-class screenings and readings in the history and theory of film/video will also be assigned. There will be six assigned workshops with John Gunther in video editing and the use of the TV studios throughout the semester. There is a $50 lab fee for this course, which entitles the student to the use of camera and recording equipment, transfer and editing facilities, plus video production equipment. Students must purchase their own film and pay their own processing fees.

The class will meet on Wednesdays from 1:30 - 4:30 in the Film and Photography Building. Enrollment is limited to 15 by permission of the instructor. In general, Film/Video Workshop I will be considered a prerequisite for this course.

HA 211    STILL PHOTOGRAPHY WORKSHOP II
Stephen Petegorsky
Instructor and Time Change

This class will meet Wednesdays 9:00 - 12:00 in the Film and Photography Building.

HA 216*   MODERN DANCE TECHNIQUE IV
Rebecca Nordstrom
Instructor Added
Attali proposes that music does not just reflect society: it foreshadows new social formations. We will use his book, NOISE, The Political Economy of Music to direct our analysis of both historical and contemporary sound films: to study form, compositional procedures and what the assumptions are behind these structures. Attention will be given to how an image is read, how it is deciphered, how it can or cannot be 'true' and how it engages us. This course is concerned with the modelling effects of culture, both utopian and critical, and will also look at issues of expropriation and strategies of decentering.

Work screened will include Bresson, Vertov, Frampton, Connor, Kubelka, Leni Reifenstahl and Coppola among others. Additional readings will be on reserve in the library. In order to receive an evaluation for this course, a notebook with analysis and discussion of films screened must be handed in at the middle of the semester and a paper no longer than 6 pages must be handed in at the end of the semester. Exact dates and topics will be discussed. Attendance is required and each class will include lecture, screening and discussion. In addition to class activities, certain outside screenings will be recommended. Class will meet on Tuesdays from 7:00 - 10:00 p.m. in the Film and Photography Building; enrollment is open.

This course will focus on how the problem of writing becomes definitive of the genre of the novel. The twentieth-century novel is a genre that has become obsessed with itself. We will focus on three impulses that register this obsession. In the first impulse, the artist becomes a prophetic visionary for the novel. In the second, the novel becomes a hermetic text of language, calling for interpretation on its own ground. In the third, the novel addresses the paradox of continuing in a genre that seems to have come to an end. Finally, we will trace the indications of the post-modern resolution of the absolute self-consciousness of the high Modernist novel—strategies of parody and pastiche that actually produce a proliferation of narratives. Readings will include works by: Joyce, Mann, Woolf, Kafka, Proust, Beckett, Gide, Nabokov and Calvino.

Class will meet on Tuesdays and Thursdays from 1:30 - 3:00 in EDH 1. The enrollment is limited to 25.

This course will examine the constructions of gender and sexual identity as played out in narratives of desire—the "love texts" which arrange relationships and subjectivity in interestingly invested ways. Through readings of novels, critical texts and films, we will explore the staging of heterosexual and homosexual subjectivity; desire and language; gender, sexuality and the imperial subject; love, violence and social rupture; the organization of desire in the HIV/AIDS era.

Novels will include: Plato Symposium; Shellhart Kite Music; Genet A Thief's Journal; Duras The Lover; Nabokov Lolita; Gide The Immortalist (& Corydon); Djebar An Algerian Cavalcade and Sister to Scheherazade; Joan Nettle A Restricted Country; Elizabeth Jolly Miss Peabody's Inheritance; Jean Rhys Wide Sargasso Sea; Angela Carter Love. Other readings from Jeffrey Weekes, Simon Watney, Eve Sedgewick, Adrienne Rich, Roland Barthes, Julia Kristeva, de Sade, Lillian Faderman, Denis de Rougement, Proust.

This course is being offered as a feminist studies/gay studies course by Jill Lewis (H&A), Jill Rembetski and Fiona Smith (both Division III students).

Class will meet Tuesdays and Thursdays from 9:00 - 10:30 in EDH 2.
HA 232  PRACTICING LITERARY JOURNALISM
Michael Lesy
New Course

How to understand the world while trying to write about it. A course of theory and practice, reading and writing, thought, observation, and expression. A course that will use such classic works as Eric Aurbach's Mimesis and Mircea Eliade's Myths, Rites, and Symbols to inform a series of writing exercises. These exercises will include—but not be limited to: A day in the life of the writer (everyone and everything seen, heard, thought, felt, and imagined, including dreams and memories); an afternoon on a PVTA bus (every word heard, every sight seen, all persons, places and conversations); the whole life history of a friend, relative, lover, or stranger. This course is intended to develop the ability of students to see, hear, think and remember, and to write about the world and themselves with insight and accuracy.

Class will meet Mondays and Wednesdays from 9:00 - 10:30 in EDH 1. Enrollment is limited to 16 permission of the instructor.

HA 234  SHORT STORY WRITING WORKSHOP
Joann Kobin
New Course

The shaping and transforming of experience into fiction depends on our ability to use our senses with as much aliveness as possible. This workshop will deal with the ways in which imagination is combined with sensory perception to bring characters, plot, setting, narrative voice, viewpoint and imagery into a unified fictional form. We will work with the story as a whole and in its parts, exploring ways to create convincing characters who are propelled to thought and action within a particular setting.

Student work—brief writing exercises in and out of class and complete stories—as well as the fiction of established writers will be read and discussed by class members in an atmosphere of encouragement and safety. Students will also have the opportunity to discuss their own writing and to learn how to edit and revise their work.

This class is open to second and third year students and will meet on Tuesdays and Thursdays from 10:30 - 12:00. Enrollment is limited to 16 students determined by lottery.

HA 235  FIVE WOMEN POETS: EMILY DICKINSON, H.D., MARIANNE MOORE, ELIZABETH BISHOP, ADRIENNE RICH
Nancy Sherman
New Course

The course will examine selected poetry with emphasis on innovations in prosody as well as historical and social contexts. Readings will include selections from biographies, the poets' letters, and critical essays by and about the poets, but we will concentrate on close studies of specific poems and groups of poems. Overall, we will attempt to draw connections between these poets, and consider the impact they have had, individually and collectively, on contemporary American poetry.

Class will meet on Mondays and Wednesdays from 9:00 - 10:30 in FPH 105. Enrollment is limited to 25.

HA 241  BODY WISDOM/SCIENTIFIC FOUNDATIONS OF DANCE
Martha Eddy
New Course

"The body is our textbook, laboratory and instrument" Margaret H'Doubler.

Our goal is to move and dance with increasing articulateness, efficiency, safety and expressive range. This course is designed to accomplish this by exploring select aspects of the anatomy, physiology and
kinesiology of movement. We will focus on the skeletal and muscular systems primarily but some
attention will also be paid to the various qualities of awareness and movement provided by the fluid,
glandular and organ systems. Students will be introduced to the movement theories of Irmgard
Bartenieff, Dr. Lulu Sweigard and Bonnie Bainbridge Cohen, and to basic principles of injury prevention. We will also consider the metaphoric implications of the body's structure and function.

Work in this course will include both lecture and practice, learning through both the intellect and the
body. Students will be expected to demonstrate both an intellectual understanding to the concepts
involved and improvement in their own movement facility. Class will meet on Fridays from 9:30 - 12:30
in the Small Dance Studio. Students of the movement arts are encouraged to attend. Enrollment is
limited to 25.

HA 252    INTERMEDIATE DANCE COMPOSITION
          Ed Groff
          New Course

The structural aspects of composition will be studied through class exercises, assigned studies and
critical analysis of professional masterworks. Problem solving will challenge students to investigate
personal movement sources and to experiment with aspects of choreographic form. Attention will be
given to formal organizing factors such as: motif and development and theme and variation. Students
will compose a 3-5 minute final project. Elementary composition is a prerequisite. Class will meet on
Mondays and Wednesdays from 1:00 - 3:00 in the Small Dance Studio. Enrollment is limited to 20.

HA 253    LITERARY CULTURE IN EARLY AMERICA
          Lee Heller
          Time Change

Class will meet on Mondays and Wednesdays from 1:30 - 3:00 in FPH 106.

HA 255    ANCIENT GREEK DRAMA
          Robert Meagher
          Number Change

This course will now appear as HA 254.

HA 255    CONTACT IMPROVISATION
          Ed Groff
          New Course

This course offers an investigation of the technique, concepts and movement vocabulary of contact
improvisation. This partnering dance form, involving touch, weight sharing, lifting and
counterbalancing challenges the participant to sensitive interactions and a finely tuned use of weight.
Attention will be given to the evolution of this aesthetic form within a cultural and philosophical
context. There are no pre-requisites for this course, which meets Tuesdays and Thursdays from 1:00 - 3:00
in the Main Dance Studio. Enrollment is limited to 20 students.

HA 313    PHOTOGRAPHY III
          Jerome Liebling
          Time Change

Class will meet Wednesdays from 9:00 -12:00 in the Film and Photography Building.

HA 314    FILM/VIDEO WORKSHOP III
          Abraham Ravett
          Time Change

This course will meet Thursdays from 9:00-12:00 in the Film and Photography class room.
HA 320  SHAKESPEARE SEMINAR
L. Brown Kennedy
*Time Change*

Class will meet on Thursdays from 12:30-3:30 p.m. in EDH 2.

HA 321  COMPARATIVE LITERATURE SEMINAR
Mary Russo and Norman Holland
*Description Change, Time Change*

The seminar is intended for division concentrators in literary studies. Our particular emphasis will be on what may be called 'cultural cross dressing,' the ways in which (ad)dressing matters of Otherness challenges and exacerbates the power relations of identity and social hierarchy in literary texts. We will explore ways to articulate these theoretical concerns in terms of the Third World Expectation. European, American, Caribbean and Latin American texts will be discussed. Students will divide into small groups to lead at least one seminar discussion of the assigned readings. Each student will present work in progress from either division II portfolio or division III project. We intend to provide support and guidance in improving critical skills and in developing new readings of the material on which students are working.

Class will be run in a seminar format. Class will meet on Wednesdays from 9:00 - 12:00 in FPH 106; one hour will be devoted to individual conferences. Enrollment is by instructors' permission.

HAMPshire College ChOrus
Ann Kearns
*Description Change*

The 90-91 season includes MUSIC FOR CHORUS AND BRASS (featuring the Rutter GLORIA and the premiere of FANFARE FOR PEACE by Ann Kearns and Nina Payne) for Parents Weekend in November; a semi-staged production of Purcell's opera DIDO AND AENEAS in December; and Bach's ST. MATTHEW PASSION in New York in April with the Amor Artis Chamber Choir and Orchestra and professional soloists, Johannes Somary conducting. The Chorus rehearses Mondays and Wednesdays, 4-6 pm, in the Recital Hall of the Music and Dance Building. Faculty and staff are warmly invited to join. Admission is by short, painless audition: sign up at the chorus Office in the Music Building.

SCHOOL OF NATURAL SCIENCE

All 129  WOMEN'S BODIES/WOMEN'S LIVES
Michelle Murrain, Meredith Michaels, Lynne Hanley, Margaret Cerullo, Deborah Berkman
*Time and Location Change*

The class will meet on Wednesdays and Fridays from 1:00-2:30 in Franklin Patterson MLH

NS 151  WORLD FOOD CRISIS
Lawrence Winship and Benjamin Oke
*Instructor Added, Location Change*

Class will meet Tuesday and Thursday from 10:30-12:00 in Franklin Patterson, ELH
This course is intended to develop an understanding of various research techniques and procedures used in conducting animal nutrition research. Students will gain practical experience in techniques such as animal allotment to experimental treatments, blood sampling and catheterization, proximate analyses and the use of digestive markers in quantitating and partitioning nutrient digestion, in vitro investigations and tissue culture procedures, anaerobic techniques for measuring microbial growth and metabolism, procedures for measuring body composition, improving efficiency of nutrient utilization. We will explore the application of these techniques to a variety of animal nutrition protocols e.g. studying relationships between chemical composition of feeds, chemical nature of products produced in and/or absorbed from the digestive tract and animal performance with primary emphasis to sheep.

No required textbook. Supplemental readings from appropriate scientific journals will be provided by the instructor. Previous biology and/or chemistry recommended. Students will be expected to attend all laboratory sessions, write lab reports and a project proposal.

Class will meet Wednesdays and Fridays from 1:30-3:00 in CSC 114, and additional time will be required for laboratory work and field demonstrations.

Class will meet 9:00 to 10:30 a.m. Tuesday at Hampshire College CSC 114 and Thursday 9 to 10:30 am at UMass, Machmer Hall room W 14.

SCHOOL OF SOCIAL SCIENCE

HISTORY OF WOMEN/FEMINISM IN THE UNITED STATES AND BRITAIN
Miriam Slater, Susan Tracy
Changed to SS 245

WOMEN'S BODIES, WOMEN'S LIVES
Margaret Cerullo, Meredith Michaels, Lynne Hanley, Michelle Murrain, Deborah Berkman
Time and Location Change

This course will meet on Wednesdays and Fridays from 1:00-2:30 p.m., in Franklin Patterson MLH

RELIGIOUS MOVEMENTS AND SOCIAL CHANGE
Susan Darlington
New Course

Religion is a powerful social force and is often the basis of or a coping mechanism for social change. We will explore why people use religion along with politics and/or economics to guide their behavior in situations of social change and how religion responds to and influences change. Through case studies we will examine various religious perspectives and anthropological theories of religion and how these can be used to gain greater insight into current issues. Discussion will focus on the importance of cultural values and understanding in the process of change. Case studies will include early Christianity, the Protestant Reformation, cargo cults in Melanesia, the Rastafarians, the civil rights movement in the U.S., liberation theology in Latin America, and Buddhism and rural development.

Class meets Mondays and Wednesdays from 9:00 - 10:30 am in FPH 103. Enrollment limited to 25; lottery if necessary.
PSYCHOLOGICAL DYNAMICS IN THEATER
Patricia Romney, Ellen Donkin
See HA/SS 167 for description

READING POLITICS
Joan Landes, Mary Russo
See HA/SS 181 for description

ABNORMAL PSYCHOLOGY
Patricia Romney
Cancelled (will be taught in Spring 91)

HISTORY OF WOMEN/FEMINISM IN THE UNITED STATES AND BRITAIN
Miriam Slater, Susan Tracy
Number Change (formerly SS 107)

This course will introduce students to U.S. and British women's history in the 19th and 20th centuries. Students can expect to examine the narrative history of the period as well as to engage a series of problems. The latter will include: the formation of the industrial economy; the use of organized women's political movements; the demand for social opportunities and equality. We will pay particular attention to the ways in which race and class concerns challenged and modified women's historical possibilities.

Class will meet on Tuesdays and Thursdays from 1:30 - 3:00 in FPH 104; enrollment limit is 35

BUDDHISM AND SOCIETY IN SOUTH AND SOUTHEAST ASIA
Susan Darlington
New Course

This course will explore the social aspects of Buddhism as it is manifested in South and Southeast Asian cultures. We will look at the teachings of the Buddha in cultural perspective, the history of Buddhism, and how it has been adapted to different cultural, social, and religious settings in the region. The cultures of South and Southeast Asia will be studied as necessary to understand the form Buddhism takes in different areas. Since this course will focus on the social aspects of the religion, its philosophy and doctrine will be discussed as they relate to everyday practice. Buddhism's role as both a conservative force maintaining the status quo and a force for social change and justice will also be discussed.

Class meets Tuesdays and Thursdays from 10:30 - 12:00 in FPH 108. Enrollment is limited to 30; selection, if necessary will be based on a one page essay about your academic plans and interest in the course.

ISSUES IN MATERNITY, MORTALITY AND INTERNATIONAL MIGRATION
Nalini Visvanathan
New Course

This course is an interdisciplinary introduction to the fundamentals of demography - birth, death and migration - with emphasis on international migration. The course will examine demographic concepts and techniques in the context of social and political issues. From a broad look at the distribution of population around the world, it will narrow the focus to characteristics such as age, gender and ethnicity; and levels and trends in fertility and mortality.

The global migration component will cover population movements across national boundaries from prehistorical times to the present. The class will critically examine various forms of bonded migration, their historical roots and their far-flung impact. And it will analyze modern migration movements by exploring the socio-political and environmental causes and effects of the displacement of various population groups. Class meets on Monday from 9:00 - 12:00 in FPH 101. Enrollment is limited to 20.
This upper-level seminar will focus in-depth on the writings of Jean-Jacques Rousseau and consider his unique contributions to the topics of political democracy, individualism, sexuality, education, and modern literature. We will read Rousseau's major texts and discuss their impact on political theory and political practice from the 18th century to the present by examining critical appreciations of his thought from a variety of contemporary perspectives. Instructor permission required. Background in political theory and cultural criticism expected.

Class will meet on Wednesdays from 1:00 - 3:00 in ASH 222, instructor permission required.

**OUTDOORS AND RECREATIONAL ATHLETIC PROGRAM**

**OPRA 107**  
**YOGA**  
Rosemary Reshetar  
*New Course*

This yoga class will focus on the pursuit of physical balance as the starting point for the process of Yoga. Influenced by the teachings of Kripalu and Iyengar style Yoga, yoga postures (asanas), breathing exercises (pranayama) and meditation are featured so that the qualities of gracefulness, flexibility, strength, mental clarity and emotional balance naturally occur. The course provides detailed instruction in appropriate techniques for yoga postures so that a solid foundation is developed.

This class will meet on Wednesdays from 4:00-5:45 in the South Lounge of the RCC.

**OPRA 116**  
**KYUDO: ZEN ARCHERY**  
Marion Taylor  
*New Course*

Kyudo, the Way of the Bow, has been practiced in Japan for centuries. The form of the practice is considered a type of Ritsu zen or standing Zen. It is often practiced in monasteries as an active meditation and contrast to Zazen or seated Zen. The class will concentrate on learning the Seven Coordinations or step by step shooting form. The target which is only six feet away serves the archer as a mirror in order to reflect the status of the archer's mind and spirit.

Since space and equipment are limited, it may be necessary to limit the number of people in this class. Therefore each prospective student should make an appointment for an interview with the instructor before the first week of classes.

The class will meet in the South Lounge of the RCC on Tuesday and Thursday from 4:00-5:30 pm.

**OPRA 118**  
**BEGINNING T'AI CHI**  
Denise Barry  
*Time Change*

The course will meet on Thursdays from 12:30 - 1:45.
OPRA 119  CONTINUING T'AI CHI
Denise Barry
Time Change

The course will meet on Thursdays from 2:00 - 3:15.

OPRA 178  PHILOSOPHY OF EXPERIENTIAL EDUCATION
Karen Warren, Elizabeth Oniskey
Instructor Added

Elizabeth Oniskey will be co-teaching this course.

FIVE COLLEGE OFFERINGS

ITAL 110  University
ELEMENTARY ITALIAN I
Elizabeth Hunt Davis
New Course

This class will consist of training in the four basic skills: speaking; understanding; reading and writing, and will meet on Mondays, Wednesdays and Fridays from 10:10-11:00 in Bartlett 3, University.

FL 106  Hampshire
BEGINNING MODERN HEBREW I
Shlomo Lederman
New Course

This class will meet on Mondays and Wednesdays from 1:00-2:30 in Prescott B-1. A more detailed description of the course will be available at the beginning of school.

FACULTY BIOGRAPHIES

SCHOOL OF COMMUNICATIONS AND COGNITIVE SCIENCE

Joan Braderman is on leave during Fall 1990.

Esmé Hoban is adjunct assistant professor of linguistics. She has a BA from Tel Aviv University and a PhD from the University of Hawaii. She has done post-doctoral research on the acquisition of English by oral deaf children in collaboration with Drs. Jill and Peter deVilliers of Smith College.

Ernest Larsen is a visiting assistant professor of media studies. He has a BA from New York University and an MFA from the Columbia University School of the Arts. He has taught at the University of California, San Diego and the City University of New York. He is a novelist, short story writer, scriptwriter, and video collaborator with his wife, Sherry Millner. His professional work includes reportage in addition to film, video, and literary criticism.

Cynthia Loiselle is adjunct assistant professor of computer studies. She is a PhD candidate at the University of Massachusetts where she has been a teaching and research assistant.

Sherry Millner will be teaching during Fall 1990 and on leave during Spring 1991.

Julie Weiss is visiting assistant professor of media studies. She has a BA from Hampshire College and an MA and PhD from Brown University. She has taught at Brown and worked as a researcher and editor at Smithsonian Institution, Museum of American History.
SCHOOL OF HUMANITIES AND ARTS

K. Douglas Anderson, adjunct assistant professor of playwriting, received a BFA in Theatre Production at the University of Arizona and a MA in playwriting from that university. He has been a professional actor and director and his play "Short-timers" was produced in New York City in 1981. He has been a story analyst for United Artists and has published poetry, fiction and journalism. Recently, he has received a finalist award from the Massachusetts Artists Foundation for his poetry.

Stuart Barnett, visiting assistant professor of comparative literature holds a B.A. from Columbia University, a M.A. in German from the University of Virginia, a M.A. and in comparative literature from the State University of New York at Buffalo. He is currently a doctoral candidate at SUNY Buffalo. Stuart's research and teaching interests include the Victorian novel, comparative Romanticism, Eighteenth-Century studies, Twentieth-Century novel, literary theory and English composition.

Abigail Child, visiting associate professor of film and photography received an MFA from Yale University School of the Arts. She has been an instructor and lecturer in filmmaking and film history at the Henry Street Settlement House in New York, in West Virginia, at the State University of New York at Purchase and from 1980-85 at New York University School of the Arts. Since then she has been a visiting professor at The Massachusetts College of Art, The Art Institute of San Francisco and the School of Visual Arts in New York City. Abigail has published extensively in magazines and has three books of her writings. For her film work she has received support from the American Film Institute, CAPS, The New York Foundation for the Arts, The Massachusetts Arts Council, the Jerome Foundation. She has been a fellow at The MacDowell Colony three times. Her films have been seen across the United States and Europe, and are in the permanent collection of The Museum of Modern Art, New York.

Martha Eddy, adjunct assistant professor of dance received her B.A. from Hampshire College, a MA in Movement Sciences and Education from Columbia University and is certified by the Laban Institute for Movement Studies as a movement analyst. Martha has taught at Connecticut College, Antioch New England Graduate School, Hope College and New York University Graduate School.

John Gibson, adjunct assistant professor of art received a M.F. A from Yale University. He has taught at Smith College, Holyoke Community college and Westfield State College. His work is shown at galleries in New York and Boston and has been purchased for several collections.

Ed Groff, visiting assistant professor of dance received his B.A. from The Evergreen State College and his M.F.A. from Connecticut College. Ed received certification in Laban Movement Analysis from the Laban/Bartenieff Institute of Movement Studies in New York City. He has taught at the Laban/Bartenieff Institute of Movement Studies, University of Washington, Connecticut College and at other institutions abroad.

Joann Kobin, adjunct assistant professor of writing received a B.A. from Barnard College and a M.A. from Smith College. She has published her work in the Massachusetts Review, Ploughshares, Virginia Quarterly, North American Review, Witness, the Boston Globe Magazine and her work has appeared in an anthology of American fiction. Recently Joann was a fellow at the MacDowell Colony.

Michael Lesy, associate professor of literary journalism received a B.A. in theoretical Sociology at Columbia University, a M.A. in American Social History at the University of Wisconsin and a Ph.D. in American Cultural History at Rutgers University. Michael has taught at the School of the Art Institute of Chicago, Emory University and Yale University. He has published several books and articles including Wisconsin Death Trip and Visible Light which received nomination by the National Book Critics Circle as "a distinguished work of biography. His new work Rescues will be published in 1991.

Stephen Petegorsky, adjunct assistant professor of photography received a B.A. from Amherst College and a M.F.A. in Photography from the Rhode Island School of Design. He has taught at Smith College, and the University of Connecticut at Storrs. Stephen has exhibited widely and his work is in the collections of the

David Reck, adjunct professor of music is a professor of Music at Amherst College.

SCHOOL OF NATURAL SCIENCE

Benjamin Oke, visiting assistant professor of Animal Science received a diploma in agriculture from the University of Ife, a BS in Animal Science from Alabama A & M University, MS and PhD in Ruminant Nutrition from Ohio State University. He has worked at both the International Institute of Tropical Agriculture and International Livestock Center for Africa. He has done research in nutritional physiology and biochemistry at Ohio Agricultural Research and Development Center. Ben's teaching and research interests include food production and undernutrition in the Third World, sustainable agriculture and improvement of efficiency of nutrient utilization in ruminants.

SCHOOL OF SOCIAL SCIENCE

Susan Darlington, assistant professor of anthropology and Asian studies, received her BA in anthropology and history from Wellesley College and MA and Ph.D. in anthropology from the University of Michigan. She lived in Thailand as a Fulbright Scholar from 1986 to 1988, conducting research on the role of Buddhism in rural development. Her special interests include social anthropology, cross-cultural perspectives of religion, Buddhism, social change, rural and economic development, and Southeast Asian culture.

Nalini Visvanathan, adjunct assistant professor of population studies, teaches at the School for International Training in Brattleboro, Vermont. She has bachelor degrees from Madras University and Osmania University and completed her Ph.D. in communication at Stanford University. Her work centers on international and development communication as well as population issues.

FIVE COLLEGES

Elizabeth Hunt Davis, Five College Assistant Professor of Italian, is also the Director of the Five College Foreign Language Residence Center.

Shlomo Lederman is visiting assistant professor of Judaic and Near Eastern Studies at the University of Massachusetts.
# Hampshire College Schedule of Classes
## Fall 1990

## SCHOOL OF COMMUNICATIONS AND COGNITIVE SCIENCE

<table>
<thead>
<tr>
<th>Course</th>
<th>Instructor</th>
<th>Enrollment</th>
<th>Method</th>
<th>Limit</th>
<th>Time</th>
<th>Place</th>
</tr>
</thead>
<tbody>
<tr>
<td>CSS 105 Exploring the Nature of Mind</td>
<td>Sullings</td>
<td>25</td>
<td>Prosem</td>
<td>TTh 1000-12</td>
<td>ASH 111</td>
<td></td>
</tr>
<tr>
<td>CSS 115 Human Language Laboratory</td>
<td>Feinstein/Weisler</td>
<td>25</td>
<td>Open</td>
<td>TTh 1000-12</td>
<td>ASH 221</td>
<td></td>
</tr>
<tr>
<td>CSS 116 Computer Understanding of Language</td>
<td>Loisel</td>
<td>20</td>
<td>Open</td>
<td>MW 1030-12</td>
<td>ASH 222</td>
<td></td>
</tr>
<tr>
<td>CSS 117 Introduction to Ancient Philosophy</td>
<td>Serequeberhan</td>
<td>20</td>
<td>Open</td>
<td>MW 1030-12</td>
<td>ASH 221</td>
<td></td>
</tr>
<tr>
<td>CSS 122 Dateline: Washington, DC</td>
<td>Miller</td>
<td>20</td>
<td>Prosem</td>
<td>WF 1030-12</td>
<td>ASH 221</td>
<td></td>
</tr>
<tr>
<td>CSS 123 Critical Journalism</td>
<td>Alleyne</td>
<td>60</td>
<td>CANCELLED</td>
<td>WF 1-230</td>
<td>FPH MLH</td>
<td></td>
</tr>
<tr>
<td>All 129 Women's Bodies/Women's Lives</td>
<td>Michaels et al</td>
<td>20</td>
<td>Open</td>
<td>TTh 115-245</td>
<td>FPH 108</td>
<td></td>
</tr>
<tr>
<td>CSS 135 Writing Film Criticism</td>
<td>Larsen</td>
<td>25</td>
<td>Open</td>
<td>TTh 9-1030</td>
<td>ASH 222</td>
<td></td>
</tr>
<tr>
<td>CSS 137 Language Acquisition</td>
<td>Hoban</td>
<td>20</td>
<td>Open</td>
<td>TTh 1030-12</td>
<td>TV Class</td>
<td></td>
</tr>
<tr>
<td>CSS 138 Moral Knowledge</td>
<td>Braaten</td>
<td>20</td>
<td>InstPer</td>
<td>TTh 130-3</td>
<td>ASH AUD</td>
<td></td>
</tr>
<tr>
<td>CSS 140 Video Production 1</td>
<td>Miller</td>
<td>20</td>
<td>Open</td>
<td>MW 130-3</td>
<td>ASH AUD</td>
<td></td>
</tr>
<tr>
<td>CSS 143 Introduction to Media Criticism</td>
<td>Jones</td>
<td>20</td>
<td>Open</td>
<td>CANCELLED</td>
<td>ASH 222</td>
<td></td>
</tr>
<tr>
<td>CSS 150 History of Advertising in the 20th Century</td>
<td>Weiss</td>
<td>16</td>
<td>Open</td>
<td>TTh 9-1030</td>
<td>ASH Aud</td>
<td></td>
</tr>
<tr>
<td>CSS 156 Computer Animation</td>
<td>Colson</td>
<td>20</td>
<td>InstPer</td>
<td>MW 3-430</td>
<td>ASH 221</td>
<td></td>
</tr>
<tr>
<td>CSS 202 Souls, Subjects, Selves, and Persons</td>
<td>Chase</td>
<td>35</td>
<td>Open</td>
<td>MW 9-1030</td>
<td>ASH 221</td>
<td></td>
</tr>
<tr>
<td>CSS 204 Introduction to Neuropsychology</td>
<td>Serequeberhan</td>
<td>20</td>
<td>Open</td>
<td>MW 9-1030</td>
<td>ASH 221</td>
<td></td>
</tr>
<tr>
<td>CSS 211 Images of Women in Popular Culture</td>
<td>Colson</td>
<td>25</td>
<td>Open</td>
<td>MW 1030-12</td>
<td>ASH 221</td>
<td></td>
</tr>
<tr>
<td>CSS 216 Data Structures</td>
<td>Douglas</td>
<td>20</td>
<td>Open</td>
<td>MW 3-430</td>
<td>ASH 111</td>
<td></td>
</tr>
<tr>
<td>CSS 228 Social History of Broadcasting in the US</td>
<td>Larsen</td>
<td>15</td>
<td>Open</td>
<td>Th 930-1230</td>
<td>IJB 8-5</td>
<td></td>
</tr>
<tr>
<td>CSS 229 Hollogger and Hermeneutics</td>
<td>Chase/Murrian</td>
<td>35</td>
<td>Open</td>
<td>TTh 130-3</td>
<td>ASH 126</td>
<td></td>
</tr>
<tr>
<td>CSS 240 Scriptwriting for Independent Video/Film</td>
<td>Rachel</td>
<td>20</td>
<td>Open</td>
<td>MW 9-1030</td>
<td>ASH 111</td>
<td></td>
</tr>
<tr>
<td>CSS/N/S 243 Brain and Behavior</td>
<td>Kerr</td>
<td>30</td>
<td>Open</td>
<td>TTh 9-1030</td>
<td>ASH 222</td>
<td></td>
</tr>
<tr>
<td>CSS 248 US Journalism/Debate over Imperialism</td>
<td>Feinstein/Stellings</td>
<td>25</td>
<td>Open</td>
<td>TTh 9-1030</td>
<td>ASH 222</td>
<td></td>
</tr>
<tr>
<td>CSS 252 The Construction of Knowledge</td>
<td>Sophian</td>
<td>25</td>
<td>Open</td>
<td>Th 130-3</td>
<td>ASH 221</td>
<td></td>
</tr>
<tr>
<td>CSS 261 Political Symbol, Political Action</td>
<td>Miller</td>
<td>20</td>
<td>Open</td>
<td>MW 1030-12</td>
<td>ASH Aud</td>
<td></td>
</tr>
<tr>
<td>CSS 262 Documentary Production</td>
<td>Braderman</td>
<td>SEE CSS 389</td>
<td>None</td>
<td>See Descr</td>
<td>ASH Lab</td>
<td></td>
</tr>
<tr>
<td>CSS 287 Seminar for Video Prod. Concentrators</td>
<td>Chase/Sophian</td>
<td>6</td>
<td>InstPer</td>
<td>See Descri</td>
<td>ASH Lab</td>
<td></td>
</tr>
<tr>
<td>CSS 320 Int'l Political Economy/Communications</td>
<td>Alleyne</td>
<td>CANCELLED</td>
<td>InstPer</td>
<td>W 115-5</td>
<td>TV Class/Studio</td>
<td></td>
</tr>
<tr>
<td>CSS 389 Seminar for Video Prod. Concentrators</td>
<td>Millner</td>
<td>20</td>
<td>Open</td>
<td>W 115-5</td>
<td>TV Class/Studio</td>
<td></td>
</tr>
</tbody>
</table>

*course does not fulfill one-half the requirement for a Division I two-course option

## OUTDOORS AND RECREATIONAL ATHLETICS PROGRAM

<table>
<thead>
<tr>
<th>Course</th>
<th>Instructor</th>
<th>Enrollment</th>
<th>Method</th>
<th>Limit</th>
<th>Time</th>
<th>Place</th>
</tr>
</thead>
<tbody>
<tr>
<td>OPRA 101 Beginning Shotokan Karate</td>
<td>Taylor</td>
<td>None</td>
<td>Open</td>
<td>MW 6-8pm</td>
<td>RCC</td>
<td></td>
</tr>
<tr>
<td>OPRA 102 Intermediate Shotokan Karate</td>
<td>Taylor</td>
<td>None</td>
<td>Open</td>
<td>TTh 6-8pm</td>
<td>RCC</td>
<td></td>
</tr>
<tr>
<td>OPRA 104 Advanced Shotokan Karate</td>
<td>Reshetar</td>
<td>None</td>
<td>Open</td>
<td>TTh 6-8pm</td>
<td>RCC</td>
<td></td>
</tr>
<tr>
<td>OPRA 107 Yoga</td>
<td>Sylvain</td>
<td>None</td>
<td>Open</td>
<td>6 pm</td>
<td>RCC</td>
<td></td>
</tr>
<tr>
<td>OPRA 111 Aikido</td>
<td>Taylor</td>
<td>None</td>
<td>Open</td>
<td>6 pm</td>
<td>RCC</td>
<td></td>
</tr>
<tr>
<td>OPRA 116 Kayak: Zen Archery</td>
<td>Barry</td>
<td>None</td>
<td>Open</td>
<td>T1230-145</td>
<td>RCC</td>
<td></td>
</tr>
<tr>
<td>OPRA 118 Beginning Tai Chi</td>
<td>C. Alderson</td>
<td>None</td>
<td>Open</td>
<td>T2315</td>
<td>RCC</td>
<td></td>
</tr>
<tr>
<td>OPRA 119 Continuing Tai Chi</td>
<td>G. Alderson</td>
<td>None</td>
<td>Open</td>
<td>W 1230-145</td>
<td>RCC</td>
<td></td>
</tr>
<tr>
<td>OPRA 123 Beginning Whitewater Kayaking</td>
<td>E. Alderson</td>
<td>None</td>
<td>Open</td>
<td>W 1230-145</td>
<td>RCC</td>
<td></td>
</tr>
<tr>
<td>OPRA 124 Beginning Whitewater Kayaking</td>
<td>D. Alderson</td>
<td>None</td>
<td>Open</td>
<td>W 1230-145</td>
<td>RCC</td>
<td></td>
</tr>
<tr>
<td>OPRA 126 Beyond Beg Whitewater Kayaking</td>
<td>E. Alderson</td>
<td>None</td>
<td>Open</td>
<td>W 1230-145</td>
<td>RCC</td>
<td></td>
</tr>
<tr>
<td>OPRA 129 Openwater Scuba Certification</td>
<td>G. Alderson</td>
<td>None</td>
<td>Open</td>
<td>W 1230-145</td>
<td>RCC</td>
<td></td>
</tr>
<tr>
<td>OPRA 151 Beginning Top Rope Climbing</td>
<td>Kyker-Snowman</td>
<td>None</td>
<td>Open</td>
<td>T1230-145</td>
<td>RCC</td>
<td></td>
</tr>
<tr>
<td>OPRA 153 Advanced Top Rope Climbing</td>
<td>Kyker-Snowman</td>
<td>None</td>
<td>Open</td>
<td>T1230-145</td>
<td>RCC</td>
<td></td>
</tr>
<tr>
<td>OPRA 172 Exercise Training/Theory/Practice</td>
<td>Jackson</td>
<td>None</td>
<td>Open</td>
<td>T1230-145</td>
<td>RCC</td>
<td></td>
</tr>
<tr>
<td>OPRA 173 Maybe You Can &quot;Feel&quot; Better</td>
<td>Warren</td>
<td>None</td>
<td>Open</td>
<td>T1230-145</td>
<td>RCC</td>
<td></td>
</tr>
<tr>
<td>OPRA 174 What Is Wilderness?</td>
<td>Warren/Oniskey</td>
<td>None</td>
<td>Open</td>
<td>T1230-145</td>
<td>RCC</td>
<td></td>
</tr>
<tr>
<td>OPRA 178 Philosophy of Experiential Education</td>
<td>TBA</td>
<td>None</td>
<td>Open</td>
<td>TBA</td>
<td>MultiSport</td>
<td></td>
</tr>
<tr>
<td>OPRA 185 Beginning Tennis</td>
<td>TBA</td>
<td>None</td>
<td>Open</td>
<td>TBA</td>
<td>MultiSport</td>
<td></td>
</tr>
<tr>
<td>OPRA 186 Intermediate Tennis</td>
<td>TBA</td>
<td>None</td>
<td>Open</td>
<td>TBA</td>
<td>MultiSport</td>
<td></td>
</tr>
</tbody>
</table>

**ITALICS DENOTE EITHER A NEW COURSE OR A CHANGE FROM THE COURSE GUIDE**
<table>
<thead>
<tr>
<th>Course</th>
<th>Instructor</th>
<th>Method</th>
<th>Limit</th>
<th>Time</th>
<th>Place</th>
</tr>
</thead>
<tbody>
<tr>
<td>HA 104 Drawing I</td>
<td>Hurley</td>
<td>See</td>
<td>20</td>
<td>TTh 9:00-12</td>
<td>ARB</td>
</tr>
<tr>
<td>HA 106 Sculpture Foundation</td>
<td>Brayton</td>
<td>Open</td>
<td>20</td>
<td>MW 2:5</td>
<td>ARB</td>
</tr>
<tr>
<td>HA 110 Film/Video Workshop I</td>
<td>Liebling</td>
<td>See</td>
<td>15</td>
<td>T 9:12</td>
<td>PFB</td>
</tr>
<tr>
<td>HA 111a Still Photography Workshop I</td>
<td>Matthews</td>
<td>Cancelled</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HA 111b Still Photography Workshop I</td>
<td>Rawett</td>
<td>See</td>
<td>15</td>
<td>F 9:12</td>
<td>PFB</td>
</tr>
<tr>
<td>*HA 113 Modern Dance I</td>
<td>Schwartz</td>
<td>Open</td>
<td>25</td>
<td>MW 9:1030</td>
<td>MDB Studio</td>
</tr>
<tr>
<td>*HA 114 Modern Dance II</td>
<td>Groff</td>
<td>Open</td>
<td>30</td>
<td>MW 1030-12</td>
<td>MDB Main Dance</td>
</tr>
<tr>
<td>HA 117 Afro-American Poetry</td>
<td>Coles</td>
<td>Prosem</td>
<td>20</td>
<td>MW 9:1030</td>
<td>EDH 4</td>
</tr>
<tr>
<td>HA 118 Reading Short Stories</td>
<td>Heller</td>
<td>Prosem</td>
<td>16</td>
<td>MW 1030-12</td>
<td>EDH 2</td>
</tr>
<tr>
<td>HA 119 American Landscapes</td>
<td>Smith</td>
<td>Open</td>
<td>25</td>
<td>TTh 1030-12</td>
<td>EDH 1</td>
</tr>
<tr>
<td>HA 120 Introduction to Literary Journalism</td>
<td>Lesy</td>
<td>Open</td>
<td>25</td>
<td>MW 1030-12</td>
<td>PH B-1</td>
</tr>
<tr>
<td>HA 121 Detective Fiction and Film</td>
<td>Barnett</td>
<td>Prosem</td>
<td>15</td>
<td>TTh 2:30</td>
<td>ASH 22</td>
</tr>
<tr>
<td>HA/WP 126 Writing Fiction/About Fiction</td>
<td>Siegel</td>
<td>Open</td>
<td>25</td>
<td>TTh 2:30</td>
<td>ASH 22</td>
</tr>
<tr>
<td>HA 127 High and Low</td>
<td>Fulleman</td>
<td>Open</td>
<td>25</td>
<td>TTh 1030-12</td>
<td>FPH WH</td>
</tr>
<tr>
<td>HA 128 Intro to Ancient East Mediterranean</td>
<td>Meagher</td>
<td>Open</td>
<td>None</td>
<td>TTh 1030-12</td>
<td>FPMLH</td>
</tr>
<tr>
<td>All 129 Women's Bodies/Women's Lives</td>
<td>Hanley et al</td>
<td>Open</td>
<td>60</td>
<td>WF 1:30-2</td>
<td>FPMLH</td>
</tr>
<tr>
<td>HA 160 Six Southern Writers</td>
<td>Kennedy</td>
<td>Prosem</td>
<td>20</td>
<td>MW 115-245</td>
<td>EDH 5</td>
</tr>
<tr>
<td>HA 160b Six Southern Writers</td>
<td>Kennedy</td>
<td>Open</td>
<td>20</td>
<td>MW 115-245</td>
<td>EDH 4</td>
</tr>
<tr>
<td>HA 165 Places and Spaces</td>
<td>Juster/Pope</td>
<td>Open</td>
<td>None</td>
<td>WF 2:4</td>
<td>EDH 3</td>
</tr>
<tr>
<td>HA/SIS 167 Psychological Dynamics in Theatre</td>
<td>Donkin/Romney</td>
<td>Open</td>
<td>35</td>
<td>MW 9:1030</td>
<td>FPH 107</td>
</tr>
<tr>
<td>HA 175 Music I</td>
<td>Reck</td>
<td>Open</td>
<td>35</td>
<td>MW 1030-12</td>
<td>FPH 107</td>
</tr>
<tr>
<td>HA/SIS 181 Reading Politics</td>
<td>Russell/Landes</td>
<td>InstrPer</td>
<td>15</td>
<td>TTh 1030-12</td>
<td>EDH Theatre</td>
</tr>
<tr>
<td>HA 193 The Design Response</td>
<td>Hamilton</td>
<td>InstrPer</td>
<td>15</td>
<td>TTh 1030-12</td>
<td>ASH 111</td>
</tr>
<tr>
<td>HA 194 Introduction to Acting</td>
<td>Blair</td>
<td>Open</td>
<td>None</td>
<td>TTh 1030-12</td>
<td>EDH 3</td>
</tr>
<tr>
<td>HA 195 Theatre Three</td>
<td>Blair et al</td>
<td>See</td>
<td>25</td>
<td>TTh 2:30</td>
<td>ART BARN</td>
</tr>
<tr>
<td>HA 203 Introduction to Painting</td>
<td>Gibson</td>
<td>See</td>
<td>16</td>
<td>TTh 1230-30</td>
<td>EDH Theatre</td>
</tr>
<tr>
<td>HA 207 Introduction to Creative Writing</td>
<td>Anderson</td>
<td>See</td>
<td>16</td>
<td>TTh 1230-30</td>
<td>EDH Theatre</td>
</tr>
<tr>
<td>HA 208 Color Workshop</td>
<td>Petegorsky</td>
<td>InstrPer</td>
<td>15</td>
<td>M 9-12</td>
<td>PFB</td>
</tr>
<tr>
<td>HA 209 Making Places</td>
<td>Juster/Pope</td>
<td>InstrPer</td>
<td>18</td>
<td>WF 1030-1230</td>
<td>EDH 3</td>
</tr>
<tr>
<td>HA 210 Film/Video Workshop II</td>
<td>Child</td>
<td>See</td>
<td>15</td>
<td>W 1030-1230</td>
<td>PFB</td>
</tr>
<tr>
<td>HA 211 Still Photography Workshop II</td>
<td>Petegorsky</td>
<td>InstrPer</td>
<td>15</td>
<td>W 9-12</td>
<td>PFB</td>
</tr>
<tr>
<td>HA 216 Modern Dance Technique IV</td>
<td>Nordstrom</td>
<td>See</td>
<td>20</td>
<td>TTh 9:1030</td>
<td>MDB Dance</td>
</tr>
<tr>
<td>HA 221 Critical Issues in Film: Noise</td>
<td>Child</td>
<td>Open</td>
<td>None</td>
<td>TTh 1030-12</td>
<td>FPH 105</td>
</tr>
<tr>
<td>HA 227 Twentieth-Century Narrative</td>
<td>Barnett</td>
<td>Open</td>
<td>None</td>
<td>TTh 1030-12</td>
<td>FPH 105</td>
</tr>
<tr>
<td>HA 228 Love Texts</td>
<td>Lewis et al</td>
<td>Open</td>
<td>25</td>
<td>TTh 9:1030</td>
<td>FPH 105</td>
</tr>
<tr>
<td>HA 229 Modernization of Old Russia</td>
<td>Hubbis</td>
<td>InstrPer</td>
<td>20</td>
<td>MW 1030-12</td>
<td>FPH 107</td>
</tr>
<tr>
<td>HA 230 Writing</td>
<td>Payne</td>
<td>See</td>
<td>16</td>
<td>TTh 1030-12</td>
<td>FPH 106</td>
</tr>
<tr>
<td>HA 232 Practicing Literary Journalism</td>
<td>Lesy</td>
<td>InstrPer</td>
<td>16</td>
<td>MW 9-1030</td>
<td>EDH 4</td>
</tr>
<tr>
<td>HA 233 Tolstoi</td>
<td>Hubbis</td>
<td>InstrPer</td>
<td>20</td>
<td>MW 3-430</td>
<td>EDH 4</td>
</tr>
<tr>
<td>HA 234 Short Story Writing Workshop</td>
<td>Koblin</td>
<td>See</td>
<td>16</td>
<td>TTh 1030-12</td>
<td>EDH 4</td>
</tr>
<tr>
<td>HA 235 Five Women Poets</td>
<td>Sherman</td>
<td>Open</td>
<td>25</td>
<td>MW 9-1030</td>
<td>FPH 105</td>
</tr>
<tr>
<td>HA 239 Jazz Performance Seminar</td>
<td>Latele</td>
<td>InstrPer</td>
<td>15</td>
<td>M 730-1030 pm</td>
<td>MDB Recital</td>
</tr>
<tr>
<td>HA 241 Body Wisdom</td>
<td>Eddy</td>
<td>Open</td>
<td>25</td>
<td>M 730-1030 pm</td>
<td>MDB Dance</td>
</tr>
<tr>
<td>HA 245 Black Experiences</td>
<td>Coles</td>
<td>InstrPer</td>
<td>20</td>
<td>TTh 1030-3</td>
<td>MDB Dance</td>
</tr>
<tr>
<td>HA 252 Intermediate Dance Composition</td>
<td>Groff</td>
<td>See</td>
<td>20</td>
<td>MW 1-3</td>
<td>MDB Dance</td>
</tr>
<tr>
<td>HA 253 Literary Culture in Early America</td>
<td>Heller</td>
<td>Open</td>
<td>25</td>
<td>MW 1030-3</td>
<td>MDB Dance</td>
</tr>
<tr>
<td>HA 254 Ancient Greek Drama</td>
<td>Meagher</td>
<td>Open</td>
<td>None</td>
<td>TTh 9-1030</td>
<td>MDB Dance</td>
</tr>
<tr>
<td>HA 255 Contact Improvisation</td>
<td>Groff</td>
<td>Open</td>
<td>20</td>
<td>TTh 1-3</td>
<td>MDB Dance</td>
</tr>
<tr>
<td>HA 281 Music III</td>
<td>Warner</td>
<td>See</td>
<td>None</td>
<td>TTh 1030-12</td>
<td>MDB Dance</td>
</tr>
<tr>
<td>HA/SIS 283 Literatures of Colonialism</td>
<td>Hanley et al</td>
<td>Open</td>
<td>20</td>
<td>WF 11-1230</td>
<td>FPH ELH</td>
</tr>
<tr>
<td>HA 290 Electronic Music Composition</td>
<td>Warner</td>
<td>Open</td>
<td>10</td>
<td>MW 1030-3</td>
<td>MDB EMS</td>
</tr>
<tr>
<td>HA 294 New Latin American Novel</td>
<td>Holland</td>
<td>Open</td>
<td>None</td>
<td>TTh 9-1030</td>
<td>ASH 221</td>
</tr>
<tr>
<td>HA 303 Advanced Drawing</td>
<td>Brayton</td>
<td>Open</td>
<td>15</td>
<td>MW 9-12</td>
<td>ARB</td>
</tr>
<tr>
<td>HA 305 Advanced Painting</td>
<td>Hurley</td>
<td>InstrPer</td>
<td>15</td>
<td>W 2-6</td>
<td>ARB</td>
</tr>
<tr>
<td>HA 312 Surrealism</td>
<td>Pelleman</td>
<td>InstrPer</td>
<td>15</td>
<td>W 3-6</td>
<td>EDH 2</td>
</tr>
<tr>
<td>HA 315 Photography III</td>
<td>Liebling</td>
<td>InstrPer</td>
<td>15</td>
<td>W 9-12</td>
<td>FPH</td>
</tr>
<tr>
<td>HA 314 Film/Video Workshop III</td>
<td>Rawett</td>
<td>See</td>
<td>12</td>
<td>Th 9-12</td>
<td>FPH</td>
</tr>
<tr>
<td>HA 320 Shakespeare Seminar</td>
<td>Kennedy</td>
<td>InstrPer</td>
<td>15</td>
<td>Th 1230-330</td>
<td>FPH 106</td>
</tr>
<tr>
<td>HA 321 Comparative Literature Seminar</td>
<td>Holland/Russo</td>
<td>InstrPer</td>
<td>30</td>
<td>W 9-12</td>
<td>EDH 1</td>
</tr>
<tr>
<td>HA 390c Art Tutorial</td>
<td>Baskin</td>
<td>InstrPer</td>
<td>15</td>
<td>TTh 9:00-12</td>
<td>ARB</td>
</tr>
</tbody>
</table>

*course does not fulfill one-half the requirement for a Division I two-course option*
SCHOOL OF NATURAL SCIENCE

Course | Instructor | Enrollment Method | Limit | Time | Place
-------|------------|------------------|-------|------|-------
NS 107  | Evolution of the Earth | Reid | Open | None | WF 9:10-10/Fl-5 | CSC 202/2nd Lab
NS 109  | Health Issues/Minority Communities | Foster/von der Lippe | Open | None | TTh 9:10-10 | FP 108
NS 119  | Fitness, Exercise and Your Heart | Bruno | Prosem | 20 | MW 10:30-10 | CSC 3rd Open
NS 122  | How People Move | McNeal | Prosem | 20 | M 130-430/W 130-3 | CSC 3rd flr/302
NS 124  | The Biology of Women | Henderson | Open | 20 | TTh 130-3/Alt Th 130-3 | CSC 114/3rd flr
All 129 | Women’s Bodies/Women’s Lives | Martin et al | Prosem | 30 | MW 9-10/10 | FP 1ML
NS 135  | Prehistoric American Indian Health | Schultez | Open | 15 | MW 10:30-10 | CSC 2nd Lab
NS 147  | Pesticide Alternatives | Winship/Oke | Open | 40 | W 130-3 | FP 1ML
NS 151  | World Food Crisis | Kelly | Open | None | MW 11-12 | CSC 2nd
NS 168  | College Counting | Krass/Klace | See Descr | 50 | MW 130-3 | FP 1ML
NS 174  | War, Revolution and Peace | Krass | Prosem | 20 | MW 10:30-10 | FP 104
NS 175  | The Science of Disarmament | D'Avanzo | InstrPer | 15 | TTh 9:1030/TTh 130-5 | CSC 126/2nd Lab
NS 181  | Aquatic Ecology | Wirh/Dugan | Open | None | MW 9-10/10 | CSC 3rd
NS 182  | Appropriate Technology | Amarastrawdena | Open | 25 | WF 10:30-12/W 130-3 | CSC 2nd
NS 185  | Pollution and our Environment | Miller | Prosem | 20 | TTh 10:30-10 | CSC 126
NS 195  | Ever Since Darwin | Amarastrawdena | Open | 25 | MW 9-10/10/130-5/M130-3 | CSC 126/2nd flr
NS 198  | Basic Chemistry | Murrain/Chase | Open | 35 | TTh 10:30-3 | ASH 126
NS 200  | Brain and Behavior | Foster/Miller | Open | None | MW 9-10/10/1+ | CSC 2nd Open
NS 227  | Cell Biology | Martin | Open | None | TTh 10:30-10 | ASH 126
NS 251  | Human Origins | Oke | Open | None | MW 130-3+ | CSC 114
NS 253  | Research Techniques in Animal Science | Henderson | Open | None | TTh 10:30-12 | ASH Aud
NS 255  | Biology of Domestic Animals | Kelly | Open | None | MW 9-1030 | ASH Aud
NS 260  | Calculus I | Schultz | Open | 10 | TTh 10:30-12 | ASH Aud
NS 265  | Intro Statistics/Experimental Design | D'Avanzo/Reid | InstrPer | 15 | MW 10:30-12/M130-5 | CSC 114/field
NS 267  | Oceanography | Dugan | Open | None | TTh 10:30-10 | CSC 202
NS 282  | Intro Comp Scientific Traditions | Wirh | Open | None | MW 10:30-12/W 130-3 | CSC 126/3rd
NS 297  | Nutritional Anthropology | Goodman/Thomas | Open | 60 | TTh 9.10-10/CSC 114/UMass Mchmng/W 14 | CSC 126/3rd
NS 316  | Linear Algebra and Its Applications | Hoffman | Open | None | MW 9-1030 | CSC 114
NS 317  | Modern Algebra | Hoffman | Open | None | MW 130-3 | CSC 126
NS/CCS 243 | Topics in Anthropology | Martin/Vygovsken | Open | None | W 630-590 pm | FP 1EH
NS 255  | Planetary Science | McNeal et al | InstrPer | 20 | Th 130-430 | CSC 126
ASTFC 13  | Physics A | Dent | InstrPer | 10 | MW 125-215 | 134 Hasbrouck
ASTFC 20  | Cosmology | Harrison | InstrPer | 10 | MW 230-345 | LGRT 1334
ASTFC 21  | Stars | Amy | InstrPer | 10 | TTh 230-345 | 315 Merrill Science
ASTFC 43  | Astrophysics I | Kwan | InstrPer | 25 | MW 145-245 | LGRT 1234

WRITING PROGRAM

Course | Instructor | Enrollment Method | Limit | Time | Place
-------|------------|------------------|-------|------|-------
WP 101  | Basic Writing | Ryan | See Descr | 16 | WF 930-1030 | PHA 1
WP/HA 126 | Writing Fiction/About Fiction | Siegel | Prosem | 15 | TTh 1030-12 | PHA 1
WP/All 129 | Women’s Bodies/Women’s Lives | Berkman, et al | Open | 60 | WF 1030-12 | FPH WLH

FOREIGN LANGUAGES

Course | Instructor | Enrollment Method | Limit | Time | Place
-------|------------|------------------|-------|------|-------
FL 101  | Intensive French | Rabu | InstrPer | 10 | TTh 3-530 | PHA 1
FL 102  | Intensive Spanish | Geer | InstrPer | 10 | TTh 3-530 | PHA 1
FL 105  | Arabic I | Jiyad | InstrPer | TBA | TBA
FL 106  | Beginning Modern Hebrew I | Lederman | InstrPer | 25 | MW 1-230 | PHA 1
## SCHOOL OF SOCIAL SCIENCE

<table>
<thead>
<tr>
<th>Course</th>
<th>Instructor</th>
<th>Method</th>
<th>Limit</th>
<th>Time</th>
<th>Place</th>
</tr>
</thead>
<tbody>
<tr>
<td>SS 102 Poverty and Wealth</td>
<td>Nissonoff</td>
<td>Prosem</td>
<td>20</td>
<td>TTh 1000-12</td>
<td>FPH 103</td>
</tr>
<tr>
<td>SS 107 Feminism in US and Britain</td>
<td>Slater/Tracy</td>
<td>S E E S 5 2 4 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SS/NS 109 Health Issues/Minority Community</td>
<td>von der Lippe/Foster</td>
<td>Open</td>
<td>35</td>
<td>TTh 9-1030</td>
<td>FPH 106</td>
</tr>
<tr>
<td>SS 111 East Central Europe Since WWII</td>
<td>Mazor/Wald</td>
<td>Open</td>
<td>35</td>
<td>W F 9-1030</td>
<td>FPH 101</td>
</tr>
<tr>
<td>SS 113 Religions in the Americas</td>
<td>Glick</td>
<td>See Descr</td>
<td>25</td>
<td>M W 1030-12</td>
<td>FPH 103</td>
</tr>
<tr>
<td>SS 121 The American Century</td>
<td>Bengelsdorf</td>
<td>Prosem</td>
<td>20</td>
<td>W F 9-1030</td>
<td>FPH 104</td>
</tr>
<tr>
<td>SS 123 Social Order/Social Disorder</td>
<td>von der Lippe</td>
<td>Prosem</td>
<td>20</td>
<td>M W 130-3</td>
<td>PH A1</td>
</tr>
<tr>
<td>SS 128 Central America: Political Econ of Crisis</td>
<td>Weaver</td>
<td>Prosem</td>
<td>20</td>
<td>M W 9-1030</td>
<td>PH B1</td>
</tr>
<tr>
<td>All 129 Women’s Bodies/Women’s Lives</td>
<td>Cerrudo, et al</td>
<td>Open</td>
<td>60</td>
<td>W F 1-230</td>
<td>FPH MLH</td>
</tr>
<tr>
<td>SS 135 Religious Movements and Social Change</td>
<td>Darlington</td>
<td>Open</td>
<td>25</td>
<td>M W 9-1030</td>
<td>FPH 103</td>
</tr>
<tr>
<td>SS 139 Zionism/Struggle for Palestine</td>
<td>Berman</td>
<td>Open</td>
<td>25</td>
<td>TTh 1030-12</td>
<td>FPH 101</td>
</tr>
<tr>
<td>SS 144 African Development</td>
<td>Rischel</td>
<td>Open</td>
<td>25</td>
<td>M W 3-430</td>
<td>FPH 101</td>
</tr>
<tr>
<td>SS 153 Latinos in US: Law/Power/Community</td>
<td>Romney/Donkin</td>
<td>Open</td>
<td>35</td>
<td>W F 9-1030</td>
<td>FPH 107</td>
</tr>
<tr>
<td>SS/HA 167 Psychological Dynamics in Theatre</td>
<td>White</td>
<td>Open</td>
<td>25</td>
<td>M W 430-6</td>
<td>FPH 108</td>
</tr>
<tr>
<td>SS 168 Feminism: Voices of 3rd World Women</td>
<td>Schamess</td>
<td>Open</td>
<td>25</td>
<td>TTh 9-1030</td>
<td>FPH 105</td>
</tr>
<tr>
<td>SS 173 Social Development of the Young Child</td>
<td>Klare/Krass</td>
<td>See Descr</td>
<td>50</td>
<td>M W 130-3</td>
<td>FPH WLH</td>
</tr>
<tr>
<td>SS 176 Jews/Christians in Medieval Europe</td>
<td>Glick</td>
<td>See Descr</td>
<td>25</td>
<td>M W 3-430</td>
<td>FPH 107</td>
</tr>
<tr>
<td>SS 180 Asian/Asian-American Women</td>
<td>Johnson/Sawada</td>
<td>Open</td>
<td>35</td>
<td>TTh 130-3</td>
<td>FPH 107</td>
</tr>
<tr>
<td>SS 181 Reading Politics</td>
<td>Landes/Russo</td>
<td>Open</td>
<td>35</td>
<td>TTh 130-3</td>
<td>ASH 112</td>
</tr>
<tr>
<td>SS 184 American Capitalism</td>
<td>Warner</td>
<td>Prosem</td>
<td>20</td>
<td>M W 130-3</td>
<td>FPH 105</td>
</tr>
<tr>
<td>SS 203 World Politics</td>
<td>Ahmad</td>
<td>Open</td>
<td>25</td>
<td>TTh 130-3</td>
<td>FPH 105</td>
</tr>
<tr>
<td>SS 208 Issues in Education</td>
<td>Weaver</td>
<td>Open</td>
<td>None</td>
<td>M W 130-3</td>
<td>FPH 103</td>
</tr>
<tr>
<td>SS 212 History of Postwar America</td>
<td>Glazer/Slater</td>
<td>Open</td>
<td>None</td>
<td>TTh 9-1030</td>
<td>ASH 126</td>
</tr>
<tr>
<td>SS 214 United States Labor History</td>
<td>Nisonoff</td>
<td>Open</td>
<td>None</td>
<td>TTh 130-3</td>
<td>FPH 103</td>
</tr>
<tr>
<td>SS 215 Politics of Abortion Rights Movement</td>
<td>Fried</td>
<td>Open</td>
<td>None</td>
<td>TTh 130-3</td>
<td>FPH ELH</td>
</tr>
<tr>
<td>SS 239 Abnormal Psychology</td>
<td>Romney</td>
<td>C AN C E L L E D</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SS 243 Personality/Moral Development</td>
<td>Cerullo/Mahoney</td>
<td>Open</td>
<td>None</td>
<td>W F 1030-12</td>
<td>FPH 105</td>
</tr>
<tr>
<td>SS 245 Feminism in US and Britain</td>
<td>Slater/Tracy</td>
<td>Open</td>
<td>35</td>
<td>TTh 130-3</td>
<td>FPH 104</td>
</tr>
<tr>
<td>SS 253 Buddhism/Society in S/E Asia</td>
<td>Darlington</td>
<td>See Descr</td>
<td>30</td>
<td>TTh 1030-12</td>
<td>FPH 108</td>
</tr>
<tr>
<td>SS 263 Maternity/Mortality/Intl Migration</td>
<td>Visanathan</td>
<td>Open</td>
<td>20</td>
<td>M 9-12</td>
<td>FPH 107</td>
</tr>
<tr>
<td>SS 276 Women/Children Under the Law</td>
<td>Mazor</td>
<td>Open</td>
<td>None</td>
<td>TTh 130-3</td>
<td>FPH 106</td>
</tr>
<tr>
<td>SS 277 Refugees in US: Law/Policy in Conflict</td>
<td>Rischel</td>
<td>Open</td>
<td>None</td>
<td>W F 1030-12</td>
<td>FPH ELH</td>
</tr>
<tr>
<td>SS/HA 283 Literatures of Colonialism</td>
<td>Bengelsdorf et al</td>
<td>Open</td>
<td>None</td>
<td>TTh 1030-12</td>
<td>FPH 104</td>
</tr>
<tr>
<td>SS 285 Struggle for Democracy/Third World</td>
<td>Holmquist/Johnson</td>
<td>Open</td>
<td>None</td>
<td>W 1-3</td>
<td>EDH 2</td>
</tr>
<tr>
<td>SS 287 Rousseau and His Critics</td>
<td>Rommeley/White</td>
<td>See Descr</td>
<td>15</td>
<td>W 1-330</td>
<td>FPH 104</td>
</tr>
<tr>
<td>SS 329 Another Country</td>
<td>Yngvesson/Martin</td>
<td>See Descr</td>
<td>None</td>
<td>W 630-930 pm</td>
<td>FPH ELH</td>
</tr>
<tr>
<td>SS/NS 339 Topics in Anthropology</td>
<td>Sawada</td>
<td>See Descr</td>
<td>15</td>
<td>W 1-3</td>
<td>FPH 104</td>
</tr>
<tr>
<td>SS 343 Readings in 18th/19th c US History</td>
<td>Ahmad</td>
<td>InstrPer</td>
<td>22</td>
<td>W 7-10 pm</td>
<td>FPH 106</td>
</tr>
<tr>
<td>SS 350 State/Society in MidEast/SW Asia</td>
<td>Warner</td>
<td>InstrPer</td>
<td>16</td>
<td>T 9-12</td>
<td>PH B1</td>
</tr>
</tbody>
</table>

**ITALICS DENOTE EITHER NEW COURSES OR CHANGES FROM THE COURSE GUIDE**

## CODES

<table>
<thead>
<tr>
<th>Code</th>
<th>Location</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARB</td>
<td>Arts Building</td>
<td>Harold F. Johnson Library</td>
</tr>
<tr>
<td>ARF</td>
<td>Animal Research Building</td>
<td>Music and Dance Building</td>
</tr>
<tr>
<td>ASH</td>
<td>Adele Simmons Hall</td>
<td>Photography and Film Building</td>
</tr>
<tr>
<td>CSC</td>
<td>Cole Science Center</td>
<td>Prescott House</td>
</tr>
<tr>
<td>EDH</td>
<td>Emily Dickinson Hall</td>
<td></td>
</tr>
</tbody>
</table>