

Hampshire College
Amherst, MA 01002

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1991 January Term Course Guide Hampshire College



Registration & Information

JANUARY TERM DATES: Thursday, January 3 through Wednesday, January 23, 1991

REGISTRATION DATES: Hampshire College students:

Monday, November 26-Friday, November 30, 1990 (open registration continues until Friday, December 14, 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, November 28-Friday, November 30, 1990 (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 \$1410.00 for tuition, room and board.

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 PELLETIER, 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 an ecology trip to a tropical rainforest and coral reef 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, alumni, 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 the University offer courses for academic credit. Students taking courses at the University of Massachusetts should be aware that a tuition fee is charged. Amherst, Hampshire, Mount Holyoke and the University of Massachusetts offer non-credit courses. Smith offers no courses but has planned a multi-day seminar, some of which may be available to students. Please check directly with Smith's Interterm Office for specific information. Five College students registering for credit courses must obtain permission of their home institution to earn credits during January.

Catalogs from Amherst, Mount Holyoke, Smith and the University 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: | Campus Center (542-5773) January Interterm | January 7-27 |
| Mount Holyoke: | Office of the January Program Coordinator, 1 Safford Hall (586-3110 ext. 2048) and the Registrar's Office, Mary Lyon Hall January Program | January 3-23 |
| Smith: | Interterm Office, College Hall, Room 21 (584-2700 ext. 4904) | |
| UMASS: | Goodell Building, Room 610 (545-3653) Winter Session | January 3-24 |

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 1991

| Alphabetical Listing of January Term Courses | Page Number | Alphabetical Listing of January Term Courses | Page Number |
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| A CRITIQUE OF THE POLITICS OF THE NEWRIGHT (JT113) <i>M. Gordon, M. Pedone</i> | 5 | THE ALEXANDER TECHNIQUE (JT145) <i>Bruce Fertman</i> | 9 |
| ADVANCED ICE CLIMBING (JT162) <i>Robert Garmirian, Peter Cole</i> | 11 | THE BALTIC NATIONS ARE NO LONGER ON THE FRONT PAGE (JT114) <i>Eva Redz</i> | 5 |
| ADVANCED SHOTOKAN KARATE (JT164) <i>Marion Taylor</i> | 11 | THE LEGACY OF NATIVE AMERICA (JT112) <i>Frank Cuphone</i> | 5 |
| AFTERLIFE BELIEFS: A SURVEY OF POST-RETIREMENT OPTIONS (JT120) <i>M. Strmiska</i> | 6 | THE REVOLUTION WILL NOT BE TELEvised (JT118) <i>N. Guisinger, J. Settle</i> | 5 |
| ALTERNATIVES TO THE CRYSTAL BALL (JT122) <i>Andrea Wright</i> | 6 | TIRED OF GREY AND BLACK PHOTOGRAPHY (JT153) <i>Eric Zelman</i> | 10 |
| ANALYZING ADVERTISEMENTS (JT107) <i>Terrance La-Mont Williams</i> | 4 | TORTURE: SOCIAL CONSTRUCTION & ARTISTIC INTERPRETATION (JT115) <i>M. Johnson, T. Stevenson</i> | 5 |
| ARCHITECTURE: STORIES, MYTHS, AND OTHER TALES (JT111) <i>Kevin Falkerson</i> | 5 | TROPICAL RAINFOREST/CORAL REEF ECOLOGY (JT102) <i>C. D'Avanzo, J. Reid</i> | 4 |
| A TASTE OF CULTURE (JT142) <i>Crista Crewdson, Alice McLean</i> | 8 | VISUAL RHYTHMS AND THE MUSIC OF LESTER YOUNG (JT146) <i>Abraham Ravett</i> | 9 |
| BASIC ICE CLIMBING (JT161) <i>Robert Garmirian, Peter Cole</i> | 11 | WAYS OF TELLING/GIVING VOICE TO FAMILY STORIES (JT135) <i>D. Bates, T. Crapo</i> | 8 |
| BASIC MASSAGE (JT128) <i>Stacy Sklar</i> | 7 | WEAVING/SPINNING WORKSHOP (JT156) <i>Jill Lyons, Jill Rembetski</i> | 11 |
| BATTERED WOMEN WHO KILL (JT116) <i>Melissa Beck</i> | 5 | WHAT'S GOING ON: THE AIDS EPIDEMIC (JT126) <i>Michelle Murrain</i> | 6 |
| BEGINNING AIKIDO (JT166) <i>Paul Sylvaun</i> | 12 | WHY DOESN'T THE U.S. HAVE NATIONAL HEALTH INSURANCE (JT125) <i>N. Goldfield, M.D.</i> | 6 |
| BETWEEN THE WORLDS: WITCHES, BROOMS AND FIRE (JT158) <i>A. Collins, S. Conway</i> | 11 | WOMEN AND BODY IMAGE (JT117) <i>Kara Knott</i> | 5 |
| BLIND LUCK, CHARISMA OR DESTINY: THE PSYCHOLOGY OF PERFORMANCE (JT143) <i>L. Goldoni</i> | 9 | WORLD WAR II COMBAT FILMS: ANATOMY OF A GENRE (JT155) <i>A. Doty, M. Wang</i> | 10 |
| CANADIAN SKI ADVENTURE (JT160) <i>Karen Warren</i> | 11 | WRITING FOR THE BROADCAST MEDIA (JT134) <i>Deborah Ellman</i> | 7 |
| CHAMBER ORCHESTRA WORKSHOP (JT147) <i>Daniel Warner</i> | 9 | YOGA (JT168) <i>Lisa Clark</i> | 12 |
| CHRISTIANITY AND MODERN ROCK (JT148) <i>Andrew Bicking, Stacey King</i> | 9 | | |
| CONTINUING T'AI CHI (JT167) <i>Denise Barry</i> | 12 | | |
| CURRENT POLITICS OF BIRTH AND MIDWIFERY (JT127) <i>Penfield Chester</i> | 7 | | |
| DIVISION I WORKSHOP (JT123) | 6 | | |
| DIVISION II WORKSHOP (JT124) | 6 | | |
| DYNAMIC WORKS AND CIDER DOUGHNUTS (JT141) <i>B. Chmielowski, M. Mullarkey</i> | 8 | | |
| EDUCATION WORKSHOP (JT121) <i>Jim Ayres, Mary Anderson</i> | 6 | | |
| ENVIRONMENT ECONOMICS (JT105) <i>Stanley Warner</i> | 4 | | |
| EVA DEAN DANCE RESIDENCY: TECHNIQUE AND REPERTORY (JT144) <i>Eva Dean</i> | 9 | | |
| EXPERIMENTS IN ANIMATION (JT154) <i>Billy Greene</i> | 10 | | |
| FUNDAMENTAL REALITIES AND WRITING OF HENRY MILLER (JT139) <i>D. Margolies</i> | 8 | | |
| GENE CLONING (JT101) <i>Lynn Miller</i> | 4 | | |
| HAMPSHIRE'S APPLE TREES (JT104) <i>Loring Catlin, Leah McEwen</i> | 4 | | |
| HEAT, FLASH AND WHIRLWIND: A WRITER'S WORKSHOP (JT136) <i>T. Allison, N. Sims</i> | 8 | | |
| IF YOU LOVE ABYSSSES YOU MUST HAVE WINGS: NIETZSCHE (JT119) <i>Ben Pincus</i> | 6 | | |
| IMAGES OF ADDICTION IN CONTEMPORARY LITERATURE (JT138) <i>Theron Albis</i> | 8 | | |
| INTERMEDIATE KYUDO (JT165) <i>Marion Taylor</i> | 11 | | |
| INTERMEDIATE SHOTOKAN KARATE (JT163) <i>Marion Taylor</i> | 11 | | |
| IS TRUTH STRANGER THAN FICTION? WRITING AUTOBIOGRAPHICALLY (JT133) <i>E. Devos</i> | 7 | | |
| LATIN AMERICAN ECONOMIC DEVELOPMENT (JT106) <i>Peter Darrah</i> | 4 | | |
| MATH GAMES: A COURSE FOR WOMEN (JT108) <i>Amelia Haviland</i> | 4 | | |
| MAYBE YOU CAN "FEEL" BETTER (JT169) <i>Dennis S. Jackson</i> | 12 | | |
| MODERN FICTION SEMINAR (JT137) <i>Scott Moules</i> | 8 | | |
| NEW YEAR'S ON THE RIO GRANDE (JT159) <i>Earl and Glenna Alderson</i> | 11 | | |
| PERFORMANCE POETRY/BODY-SPEAK (JT130) <i>Barbara Selfridge</i> | 7 | | |
| POST-IMPRESSIONISM (JT150) <i>Jim Taub</i> | 9 | | |
| PSYCHOLOGICAL EXPERIMENTATION BY COMPUTER: AN INTRO TO MEL (JT109) <i>C. Chase</i> | 5 | | |
| PSYCHOS IN LIT (JT140) <i>Ari Frede</i> | 8 | | |
| QUEER AND PRESENT DANGER: WRITING OUT OUR LIVES (JT132) <i>Louise Rafkin</i> | 7 | | |
| SEVERAL SHADES OF BLUES: AN INTRODUCTION TO BLUES HISTORY (JT149) <i>J. Lyons</i> | 9 | | |
| SHEEP PRODUCTION AND MANAGEMENT (JT103) <i>Benjamin Oke</i> | 4 | | |
| SOUND IDEAS—A SURVEY OF AUDIO ART (JT152) <i>Andrew Luthringer</i> | 10 | | |
| STILL LIFE PAINTING (JT151) <i>Thomas Baldwin, James Yamada</i> | 10 | | |
| SUPPRESSION/EXPRESSION: MUSEUMS (JT129) <i>Tom L. Freudenheim</i> | 7 | | |
| TELLING SECRETS/FICTIONALIZED AUTOBIOGRAPHY (JT131) <i>Barbara Selfridge</i> | 7 | | |

HAMPSHIRE COLLEGE ROOM SCHEDULING CODES

| | |
|-----|---------------------------|
| FPH | Franklin Patterson Hall |
| EDH | Emily Dickinson Hall |
| MLH | Main Lecture Hall |
| CSC | Cole Science Center |
| ELH | East Lecture Hall |
| PFB | Photography/Film Building |
| WLH | West Lecture Hall |
| MDH | Music/Dance Building |
| RCC | Robert Crown Center |
| ARB | Arts Building |
| ASH | Adele Simmons Hall |
| PH | Prescott House |
| MH | Merrill House |
| MS | MultiSports Center |

Courses & Workshops

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 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 12 hour days working and thinking.

Meets: M/T/W/Th/F 8:00 a.m.-5:00 p.m.

CSC Labs

Enrollment: 16 first come, first served

See instructor and then register in Lobby of FPH

JT 102 TROPICAL RAINFOREST AND CORAL REEF ECOLOGY—Trip

Charlene D'Avanzo and John Reid (NS)

This course is a 10-day field trip to Belize in Central America, run in cooperation with the Five College Coastal and Marine Sciences Program. Students will be introduced to the ecology and natural history of Belize through field trips, lectures, and experimental work.



We will especially emphasize coral reef, rainforest, and riverine ecology. Special topics will include effects of urbanization on reefs and rivers and Mayan culture, past and present.

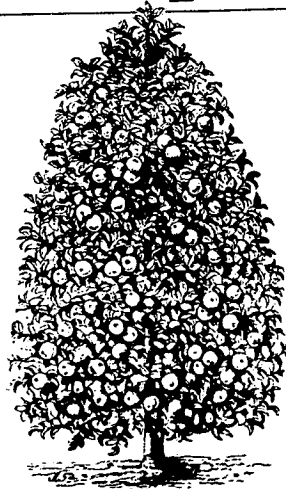
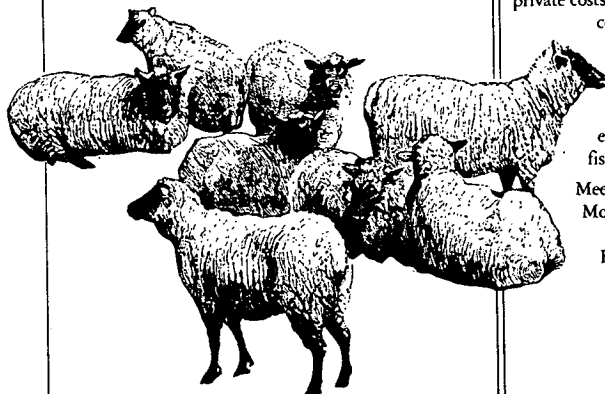
Please contact instructors at CSC 206, ext. 569 or 568 by November 18 for all information. The trip will be made up of 20 5-College students.

JT 103 SHEEP PRODUCTION AND MANAGEMENT

Benjamin Oke (NS)

This course will involve the application of science and basic principle of nutrition, genetics, physiology and marketing to the production and management of sheep. Students will also have hands-on experience on preparing ewes for lambing, care of ewes and lambs at parturition, and care of ewe after lambing.

Meets: Organizational meeting JANUARY 3 at 9:00 a.m. Thorpe House



JT 104 HAMPSHIRE'S APPLE TREES—ORCHARDS, ORGANIC, PRUNING, PRIDE?

Loring Catlin '86 and Leah McEwen '89

This course focuses on the maintenance and history of Hampshire College's apple orchards, emphasizing the following:

- Undertake a highly visible group project which helps keep the college 'looking good'; have fun outside during January Term.
- Learn orchard care through helping maintain Hampshire's orchards.
- Prune apple trees, learn pruning skills.
- See examples of commercial production orchards and talk with orchardists.
- Learn history of Hampshire's orchards.
- Develop awareness of issues surrounding future of Hampshire's orchards, and be able to participate in planning discussions.
- Provide jump-off points for research, divs, further study.

We will combine classroom discussion and visits by guest lecturers with significant time outside learning about the orchards, the trees, and of course pruning. Readings will serve as background-builders for discussions and learning pruning skills.

Meets: M/W/F 1-5:00 p.m.

FPH 105

Enrollment: No limit

Lab fee: Book to be purchased

JT 105 ENVIRONMENT ECONOMICS

Stanley Warner (SS)

This course introduces some of the basic tools economists use to understand environmental issues and evaluate solutions. Topics will include the social vs. private costs of environmental damage, the economics of common property resources, market incentives versus government standards, and cost-benefit methods of environmental assessment. We will use examples from air and water pollution, deforestation, electric power production, and depletion of fisheries to frame applications of theory.

Meets: M/W 1:30-3:00 p.m. First meeting is Monday, January 7

FPH 104

Enrollment: 20

JT 106 LATIN AMERICAN ECONOMIC DEVELOPMENT

Peter Darrab '86

This course will give an overview of the current economic situation in Latin America with an emphasis on strategies for development. We will begin by looking at the structuralist, dependency, and neoclassical interpretations of the Latin American context. We will then examine the economic history of Latin America during the 1980's with attention paid to the failure of import substitution industrialization, the debt crisis, IMF austerity plans, the heterodox solutions, and hyperinflation. Finally, we will look at prospects for the future and solutions to the current crisis.

Meets: T/Th 10-11:15 a.m.

FPH 104

Enrollment: 15

JT 107 ANALYZING ADVERTISEMENTS

Terrance La-Mont Williams '88

This course will focus on analyzing advertisements; both print (magazine) and television. We will come together twice a week to discuss recent ads and try to understand what advertisers were thinking when they were coming up with the various strategies for the ads. We will try to make the class as fun as possible without worrying about having to write 8-10 page papers.

There will be no required text for the course. However, we will be reading various articles from Advertising Age and other magazines that contain important articles about new advancements in advertising.

Meets: T/Th 9-10:30 a.m.

ASH 126

Enrollment: 10

Lab fee: \$4.

JT 108 MATH GAMES: A COURSE FOR WOMEN

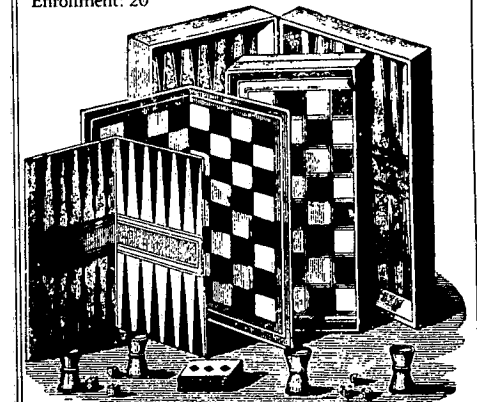
Amelia Haviland '86

Are you curious about math games but never quite had the time to get into them? Would you enjoy an unpressured setting to share and explore them with others? This is your chance! In each session we will explore a different category of math games such as logic games, board games, solitaire games, number games, and games of position. From these explorations we will clarify effective problem solving techniques, build mathematical models, and when possible develop rigorous proofs of winning strategies. In class I will focus on cooperative learning and each student will be encouraged to lead groups and present her own and her group's findings. Some of the books we will draw from are *Africa Counts*, C. Zaslavsky; *Games of the North American Indians*, S. Culin; *Problem Solving Through Recreational Mathematics*, B. Averbach, O. Chein; and *Winning Ways*, E. Berlekamp, J. Conway, R. Guy. Students will be expected to do some outside playing and to keep a journal of their explorations. All women are encouraged to attend and there are no mathematical requirements except curiosity.

Meets: T/Th 10:30-12 noon

ASH 222

Enrollment: 20



**JT 109 PSYCHOLOGICAL EXPERIMENTATION
BY COMPUTER: AN INTRO TO MEL**
Chris Chase (CCS)

Micro Experimental Laboratory (MEL) is a new generation of computer software designed by research psychologists to assist in the design, administration and analysis of psychological experiments. Students will learn how to set up an experiment using MEL's forms, a relatively easy procedure in comparison to writing a program in Pascal or C. This class is especially recommended for students planning Division III projects that involve designing and conducting a psychological experiment.

Meets: January 7, 8, 9, 10, 11 9-12 noon
ASH 125
Enrollment: 6

JT 110 AB'S OF "C"
Tim Ewald '90

Control. Speed. Computer programming in C. Our few intense weeks will cover all aspects of the C programming language, some basic principles of structured programming, and as many nifty data structures as we can sneak in.

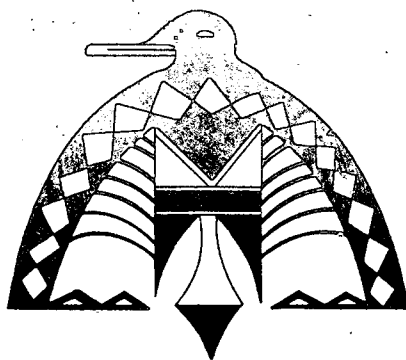
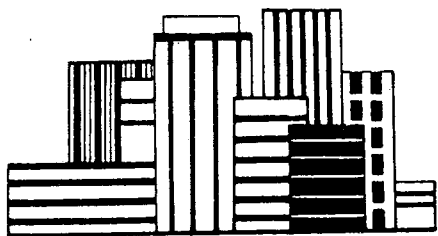
Meets: M/T/W/Th 10-12 noon
ASH 221
Enrollment: 12
Prerequisite: Some programming experience



**JT 111 ARCHITECTURE: STORIES, MYTHS, AND
OTHER TALES**
Kevin Falkerson '78

This is a course aimed at exploring a broad spectrum of current architectural movements and practices. A critical perspective which focuses on how the expression of built form reveals our inherent cultural constructs. Topics to include: modernism, post-modernism, deconstruction, eclectic movements, non-western architecture and alternative lifestyle and co-housing projects. The course will involve some short design exercises and selective readings - as a means of understanding the architectural design process.

Meets: T/Th 2-4:00 p.m.
ASH 126
Enrollment: No limit



JT 112 THE LEGACY OF NATIVE AMERICA
Frank Cupbone

Aside from the familiar images of Thanksgiving, Native American contributions to this country and the rest of the world have been largely overlooked. This course will explore how various Native Indian peoples developed a myriad of food crops, medicines, social and political innovations, mathematical, linguistic, and recreational practices, and environmental/spiritual principles that continue to affect millions of people today.

Meets: T/Th 6:45-8:45 p.m.
ASH 222
Enrollment: 25
Lab fee: \$3.

**JT 113 A CRITIQUE OF THE POLITICS OF THE
NEW RIGHT**
Merle Gordon '88 and Melissa Padome '89

This course will examine the rise of the political right in the United States in the 1980's and its dominance in public policy. The class will focus on defining the neo-conservative right and the Christian right which will help in understanding the political left. We will also examine periodicals on both sides of the spectrum for a broader view on issues, allowing the students to form their own educated opinions.

Books: *Necessary Illusions*, Noam Chomsky. *Spiritual Warfare*, Sara Diamond.

Meets: T/Th 1:30-3:00 p.m.
FPH 106
Enrollment: 20
Lab fee: \$7; xeroxing and video rentals.

**JT 114 THE BALTIC NATIONS ARE NO LONGER
ON THE FRONT PAGE**
Eva Redz '85

Estonia, Latvia and Lithuania—what is happening there? The purpose of this course is to develop a better understanding of the present day political conflicts in the Baltic Nations. We will take a look at the politico-historical presentation of the Nations by their Baltic neighbors. Based on our new found historical awareness we will examine the channels which the Nations are using to have their demands met, and we will present possible solutions to the problems and conflicts with which the Nations are faced.

Meets: January 10, 15, 17, 18, 22 1:30-3:00 p.m.
FPH 103
Enrollment: 15

**JT 115 TORTURE: SOCIAL CONSTRUCTION
AND ARTISTIC INTERPRETATION**
Morgan Johnson '87 and Thomas Stevenson '87

This class will be an examination of how torture was exploited to the ends of "high art" and social construction in the transitory periods from the Renaissance to the Enlightenment. The influence of torture has a permanent influence in the function of the institution and its methods. Our value as humans is weighed in the examination. The process of examination has permeated the workplace, medicine, education and the judicial process. This mode of inquisition has socially shaped beings into docile bodies, yet it is also the very process of individuation. Topics will include the consciousness of mortality of the artist and his relationship to God and State. The expansion of self expression within the medium of painting, sculpture and architecture will manifest itself in the works by artists such as: Gruenwald, El Greco, Pontormo, Harou-Romain.

Meets: T/Th 1-3:00 p.m.
ASH 111
Enrollment: 20
Lab fee: \$10; books.

JT 116 BATTERED WOMEN WHO KILL
Melissa Beck '87

In the 1970's the case of Francine Hughes, and Joyce Hawthorne brought the issue of battered women who kill to the attention of the entire country. In this class we will examine these issues from both a legal and social perspective. We will focus on the trial issues for battered women who kill considering such issues as: jury selection; possible legal defenses (self-defense vs. insanity), and the admissibility of expert testimony on the Battered Woman Syndrome. We will be reading cases, articles and watching videos which deal with the subject.

Meets: M/W 1:30-4:00 p.m.
PHA
Enrollment: 20



JT 117 WOMEN AND BODY IMAGE
Kara Knott '88

This course will examine the representation of women in popular women's magazines. We will address the role of these images in our culture as well as our own personal lives. The ways in which these images form societal definitions affecting our self-image, identity formation, etc. and how these manifest into political and economic discourse will be the primary focus of class discussions.

Some questions that will run throughout course discussions are: Why are we attracted to images that may be destructive? Is it possible to construct a women's magazine in which images and text incorporate all women and affirm our diversity while maintaining a mass audience?

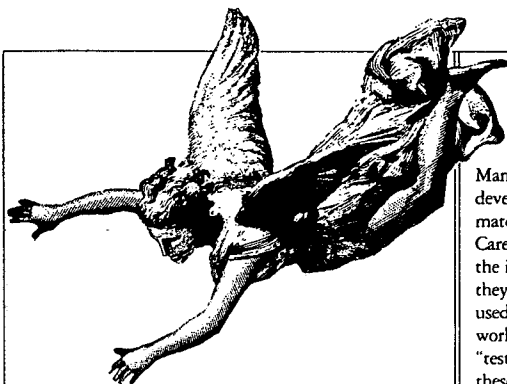
Meets: T/Th 3-4:30 p.m.
FPH 108
Enrollment: 25
Lab fee: \$3.



**JT 118 THE REVOLUTION WILL NOT BE
TELEvised**
Nathan Guisinger '88 and Joanna Sattle '87

This course is designed as a dynamic workshop to deal with issues of civil disobedience, non-compliance, violence versus non-violence, and internal power struggles within activist movements. The course will explore the tactics and history of various protest movements in this country and elsewhere. We will also look at current political emergencies and responses to them. The course will examine the personal and political questions that arise when the decision is made to take direct action. The workshop will be structured to include intensive group discussions and improvisational exercises to help us delve deeper into the individual's commitment made during direct actions.

Meets: T/Th 9:30-12:30 p.m.
FPH 108
Enrollment: 15



JT 119 "IF YOU LOVE ABYSSES YOU MUST HAVE WINGS": NIETZSCHE'S JOURNEY BEYOND GOOD AND EVIL

Ben Pincus '87

This class will study Friedrich Nietzsche's philosophy, focusing on his search for meaning in the age of nihilism. According to Nietzsche, nihilism—the state in which values and existence have no meaning—is the fundamental crisis confronted by humanity. However, Nietzsche believes that this crisis is potentially liberating: by rejecting traditional forms of morality, Nietzsche hopes to create an affirmative philosophy that transcends the nihilistic "human-all-to-human" self. We will discuss Nietzsche's critique of traditional philosophy, culture and morality. In addition, we will examine his genealogical approach to history; how the western philosophical tradition is resulting in its own self destruction, and the "revaluation" of values in the wake of collapsing culture. The class will read selections from *The Portable Nietzsche* and several short essays.

Meets: T/Th 1-3:00 p.m.

FPH 107

Enrollment: 14

JT 120 AFTERLIFE BELIEFS: A SURVEY OF POST-RETIREMENT OPTIONS

Michael Strmiska '78

Reincarnation. Damnation. Bliss. Annihilation—these are some of the ideas about the afterlife we will consider. We will primarily survey beliefs of the ancient world of the Christian, Hindu, Pagan and other traditions in their cultural contexts. Secondly we will look at modern-day New Age traditions. The scope of the course will be open to student interest. Xerox reader and films.

Reading requirement: *From Primitives to Zen*, edited by Mircea Eliade.

Meets: M/W 1-3:00 p.m. in ASH 222 and F 1-4:00 p.m. in ASH 112

Enrollment: 20

Lab fee: xeroxing

JT 121 EDUCATION WORKSHOP

Jim Ayres '88 and Mary Anderson '88

This course is designed for people who have had experience teaching, as classroom teachers, student-teachers, camp counselors, day care leaders, tutors, etc. We will examine theoretical issues in education from our perspectives as both educators and learners. We will look at how our experiences have altered and shaped our educational pedagogues, and ask why our practices are often in contradiction with such ideas.

Some questions addressed will be: Can educational reform be brought about through traditional schools? Is alternative education inherently elitist? What is the role of a teacher? To what extent are authority and structure necessary parts of schooling? Can school respect individual differences?

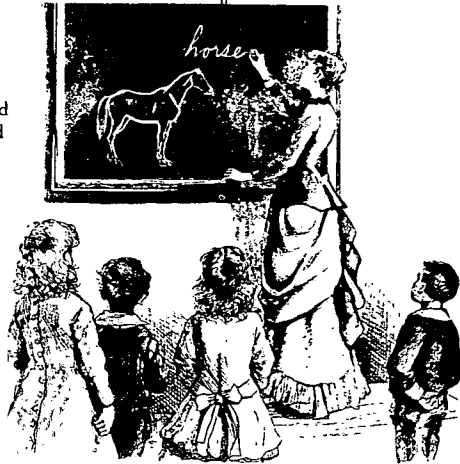
This class will operate as a student guided classroom. The goals, structure and subject matter, will be guided by the collective interests and experiences of the group. Must have teaching experience.

Meets: T/Th 1:30-3:00 p.m.

FPH 105

Enrollment: 20

Lab fee: \$2.



JT 122 ALTERNATIVES TO THE CRYSTAL BALL

Andrea Wright (Career Options)

Many "tests" and computer programs have been developed and marketed which claim to successfully match individuals and career/job choices. While we in Career Options are somewhat skeptical with regard to the infallibility of standardized tests, we recognize that they can be useful in exploring work options. (They are used, for example, in all Life-Work Exploration workshops). For the first time, the CORC is offering to "test" students for career compatibility. We will use these "standardized tests": Holland Self-Directed Search; Strong Campbell Interest Inventory; Myers Briggs Type Inventory; and SIGI Plus.

Class time will be used to discuss the results. Preference will be given to "older" students.

Meets: January 4-13 M/W/F 3-5:30 p.m.

FPH 106

Lab fee: \$25 for materials. (\$50 for HC alumni and 5-College students.)

JT 123 DIVISION I WORKSHOP

Maureen Mahoney, coordinator, ext. 498 CSC 112

Steven Weisler (CCS), Patricia Romney (SS),

Nancy Lowry (NS), H & A (TBA)

This workshop is designed to assist and support students in the process of formulating, drafting, or redrafting a Division I Independent Project in any of the four schools. If you have a final paper from a course that you would like to rework as a Division I examination, or if you need some help in formulating a proposal, faculty members will be available to help you. After reviewing the Division I process in general, discussion will be tailored to the needs of the students in the workshop. We will meet as a group twice a week for 1 1/2 hours, and schedule individual appointments if necessary.

Meets: T/Th 10:30-12 noon

First meeting is January 3.

CSC 126

JT 124, DIVISION II WORKSHOP

Maureen Mahoney, coordinator, ext. 498 CSC 112

Steven Weisler (CCS), James Wald (SS), Nancy Lowry

(NS), H&A (TBA)

This workshop is designed to guide students in the process of formulating a Division II proposal. Faculty from each of the four schools will be available to discuss the aim of Division II work and the mechanics of writing a contract. Topics of discussion will include interdisciplinary studies, the Third World Expectation, the relationship of courses to the examination, and the incorporation of field work and internships. We will meet for three two-hour sessions in one week. The goal is for each student to complete the workshop with a draft of a Division II contract.

Meets: M/W/F, January 7, 9, 11 10-12 noon

CSC 126

JT 125 WHY DOESN'T THE U.S. HAVE NATIONAL HEALTH INSURANCE?

Norbert Goldfield, M.D.

This course will examine why the United States is the only industrialized country which does not have a national health insurance system. Throughout the course we will identify past barriers and correlate them with the present political situation. We will also try to examine future policy options in light of the past defeats. The course will be taught in a seminar fashion. We will cover the following topics:

- Analytic Perspectives; Stirrings for NHI: 1870-1910;
- Labor Opposition and the First NHI Proposal: 1911-1925;
- Why Social Security Without NHI? 1926-1943;
- The Fair Deal Era and NHI Near Enactment: 1944-1952;
- Pieces of NHI Are Put into Law: 1953-1969;
- The Kennedy and Nixon proposals: 1969-1972;
- The Emergence of Managed Care and its Domination by the Health Insurance Industry: 1972-present;
- The Uses of History for American Health Care Policy Makers.

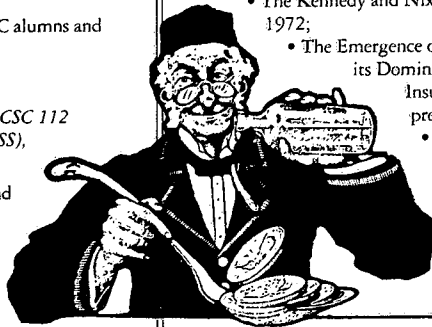
Meets: January 3,

10, 14, 17 7:30-

9:00 p.m.

ASH 126

Enrollment: 15



JT 126 "WHAT'S GOING ON": THE AIDS EPIDEMIC

Michelle Murrain (NS)

This course will examine issues around the AIDS epidemic including:

- What is AIDS? The Biological basis of AIDS
- Who gets AIDS: How and Why
- New Treatments and Controversies around treatments
- AIDS in the Third World vs. AIDS in the first.

This course will primarily focus on the scientific aspects of AIDS, but there will be plenty of room to discuss other issues. Be prepared to share your knowledge, interests and perspectives on the AIDS epidemic.

Meets: T/W/Th 2-4:00 p.m.

CSC 114

Enrollment: 25

JT 127 CURRENT POLITICS OF BIRTH AND MIDWIFERY

Penfield Chester '74

This course will look at the politics surrounding personal choices in birth and midwifery care. Birth has become a focus for women striving for social change regarding the treatment of their bodies and of their children. We will take a brief look at the history of midwifery and homebirth in the U.S. as well as the issues that midwives face today in maternity politics both locally in Massachusetts and nationally.

A midwifery model versus a medical model of birth and its implications will be explored. What prevents homebirth from being a more popular choice when the current research shows that it is as safe as hospital birth? How does midwifery and homebirth care affect mothering and family bonding? How is the birth process linked to women's own psycho-social body image and her participation in ongoing health care? Why does the U.S. still rank 17th in infant mortality even with its rampant use of technology? Can midwifery care change the rate?

We will examine these issues through various readings including: *Giving Birth, Alternatives in Childbirth, Immaculate Deception, A Midwife's Story*, and others. A slide show of the history of birth through art forms, and videos of birth will also be presented.

Meets: M/W/F 9:30-11:00 a.m.

FPH 107

Enrollment: No limit

Lab fee: \$5.



JT 128 BASIC MASSAGE

Stacy Sklar '79

This is a hands-on workshop focusing on basic massage techniques. You will learn both self massage and partner massage. Participants learn to give a full body massage. Depending upon interest, other possible topics include reflexology, treatment and exercise for specific injuries or conditions, and herbal first aid. Wear loose clothing, bring oil, mat to lie on and a towel or blanket.

Meets: Wednesdays 7-9:00 p.m. and

Fridays 9-11:00 a.m.

FPH/Lounge

Enrollment: 50 MUST attend all classes

Lab fee: \$3 to pay first session.

JT 129 SUPPRESSION/EXPRESSION: MUSEUMS

Tom L. Freudenheim

America's museums have recently been engaged in a new series of controversies: censorship, racism, and elitism are terms that again swirl around the museum field. This course serves as an introduction to some of these issues. Among topics to be discussed will be: the cultural power system; government funding and government control; outside censorship and self-censorship; homophobia and museums; multicultural responsibilities and racist traditions; physical and intellectual access to the cultural patrimony. Depending on class size and interest, field trips and discussions with museum directors and curators will be arranged.

Meets: January 7-18 M/W 10-12 noon

ASH 111

Enrollment: 15



JT 130 PERFORMANCE POETRY/BODY-SPEAK

Barbara Selfridge

In this workshop we'll write and present performance art and vocal poetry. Many short writing assignments (in-class, take-home, individual and collaborations) will help dislodge our most important and/or reluctant material, and from that we'll develop scripts, using our bodies, voices and other simple props to give our words an added resonance. This is a good workshop for people who do want to speak their peace/piece but don't feel they have the "right" body or voice or words for performance. No experience in poetry or performance is necessary.

Meets: M/W/F 12:30-3:30 January 7-18

EDH 4

Enrollment: 10

Lab fee: \$4.



JT 131 TELLING SECRETS/FICTIONALIZED AUTOBIOGRAPHY

Barbara Selfridge

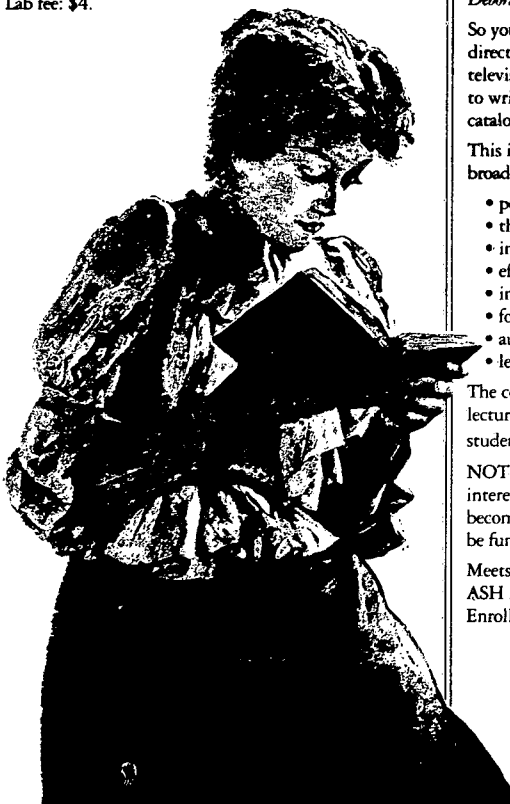
You already have the material. Now how do you write the stories? In this workshop we'll start with the premise that the world is always bettered by having its stories told. Then we'll learn from the power of dreams: both to take whatever liberty we need to with "reality" and to pursue our deepest truths. Lots of short writing assignments—in-class and take-home—make this a good class for beginning writers and for those who have encountered a "block."

Meets: M/W/F 6:30-9:30 p.m. January 7-18

EDH 4

Enrollment: 12

Lab fee: \$4.



JT 132 QUEER AND PRESENT DANGER: WRITING OUT OUR LIVES

Louise Rafkin

Let's write about our basics, from wherever we are on the spectrum of our sexualities. First crushes or coming out, first sex or gym teachers, lesbian and gay escapades of all types. And those topics more difficult: families, fears, failed relationships. And let's not forget the complicated issues of these times: making babies, AIDS, queer-bashing, outing, and the not-so-radical right.

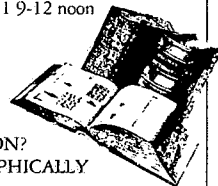
In this week-long course we'll meet three days, each time for three hours to explore the outs and ins of who we are. Using guided imagery, writing exercises, outside readings and our own wit and wisdom, we'll attempt prose, poetry—whatever form will take what we want to tell. All are welcome.

Meets: M/W/F January 7, 9, 11 9-12 noon

EDH 4

Enrollment: 12

Lab fee: \$3.



JT 133 IS TRUTH STRANGER THAN FICTION? WRITING AUTOBIOGRAPHICALLY

Ellen Devo '82

In this class we will explore, through reading and writing, works of fiction and nonfiction which are autobiographical in nature. Readings will range from an essay by Nancy Mairs to a short story by Tim O'Brien, and may include excerpts from the memoir of Tobias Wolfe as well as chapters of novels and other works of "fiction." Each member of this class will be expected to produce a memoir of 10-15 pp. In a workshop fashion, we'll come up with ways to give shape and focus to our life experiences, and to find meaning in them that goes beyond the personal. This class will not concern itself with the memoirs of the rich and famous, nor will its writers attempt to tell their life stories from beginning to end. Our primary interest will be the memoir that works as a window, providing a brief yet clear glimpse into the life of an individual, and into the human condition. This is an intensive workshop—come prepared to read and write a lot.

Some questions addressed: What makes a narrator "reliable?" How does this reliability (or lack thereof) work for or against the memoir writer? When does the "truth" of your story become something other than what actually happened? How honest is memory? How do we read and write to compensate for this?

Meets: T/Th 7-9:00 p.m.

EDH 4

Enrollment: 12

Prerequisite: Some writing experience and a lack of shyness

JT 134 WRITING FOR THE BROADCAST MEDIA

Deborah Ellman

So you want to be heard? The broadcast media speaks directly to the world... but writing for radio or television requires a different set of skills from that used to write a research paper, novel, newspaper article, or catalog course description.

This is a practical course in dynamic "real world" broadcast writing. Topics will include:

- potential/limitations of the media
- the role and tools of the writer
- integration of aural and visual elements
- effective use of language and structure
- industry terminology
- formal script mechanics
- audience analysis and corresponding strategies
- legal, ethical, and professional considerations

The course will consist of in-class writing exercises, lectures, screenings, and discussions of professional and student work.

NOTE: Even if you are NOT a writer, and/or NOT interested in broadcasting, this course will help you become a more effective communicator. And it should be fun!

Meets: T/Th 2-5:00 p.m. (Last class meets January 17)

ASH 221

Enrollment: 16

JT 135 WAYS OF TELLING/GIVING VOICE TO FAMILY STORIES

Davis Bates '73 and Trish Crapo '76

Everyone has stories to tell, personal histories which, through the telling, go beyond the strictly personal and speak to others. Family stories are particularly powerful because they touch the child in us, and express one of our most basic connections to other people.

In this series of participatory workshops we'll explore different ways of telling our own family stories, and those of others, experimenting with both oral and written methods. We'll work on character and plot development, and on finding one's own "voice" whether on the page or spoken.

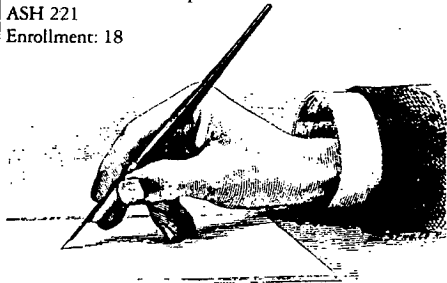
Over the course of three weeks we will move through a combination of vocal and written exercises, theatre and storytelling games, and listening and visualization exercises, to the refinement and sharing of stories by workshop participants.

Required reading: *Tracks*, by Louise Erdrich

Meets: T/Th 6:30-9:00 p.m.

ASH 221

Enrollment: 18



JT 136 HEAT, FLASH AND WHIRLWIND: A WRITER'S WORKSHOP

Tavis Allison '88 and Nathaniel Sims '88

Do you reject the outmoded values of the literary-industrial complex, and write SF, fantasy, terrorist, slipstream, surreal, gothic/romance/detective/western, magical realist, concrete, millennialist, automatic, messianic, rock video and/or interactive fiction? Spend this January with a host of like minded writers, creating by night and critiquing by day. For the best results, the course meets often, and a certain amount of courage and honesty will be helpful in critiquing one another's work. There will be an optional reading and equipment list for inspiration and further work in specific genres; workshop members should share any special backgrounds or interests in class. Final goal: to get published.

Meets: M/T/W/Th/F 3-5:00 p.m.

ASH 111

Enrollment: 20

Lab fee: \$5; photo copy

JT 137 MODERN FICTION SEMINAR

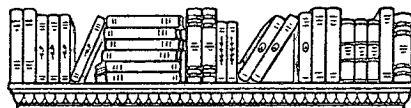
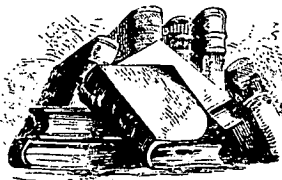
Scott Moules '88

We will read texts of different length: some short, short stories, some longer and a novella or two. Discussions will follow and center around issues brought up by the seminar participants with particular attention paid to some underlying themes such as notions of sexuality, tensions created between characters, devices of imaging, portraits of the self and role of the author as both creator of the text and in some cases character in the text. Authors we will be concentrating on include Atwood, Beckett, Duras, Handke and Lispector.

Meets: T/Th 1:30-3:00 p.m.

FPH 104

Enrollment: 15



JT 138 IMAGES OF ADDICTION IN CONTEMPORARY LITERATURE

Theron Albis '82

This course will explore the mythology of addiction as it is expressed in contemporary literature. The class will discuss the portrayal of addiction in a variety of texts, and the relationship between addiction and the creative imagination. The course will attempt to move beyond simplistic notions of addiction and creativity—the glorification of the writer as drunk/junkie—to explore, without romanticism, the theme of addiction in modern literature. The reading list will include: *Under The Volcano*, by Malcolm Lowry; *The Lost Weekend*, by Charles Jackson; *Requiem For A Dream*, by Hubert Selby, Jr.; selections from the works of William S. Burroughs, including *Junky*, and *Naked Lunch*, as well as readings from the works of Raymond Carver, Charles Bukowski, F. Scott Fitzgerald, Jack London, Anna Kavan, and others.

Meets: W/F 1-2:30 p.m.

EDH 2

Enrollment: 16

Lab fee: \$2.

JT 139 FUNDAMENTAL REALITIES AND THE WRITINGS OF HENRY MILLER

Daniel Margolis '87

This course involves a close reading and discussion of Henry Miller's three seminal works: *Tropic of Cancer*, *Tropic of Capricorn*, and *Black Spring*. Additional readings may include selections from Walt Whitman, Louis-Ferdinand Celine, Lawrence Ferlinghetti, and Oswald Spengler. The reading load is fairly large, but well worth it. Specific topics for discussion will include the implications of his autobiographical form for its effect on literature and his development as an author, his treatment of sex and women, and his ideological framework and legacy.

Miller writes: "Everything that was literature has fallen from me. There are no more books to be written, thank God."

Meets: T/Th 10:30-12 noon

EDH 4

Enrollment: 15

Lab fee: \$3.



JT 140 PSYCHOS IN LIT

Ari Frede '87

The unreliable narrator is a genre which utilizes a narrator which for one reason or another, challenges the reader's trust. Perhaps the narrator is a known liar, or insane, or so morally repulsive that (s)he challenges the reader to believe in what the narrator is saying. Should the reader even believe what is being told? How can we identify an unreliable narrator? How can unreliable narrators be used in one's own writing? We will examine these and other questions in class. This course is developed from an independent study and will examine this genre through both creative and didactic teaching methods. This course will be especially good for people interested in literature, writing or psychology, and may be good for starting a Division I.

Meets: T/Th 9-10:30 a.m.

EDH 2

Enrollment: No limit

Lab fee: \$3.

JT 141 DYNAMIC WORKS AND CIDER DOUGHNUTS

Beth Chmielowski '88 and Michaela Mullarkey '88

This course will draw upon the short stories and poetry of a diverse group of women writers whose works celebrate personal strength. Class format will be informal: discussions, journal writing, sharing of one's own work if desired. Potential readings include: Marge Piercy, Cherrie Moraga, Kate Chopin, Alice Walker, Tony Cade Bambara, Combahee River Collective, Audre Lorde, Amy Lowell, Merle Woo, etc. Some historical/political pieces will be included to supplement the literary selections.

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

EDH 2

Enrollment: 12

Lab fee: \$2.



JT 142 A TASTE OF CULTURE

Christa Crewdson '87 and Alice McLean '87

This class will involve culinary and literary examples from three different cultures. The novels will be discussed as we cook cuisine native to the author's country. We will prepare the meals together and discuss the novel which correlates with the particular menu. The final meal will be prepared by the students and a paper will be required dealing with the student's novel of choice. The novels will include a work from England by Margaret Drabble (to be decided at a later date), *The Unbearable Lightness of Being* from Czechoslovakia and *The Name of the Rose* from Italy. The class will take place at our home in Conway (transportation will be provided if necessary). Contact instructors for information at 625-6097.

Meets: Thursdays (January 3, 10, 17) and Tuesday (January 22) 12:30-4:00 p.m.

Enrollment: 6

Lab fee: \$5.

**JT 143 BLIND LUCK, CHARISMA OR DESTINY—
THE PSYCHOLOGY OF PERFORMANCE**
Lelia Goldoni

Problems of performance are not limited to the actor. From basketball to lecturing, even to surgery, as long as there is an audience, performance problems are all similar. It is only the external disciplines which are different.

This course is designed as a workshop to identify the elements of, as well as the impediments to, successful performance in any field, and to provide the tools to overcome these impediments by discussing and observing specific techniques of the actor's discipline. Students, whether actors or not, will be asked to prepare one scene for performance at the end of the course.

Meets: M/W/F 10:00 a.m.-1:00 p.m.
EDH 1
Enrollment: 22



JT 144 EVA DEAN DANCE RESIDENCY: TECHNIQUE AND REPERTORY
Eva Dean '78

Be prepared to Dance! Technique designed to develop body awareness, endurance and a love for movement. Eva Dean Dance Company repertory taught during the last 45 minutes of class. Commitment and desire to learn and grow a must.

Participants are invited to audition for the Eva Dean Dance Company's "Riffling With Fifteen", a status-quo, heroic and challenging dance; to be performed in the FCDD Faculty Concert in April. Audition is Monday, January 7 from 1:30-3:30 p.m., rehearsal times TBS.

NOTE: Registration for this course must be done through the dance program. Please contact Daphne Lowell at ext. 674 or Becky Nordstrom at ext. 499 (S-College students register through home campus dance dept.).

Meets: M/T/W/Th/F 10:30-12:30 p.m.
MDB
Enrollment: 25
Prerequisite: Intermediate or advanced level dancers

JT 145 THE ALEXANDER TECHNIQUE
Bruce Fertman

The Alexander Technique is a simple, practical method that teaches you how to redirect 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.

Several teachers-in-training from the Alexander School in Philadelphia will be in residence during the week to assist Professor Fertman. Students will have the opportunity to work individually with a number of these highly skilled Alexander Technique practitioners.

Meets: January 7, 8, 9, 10, 11 1-4:00 p.m.
MDB

Enrollment: 40
Lab fee: \$15. This course is for Hampshire and S-College students, faculty and staff only.

Interested COMMUNITY people should contact Becky Nordstrom, at 549-5507 or 549-4600 ext. 499.

JT 146 VISUAL RHYTHMS AND THE MUSIC OF LESTER YOUNG
Abraham Ravett (H&A)

This workshop will explore the idea that music can influence our image-making capabilities. This year's tribute will be to the great tenor saxophonist, Lester Young. Polaroid materials will be provided.

Meets: January 22 and 23 1-4:00 p.m.
FPH
Enrollment: 12



JT 147 CHAMBER ORCHESTRA WORKSHOP
Daniel Warner (H&A)

This ad hoc ensemble will study and rehearse four orchestral compositions: Haydn's Symphony No. 78 in C minor and Symphony No. 89 in F major as well as Stravinsky's Suites Nos. 1 and 2 for small orchestra. The sessions will emphasize an in-depth study of the music (particularly the formal, harmonic, and contrapuntal aspects) within a rehearsal format. See Daniel Warner for list of exact instrumentation needed.

Meets: M/T/W/Th/F 10-12 noon and 1-3:00 p.m.
MDB
Enrollment: 30
Prerequisite: sight-reading ability



JT 148 CHRISTIANITY AND MODERN ROCK
Andrew Bicking '89 and Stacey King '89

Once upon a time there was a dude named Jesus. Throughout history artists have commented upon his life through music and lyric. In this course we will examine perceptions of Christianity in modern rock music. Particularly, we will look at lyrics, lyrics in the context of music, and album art. When applicable we will critically examine the response of the Christian Church and the response of professional musicians to Christianity in rock music.

Among other artists we will listen to and discuss: the Beatles, BDP, the Breeders, Christian Death, the Clash, Phil Keagy, the Pixies, the Byrds, U2, and Stryper. Students will be encouraged to bring selections of their own music to class for discussion. Please bring a 90 minute blank cassette tape to the first class. A brief essay or lottery may be used to determine enrollment.

Meets: W/F 1-2:30 p.m.
FPH 102
Enrollment: 25
Lab fee: \$5.

JT 149 SEVERAL SHADES OF BLUES: AN INTRODUCTION TO BLUES HISTORY
Jeremy Lyons '88

This course is designed for both students and listeners of music who want to hear a variety of styles of the blues. We will examine the rural and urban blues traditions from musical, historical and socio-political perspectives. Musically, we will look at rural blues as it sprung from the work songs and spirituals, and the urban blues as an electrified mix of country blues and parallel urban traditions such as ragtime, stride piano, and "boogie-woogie." Historically, we will examine ways in which the creation of these musics were influenced by racial and gender oppression and such historical events as the Great Depression, Black Migration to the North, and the World Wars. Sexuality and spiritualism in the blues lyric will also be discussed. Participants should bring their own perspectives and knowledge of the blues and related traditions to the class. We will use a variety of media such as recordings, readings, videos, and possibly performance by class members to explore this subject.

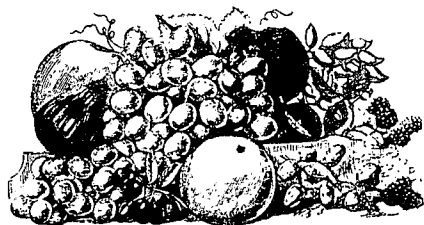
Meets: T/Th 1-2:30 p.m.
FPH/ELH
Enrollment: No limit

JT 150 POST-IMPRESSIONISM
Jim Toub '75

Post Impressionism refers primarily to the art created by Gauguin, Van Gogh, Cezanne and Seurat between the years 1886 and 1906. This seminar examines the roots of Post Impressionism in Impressionism and the social and personal factors that contributed to its importance. In considering the art from this brief but important period we will discuss the relationship between the natural world and artist's subjective vision of it, the role of Symbolism, and the tension between tradition and creative innovation. Understanding Post Impressionism will illuminate such later movements as Cubism, Expressionism and Fauvism. The seminar includes a one-day museum trip to Boston.

Readings: *The Letters of Vincent Van Gogh*, edited by Mark Roskill; *Post Impressionism*, by John Rewald; *Cezanne*, by Roger Fry.

Meets: M/W/F 10-12:00 noon starting January 7
ASH 222
Enrollment: 14



JT 151 STILL LIFE PAINTING

Thomas Baldwin '87 and James Yamada '87

Still life painting engages one directly with issues involved in the making of work. Emphasis will be laid upon a structural building of form and inquiry through looking and making decisions. We will also be viewing slides and readings will be given to familiarize one with still life painting in the last 150 years. This course is recommended for those who have had drawing I, or painting I course and plan to take intermediate painting.

Meets: M/W/F 3-6:00 p.m.

ARB

Enrollment: 10

JT 152 SOUND IDEAS—A SURVEY OF AUDIO ART

Andrew Luthringer '81

The medium of sound, as a form of cultural representation and expression has, for the most part, been overlooked in the grand scheme of artistic expression. However, there is a small but increasingly active international community of artists working in radio, installation, the cassette underground and even sound-oriented film and video whose activities are just beginning to define the parameters of this under-explored artistic arena.



This class will outline an interdisciplinary survey of this burgeoning artistic movement, from historical precedents to current activities and prospects for future directions, including such topics as theory, criticism, technology and access to networks. Class time will be spent discussing a wide variety of readings, listening to numerous examples of audio art and discussing student work if desired. The class will culminate in the production, by the class, of one or more collaborative sound projects/pieces. A commitment to participate in class and engage oneself with the topic is required.

Meets: M/W 2-4:30 p.m.

ASH 221

Enrollment: 15

Lab fee: \$5.

JT 153 TIRED OF GREY AND BLACK PHOTOGRAPHY?

Eric Zelman '89

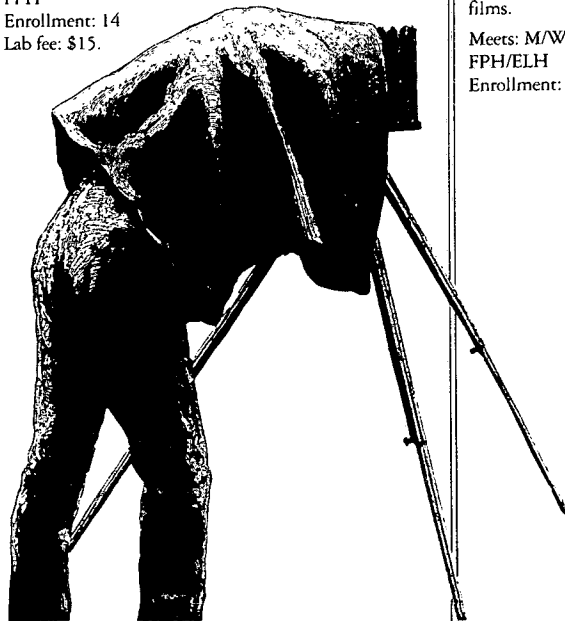
Finished too many photography classes already and still have fearful reservations of anything involving more than the sunlight you've come to depend on? We will review things you thought you could forget that have been troubling you (strokes, developers, pinholes, color printing, "how to have white and black in your picture without polycontrast filters"). We will also have guest lecturers and field trips to studios and adverse conditions.

Meets: M/W/F 1-4:00 p.m.

FPH

Enrollment: 14

Lab fee: \$15.



JT 154 EXPERIMENTS IN ANIMATION

Billy Greene '88

This is not a course in cartoons. This is a workshop for making creative "animated" films quickly and inexpensively, designed for people who want to experiment with the notion of what animation actually is. We will be filming in group sessions to create a collective celluloid monster, emphasizing such pauper's techniques as pixilation, claymation, cutouts, and cameraless animation (scratching/hand coloring). We'll be inspired by screenings of genre-busting animated films. The course will not require knowledge of Disney films, amazing artistic skills, or a film background. It will require a lot of patience, some outside artwork, willingness to work in a group setting, and a vivid imagination.

Meets: T/Th 1-5:00 p.m.

FPH

Enrollment: 10

Lab fee: \$18 for equipment and most materials.

JT 155 WORLD WAR II COMBAT FILMS: ANATOMY OF A GENRE

Alex Dory '86 and Marry Wang '87

Each class we will watch a popular WW II combat film, then discuss it. With the help of a few easy readings on both cinematic and sociological film criticism, we'll make everyone a combat film expert in no time. Some of the many themes we will explore are: the limits of a combat film in portraying the experience of war; the influence films have on our perception of history; the films' definitions of courage, heroism and dissent; the portrayal, or often non-existence, of women; and why it is that the wounded never scream. We may also look at how the WW II genre evolved to today's Vietnam War films.

Meets: M/W/F 1-4:00 p.m.

FPH/ELH

Enrollment: No limit

Activities

JT 156 WEAVING/SPINNING WORKSHOP Jill Lyons and Jill Rembetski '87

This will be a two-part workshop for people interested in weaving and spinning. The first section is designed for experienced weavers who would like to complete a project within a three week, intensive period. The second section is open to anyone interested in wool science, i.e. working with fleece from the Hampshire Sheep and angora rabbits and spinning it into thread.

Register with Jill Rembetski, Box 1450, ext. 268 during registration week. Class will meet at the Farm Center with times TBA.

Enrollment: 15
Prerequisite: Experience in weaving
Lab fee: \$20 for materials

JT 158 BETWEEN THE WORLDS: WITCHES, BROOMS AND FIRE

Arianna Collins '88 and Sheila Conway '87

In the context of the growing interest in the study of mythology, religion, and ecology, this seminar will examine a form of western European witchcraft called Wicca.

Wicca emerges out of ancient myths that are deeply rooted in worship to the Earth, revering its cycles and processes.

Wicca as a religion of ecology, values the processes of the individual, and honors the feminine, masculine, and child in all beings. Our approach is her/historical and ecological.

We will be reading the following texts during class:

Women and Nature by Susan Griffin, *The Spiral Dance* by Starhawk and *Drawing Down the Moon* by Margot Adler.

Meets: M/W/Th 2:30-4:00 p.m.
FPH 101
Enrollment: 12
Lab fee: \$1.

JT 159 NEW YEAR'S ON THE RIO GRANDE Earl Alderson and Glenna Lee Alderson (RCC)

The Rio Grande river forms the natural boundary between Texas and Mexico. The river has carved sheer walled canyons over 1200 feet high. Warm 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 12 days on the river. The river is moving current with scattered small rapids that add excitement to the paddling. There will be opportunities to hike and explore side canyons in this desert wilderness. Working as a group we will create exciting meals, river saunas and enjoy power lounging in natural warm springs.

No previous canoeing experience is necessary for this trip. Kayaking will be allowed with instructor permission. All river camping and other outdoor skills will be taught throughout the adventure. All participants must be strong swimmers.

COST: \$325 for Hampshire students, \$375 for 5-College and Community. A minimum of \$120 will be needed for food en route to and from the river.

MANDATORY PRE-TRIP MEETING: November 14, 1990 at 6:00 p.m. in the Robert Crown Center
Enrollment: 10



JT 160 CANADIAN SKI ADVENTURE

January 3-12

Karen Warren (OPRA)

The Laurentian highlands in northern Quebec offer some of the finest winter adventures in North America. This 10-day trip will include nordic skiing at spectacular touring centers, backcountry skiing into pristine wilderness areas and an opportunity to learn telemark skiing. We'll journey out each day to sample fantastic skiing and then end at our warm and toasty accommodations each night. We'll also have a chance to experience the French culture of this region and explore Quebec City. No previous skiing experience is necessary as all skills will be taught. Experienced skiers will also enjoy this trip.

Approximate cost: \$250 which includes food, accommodations, leadership, equipment and transportation. An additional equipment use fee will be charged to non-Hampshire people.

INFORMATIONAL MEETING: November 29, Thursday, at 4:00 p.m. Robert Crown Center.
Enrollment: 12

JT 161 BASIC ICE CLIMBING

Robert Garmirian and Peter Cole (OPRA)

This course will introduce you to the ice climber's tools, boots, crampons and ice axe. The program starts with a three hour session on January 7 at 3:00 p.m. in the Robert Crown Center to go over use of harness, basic knots and belaying. On Tuesday, January 8 we will go to the Adirondacks for three days of ice climbing at several different locations in the Keene Valley area. The course will allow students to progress at their own rate and there will be a 3 to 1 student to instructor ratio.

We will be staying in a house on Lake Champlain and cooking our own meals.

Peter Cole, author and photographer, will present a slide show lecture on New England ice climbing on the final evening of the

trip. All equipment, clothing, food, provided.

Meets: January 8, 9, 10

See instructors at the RCC early to register
Cost: Hampshire students: \$50. Non-Hampshire: \$105.
Enrollment: 8

JT 162 ADVANCED ICE CLIMBING

Robert Garmirian and Peter Cole (OPRA)

Our main objective in this course is to provide the opportunity to do several "classic" multi-pitch ice climbs. The student to instructor ratio will be 2 to 1 and each day students will do a multi-pitch ice climb with an instructor. Previous ice climbing experience is required.

This course will be located in the Keene Valley area of the Adirondacks, and will include indoor accommodations. All equipment, clothing and food provided.

Meets: January 15, 16, 17
See instructors early to register
Cost: Hampshire students: \$45. Non-Hampshire: \$130.
Enrollment: 6



JT163 INTERMEDIATE SHOTOKAN KARATE

Marion Taylor

This 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 6-8:00 p.m.

RCC

Enrollment: No limit

Prerequisite: Beginning Shotokan Karate

JT164 ADVANCED SHOTOKAN KARATE

Marion Taylor

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

Meets: T/Th/F 6-8:00 p.m.

RCC

Enrollment: No limit

Prerequisite: Instructor Permission and Rank of Brown or Black Belt

JT165 INTERMEDIATE KYUDO

Marion Taylor

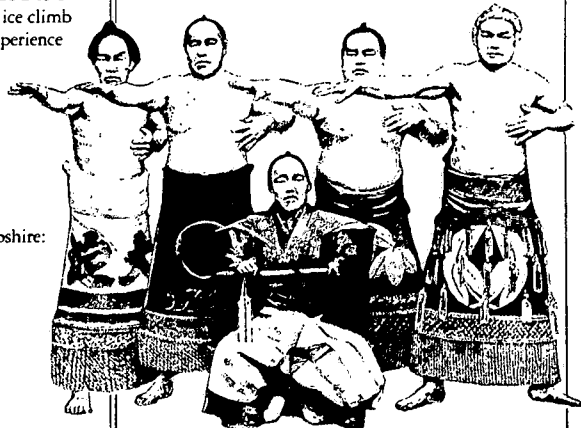
This course will extend to the Hitote or two arrow form of Zen Archery. The students will be able to shoot at long range in preparation for outdoor shooting in the Spring.

Meets: M/T/W/Th 8-9:00 p.m.

RCC

Enrollment: 6

Prerequisite: Beginning Kyudo, Instructor's permission



JT166 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: W/Th/F 10:30-12 noon

RCC

Enrollment: No limit

JT167 CONTINUING TAI CHI*Denise Barry*

This course is for students who have completed the beginning course. We will develop more standing meditation for power and vitality and consider applications of the movements. In addition, the Standing Eight Brocades will be introduced which is an excellent warm up to energize the body and circulate the chi.

Meets: Thursdays 1-3:00 p.m.

RCC

Enrollment: No limit

Prerequisite: Beginning Tai Chi

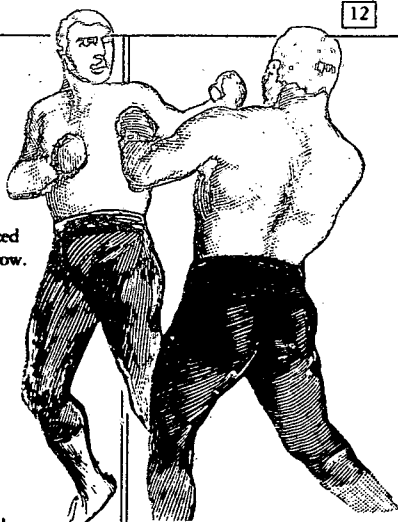
JT168 YOGA*Lisa Clark*

Class is based on Kripalu Yoga and the principles of Body Mind Centering (TM) developed by Bonnie B. Cohen. Students are provided with detailed instruction in yoga postures (asanas), breathing exercises (pranayama), experiential anatomy through movement and stretching, and meditation in motion.

Meets: M/W 2-3:30 p.m. First class January 7

RCC

Enrollment: 25

**JT169 MAYBE YOU CAN "FEEL" BETTER***Dennis S. Jackson*

This course is designed for those students who have an appreciation for physical fitness and optimum health. A basic approach to getting in shape and understanding why and how to be fit. Learn a complete conditioning program composed of stretching, brisk walking, weight lifting, and the body nutritional requirements for good health. The class will clearly explain the physiology, mechanics and psychology of stretching. Also, the instructor will present practical guidelines for developing a flexibility program, including numerous stretching exercises and warm-up drills. You'll increase flexibility, tone, muscular strength, improve endurance, and feel ALIVE! Running shoes and sweats are required.

Meets: T/Th 8-10:00 a.m.

RCC

Enrollment: 15

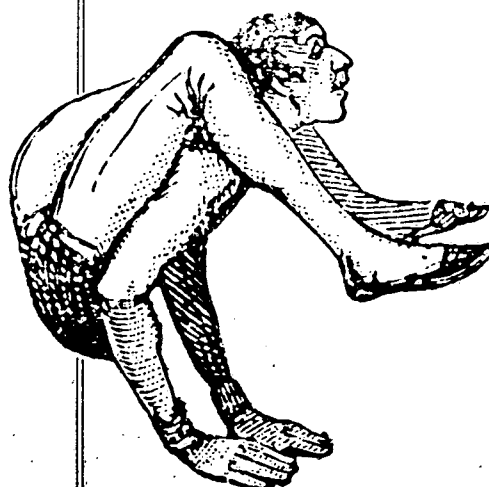
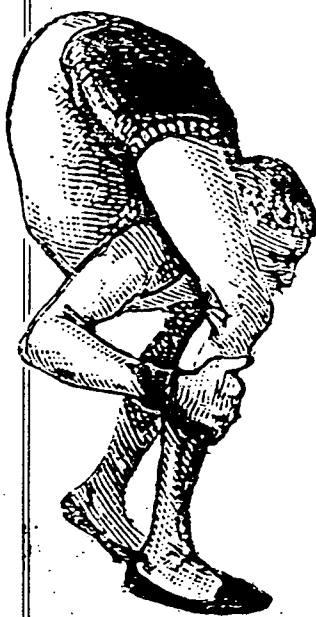
**JT170 TENNIS WORKSHOP—VIDEOTAPE ANALYSIS***Madelyn McRae*

This is an opportunity for you to see yourself hitting groundstrokes, serves, volleys, and overheads. An instructor will tape your form the first two weeks and critique it with you the third week. All players—beginning to advanced—are welcome. If you wish to keep the tape, bring your own blank one.

Meets: January 4-18 on M/W 1-2:30 p.m.

MultiSports

Enrollment: No limit



Lectures/Events

TWENTIETH ANNIVERSARY EVENT: Hampshire College and the Five College consortium will jointly sponsor a week-long event featuring Ken Burns' (71F) nationally acclaimed PBS series, *The Civil War*. Successive screenings of the entire nine-episode film will include two panel discussions at Hampshire. The first panel, on "Film as History," will focus on the art of documentary filmmaking and its depiction of historical events. The second panel, on "The Civil War in the American Imagination," will look at the ways in which the Civil War era has captured and held the American historical imagination.

The schedule is as follows: (program subject to changes)

Monday, January 14
7:00 p.m.

Stirn Auditorium
Amherst College

Introduction by Ken Burns (71F) Episode One of *The Civil War*

Tuesday, January 15
3:30 p.m.

Stirn Auditorium
Amherst College

Episodes Two and Three

8:00 p.m.

Main Lecture Hall
Franklin Patterson Hall
Hampshire College

"Film as History," A discussion with filmmaker Ken Burns; Hampshire College film Professor Jerome Liebling; filmmaker Christine Choy; University of Massachusetts Professor of Afro-American Studies John Bracey; and PBS Director of Programming Melinda Ward.

Thursday, January 17
7:30 p.m.

Stirn Auditorium
Amherst College

Episode Four and Five

Monday, January 21
7:30 p.m.

Stirn Auditorium
Amherst College

Episode Six and Seven

Tuesday, January 22
3:30 p.m.

Stirn Auditorium
Amherst College

Episode Eight and Nine

8:00 p.m.

Main Lecture Hall
Franklin Patterson Hall
Hampshire College

"The Civil War in the American Imagination," A discussion with Columbia Professor of History Barbara Fields; Amherst Professor of Black Studies David Blight; Annenberg Professor of History at University of Pennsylvania Drew Faust; Professor of English Daniel Aaron, Harvard University; Professor of History William McFeely, University of Georgia; and Ken Burns, respondent.

Tuesday, January 8

Barbara Selfridge and Louise Rafkin

Enfield House announces readings by visiting poet and short story writer Barbara Selfridge and fiction writer Louise Rafkin.

Of Barbara Selfridge's work *Grace Paley* says, "She is what a writer must be—truthful and brazen and attentive to pain . . . her use of political history—her own and her generation's—I haven't seen handled so well ANYWHERE."

She holds an MFA from Sarah Lawrence College and her work has been published and honored extensively.

Louise Rafkin is a fiction writer, radio commentator, and editor (*Different Daughters, Unholy Alliances, and Different Mothers*) currently in her second year of residency at the Fine Arts Work Center in Provincetown, Massachusetts.

7:30 p.m. Enfield D.A.L.'s Living Room



Instructors

THERON ALBIS, '82, is a Division III student concentrating in English and creative writing.

EARL AND GLENNA ALDERSON have taught outdoor skills at Hampshire for several years, and have been actively involved in river expeditions around the world.

TAVIS ALLISON, '88, attended the 1990 Clarion Writers' Workshop. His Division II is in Neuropharmacology.

MARY ANDERSON, '88, is a Division II student centered in learning, sculpture, painting and printmaking.

JAMES AYRES, '88, is a Division II student in education and media studies, examining issues of racism and sexism.

THOMAS BALDWIN, '87, is an advanced painting student.

DENISE BARRY of Amherst has been a student of Paul Gallagher of Deer Mt. Academy, Vermont since 1981. She has taught Hampshire classes for 4 years and conducts numerous classes and workshops in the area.

DAVIS BATES, '73, is a storyteller and singer who has led workshops in finding family stories throughout the Northeast.

MELISSA BECK, '87, is a Division III student working on the issues of battered women who kill. Her focus at Hampshire has always been women and the law from a feminist perspective.

ANDREW BICKING, '89, is a second year student interested in music, philosophy/religion, anthropology, and literature.

LORING CATLIN, '86, is a Division III student who has dabbled in tree care for a number of years and is a student assistant to the Hampshire College farm manager.

CHRIS CHASE is assistant professor of cognitive science.

PENFIELD CHESTER, '74, is a midwife attending homebirths in Western Mass. for 10 years. She is involved in local politics through Mass. Midwives Alliance, and nationally with Midwives Alliance of North America.

BETH CHMIELOWSKI, '88, is a Division II student concentrating in literature, feminism and African studies.

LISA CLARK has been studying various types of Yoga and movement for over 10 years and been a certified Kripalu Yoga instructor for 2 1/2 years. She is also a practitioner of Body Mind Centering.

ROBERT COLE, author of *New England Ice Climbing Guide*, internationally published outdoor photographer, was involved in many first ascents in New England ice climbing and has climbed throughout the world.

ARIANNA COLLINS, '88, is a Division II student studying environmental science and woman studies.

SHEILA CONWAY, '87, is a Division III student studying feminism and activism.

TRISH CRAPO, '76, writes poetry and fiction and has led writing workshops for both children and adults.

CHRISTA CREWDSON, '87, is a Division III concentrator in creative writing just returned from an academic semester in London.

FRANK CUPHONE has taught classes on Native American topics at various colleges and to numerous faculty and youth groups, travelled extensively to reservations, and is a special ed teacher in South Hadley.

PETER DARRAH, '86, is a Division III student who majored in Latin American studies with an emphasis on economic development.

CHARLENE D'AVANZO, associate professor of ecology, is a marine ecologist with particular interest in coastal wetlands and pollution.

EVA DEAN, '78, is director of the Eva Dean Dance Company in New York City.

ELLEN DEVOS, '82, received her M.F.A. in creative writing from the University of Arizona and worked as fiction editor or the Sonora Review.

ALEX DOTY, '86, is a Division III student researching the military's use of educational incentives as a recruiting tool.

DEBORAH ELLMAN, '89, transferred after 2 years at Syracuse Univ. in TV/Radio/Film (S.I. Newhouse School of Public Communications) - Three TV internships, student & professional radio/TV work, Division III in Documentary Production, "real world" writing experience in all genres.

TIM EWALD, '90, is a transfer student from CMU interested in all aspects of computer science, drawing and architecture.

KEVIN FALKERSON, '78, has spent 7 years as proprietor of construction business designing and building energy efficient homes; is currently in final year of a Masters of Architecture program at Rensselaer Polytechnic Institute.

BRUCE FERTMAN is founder and director of The Alexander School in Philadelphia. He regularly conducts workshops throughout the U.S. and in Europe and Japan.

ARI FREDE, '87, is a Division II student interested in literature-education.

TOM L. FREUDENHEIM, is assistant secretary for museums at the Smithsonian Institution.

ROBERT GARMIRIAN is director of Hampshire's Outdoor and Recreational Athletics Program and a climbing instructor.

NORBERT GOLDFIELD, M.D., is a practicing internist and researcher in health policy. His current writing is on the changing role of physicians.

LELIA GOLDONI, who in her 30 year acting career, has worked with Scorsese, Mulligan, Cassavetes, Schlesinger, etc. She taught for 5 years at Strasberg Institute.

MERLE GORDON, '88, is doing her Division II on economics and social welfare.

BILLY GREENE, '88, is a fourth year student working on his Division III in film and animation.

NATHAN GUISENGER, '88, is a 3rd year theatre and philosophy concentrator who has taken extensive studies in politics and the philosophy behind revolution.

AMELIA HAVILAND, '86, is a Division III student studying mathematics, education and feminism.

DENNIS S. JACKSON is a Hampshire OPRA instructor, has instructed basketball at college level and written a book "Stretching for Athletics."

MORGAN JOHNSON, '87, is a printmaking concentrator using text and issues as a whole to create new conceptual ideas.

STACEY KING, '89, is a second year student interested in international relations and law, music, and philosophy/religion.

KARA KNOTT, '88, is a third year student finishing Division II which examines the representation of women's health issues in the media.

NANCY LOWRY, professor of chemistry, is an organic chemist who is interested in shapes of molecules and the mechanisms of their reactions.

ANDREW LUTHRINGER, '81, is a composer and sound artist currently completing his Masters in the Inter-Arts department at San Francisco State University.

JEREMY LYONS, '88, is a third year student working on Division II in music and social science. His primary focus is blues music.

JILL LYONS is an experienced weaver and spinner who owns a farm in the Valley.

MAUREEN MAHONEY is associate professor of psychology and dean of advising.

DANIEL MARGOLIES, '87, is a Division III student working on a study of the debate between William Jennings Bryan and Theodore Roosevelt over Imperialism.

LEAH McEWEN, '89, is a second year student with much home orchard and gardening interest and experience.

ALICE McLEAN, '87, is a Division III concentrator in comparative literature just returned from an academic semester in Italy.

MADELYN McRAE is the tennis instructor for OPRA. She holds an M.S. in exercise and sports studies and has coached and taught tennis at all levels.

LYNN MILLER, professor of biology, is one of the "founding faculty" of Hampshire. His principal interests are genetics (human and microbial), molecularbiology and evolution.

SCOTT MOULES, '88, is a Division II student concentrating in the image in literature, photography and painting.

MICHAELA MULLARKEY, '88, is completing her Division II in American Studies and Education.

MICHELLE MURRAIN is assistant professor of neurobiology in the School of Natural Science.

BENJAMIN OKE, visiting assistant professor of Animal Science, has a PhD in Ruminant Nutrition from Ohio State University. His interests are in food production and efficiency of nutrient utilization in ruminants.

MELISSA PEDONE, '89, is doing her Division II on environmental public policy and sustainable development of the Third World.

BEN PINCUS, '87, is presently writing his Division III on "The Philosophy of Transfiguration: Friedrich Nietzsche and Yukio Mishima in the Age of Nihilism."

LOUISE RAKFIN is a fiction writer, radio commentator, and editor (Different Daughters, Unholy Alliances, and Different Mothers), and is currently at the Fine Arts Work Center in Provincetown.

ABRAHAM RAVETT is associate professor of film and photography. He has been conducting these workshops for the past twelve years.

EVA REDZ, '85, is a Division III student concentrating in anthropology, politics and sociology. She is a foreign student from Sweden and has spent considerable time in the Baltic Nations.

JOHN REID is a professor of geology and in this course will study river processes and mangrove island formations.

JILL REMBETSKI, '87, is doing her Division III in fiction writing and weaves when she can to relax.

PATRICIA ROMNEY is assistant professor of psychology. She has chaired Division I's on eating disorders, divorce, the effects of violence in the media, among numerous other topics.

BARBARA SELFRIDGE is a writer whose work primarily short fiction has been published and honored extensively. She holds an MFA from Sarah Lawrence College and is currently at work on a collection of short stories about Puerto Rico.

JOANNA SETTLE, '87, is a 4th year theatre concentrator studying political theatre and revolution. She has extensive improvisation experience.

NATHANIEL SIMS, '88, is working on getting his fiction published. His Division II is on semiotics and computer interaction.

STACY SKLAR, '79, member of American Massage Therapy Association and National Sports Massage Team, has been practicing/teaching massage for 6 years. She was a member of the sports massage teams 1987 Pan Am Games and 1988 XV Winter Olympics.

THOMAS STEVENSON, '88, is an economic historian concentrator interested in the history of ideas.

MICHAEL STRMISKA, '78, is a second year graduate student in South Asian Studies at the University of Wisconsin, and is a teaching assistant for a course History of Religions of the West.

PAUL SYLVAIN has a 4th degree Black Belt holding recognized rank of Shido-in (full instructor) with Aikido International in Tokyo, Japan, and also 6th degree in Iaido, traditional Japanese sword art.

MARION TAYLOR holds the rank of Yondan (4th degree Black Belt) and has been teaching Karate at Hampshire for the past sixteen years.

JAMES TOUB, '75, is a lecturer in Art History and Studio Art at the Marchutz School in Aix-en-Provence, France and a PhD candidate at Boston University.

JAMES WALD is assistant professor of history in the School of Social Science. His interests include modern Europe, early modern Europe, cultural and literary history.

MARCY WANG, '87, is a Division III student in theatre and military strategy. She directed A Shayna Maidel last semester.

DANIEL WARNER is a composer and assistant professor of music at Hampshire.

STANLEY WARNER has a PhD in economics from Harvard University and has taught in Hampshire's school of social science since 1973.

KAREN WARREN is an OPRA instructor who teaches experiential education, outdoor leadership, wilderness studies and nordic skiing.

STEVEN WEISLER is associate professor of linguistics and, for the academic year 1990-91, is dean of the School of Communications and Cognitive Science.

TERRANCE LA-MONT WILLIAMS, '88, is a Division II student concentrating in advertising and radio broadcasting. He hopes one day to work for a major network or own an advertising agency.

ANDREA WRIGHT is the director of the Career Options Resource Center. She received her Ed.M. from Harvard University, and has studied Life-Work Planning with Richard Bolles, author of *What Color Is Your Parachute?*

JAMES YAMADA, '87, is an advanced painting student.

ERIC ZELMAN, '89, is a student with nearly 13 years of photo experience.

During January Term a member of the WRITING PROGRAM staff will be available for individual conferences on Mondays and Tuesdays, by appointment only. Please sign up at the office of Ellie Siegel, Prescott B5, ext. 577. Appointments must be made by Thursday of the preceding week. The Writing Center will be closed on Monday, January 21, Martin Luther King, Jr. Day.

The following faculty will have office hours during January Term:

Joanna Hubbs
Robert Meagher

Registration Form

JANUARY TERM 1991

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 26-NOVEMBER 30, 1990). Students may register for as many courses as they can handle, however...

INSTRUCTORS EXPECT STUDENTS WHO SIGN UP FOR THEIR COURSES TO ATTEND ALL SESSIONS SINCE CLASS TIME IS SO SHORT AND OFTEN OTHERS HAVE BEEN TURNED AWAY BECAUSE OF LACK OF SPACE.

NAME _____

(last)

PHONE # _____

(first)

CAMPUS BOX # _____

MAILING ADDRESS FOR OTHER THAN HAMPSHIRE COLLEGE CURRENTLY ENROLLED STUDENTS

CHECK ONE:

HAMPSHIRE STUDENT _____

COLLEGE/STUDENT _____

(indicate college)

FACULTY/STAFF _____ COMMUNITY PERSON _____

VISITING STUDENT _____

(indicate school, address, telephone)

COURSE # _____

COURSE TITLE _____

COURSE # _____

COURSE TITLE _____

COURSE # _____

COURSE TITLE _____

FOR INDEPENDENT STUDY PROJECTS:

Description of January Term activity and 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 26 AND NOVEMBER 30, 1990.

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



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