REGISTRATION INFORMATION

Hampshire College students enrolling in courses on campus must take personal responsibility for enrolling in the course and any resulting evaluation. Instructors in their Hampshire College files. Write to the instructor about enrolling in a beginning of the course. Registration forms are included in the booklet catalog. Registration forms are available at the Hampshire College courses. Additional forms are available at the Hampshire College catalog. January Terms Office, CSC - Central Records.

LOCAL RESIDENTS are invited to take January Term courses. Tuition is $54.90 per credit (except intensive language courses). Tuition for intensive language courses is $300.00. Fees are payable to the Hampshire College at time of registration.

FIVE COLLEGE STUDENTS may take January Term courses at no cost other than the stated lab fees.

NOTE: Hampshire College does not use grades or e-reading. The College does not provide an official transcript in any form to document a student's performance. The cost that can be made available is verification of the student's registration (not completed) in a January Term course. An instructor's personal evaluation can be used if mutual agreement is reached between the student and the instructor.

REGISTRATION DATES

- HAMPSHIRE COLLEGE STUDENTS
  Monday, November 28 - Friday, December 2, 1994
  (If you register for courses in a school space that is already full, you will be placed on a wait list.)

- FIVE COLLEGE AND COMMUNITY REGISTRATION
  Wednesday, November 30 - Friday, December 2, 1994

TIME

9 - 12 and 1 - 4 daily

PLACE

Register in person in the lobby of the Hampshire College Hall (HPH).

JANUARY TERM COURSE GUIDE

JANUARY TERM 1995 COURSE LISTINGS

ADVANCED SHOTOKAN KARATE (CRN 1033) ........................................... Marlon Taylor
AUTHORING MULTIMEDIA WORK (CRN 1034) ........................................... Loring Vogel
BASIC FITNESS AND TRAINING (CRN 1035) ........................................... Troy Hill
CANADIAN SKI ADVENTURE (CRN 1036) ........................................... Karen Warren
CHILDREN'S LITERATURE THROUGH A DEVELOPMENTAL LENS (CRN 1037) ........................................... Anna M. Pearl
CHINESE EXERCISES (CRN 1038) ............................................... Denise Baby
COMMUNITY SERVICE LEARNING FOR SOCIAL CHANGE (CRN 1039) ........................................... Youth Power Project
CONTINUING TAI CHI (CRN 1040) ........................................... Denise Baby
CREATING A PERSONALLY RESPONSIBLE BUSINESS (CRN 1041) ........................................... Robert Goodman
DANCE TECHNIQUE AND REPERTOIRE (CRN 1042) ........................................... Vinh Wheeler
DEEP LEARNING IN OUR SCHOOL (CRN 1043) ........................................... Anthony Day
EXPLORATION OF THE LOWER CANYONS OF THE RIO GRANDE (CRN 1044) ........................................... Earl and Glenna Alexander
FRAGILE ECOLOGIES: ARTISTS IN THE LAND (CRN 1045) ........................................... Steven David
GENE CLONING (CRN 1046) ........................................... Lynn Miller, Kerry Monk, Chris Jarvis
IMMERSION FRENCH (CRN 1047) ........................................... Caroline Gear
IMMERSION SPANISH (CRN 1048) ........................................... Caroline Gear
INTERMEDIATE KYUDO (CRN 1049) ........................................... Marion Taylor
INTERMEDIATE SHOTOKAN KARATE (CRN 1050) ........................................... Marion Taylor
INTRODUCTION TO AIKIDO (CRN 1051) ........................................... Paul A. Suyvan
JANUARY TERM IN SARASOTA (CRN 1052) ........................................... Jay Garfield
LIFEGUARD TRAINING/CHALLENGE COURSE (CRN 1053) ........................................... Stephanie Finzer
PAINTING ONE TO INFINITY: DEVELOPING A SERIES (CRN 1054) ........................................... Lynn Peterson
PORTRAITS (CRN 1055) ........................................... Jennifer Maguire
RELEVANCE IN STORIES FOR CHILDREN: A WRITING WORKSHOP (CRN 1056) ........................................... Zophia Hildeman
RENDEZVOUS (CRN 1057) ........................................... Ellen Jones
THE ALEXANDER TECHNIQUE (CRN 1058) ........................................... Belcre Fernandez
THE FIGURE IN AN INTERIOR (CRN 1059) ........................................... David Goldman
THE ISLAND OF VIQUES, PUERLO RICO: GEOLOGICAL,ECOLOGICAL AND POLITICAL INVESTIGATIONS (CRN 1060) ........................................... Caroline Davanzo, John Reed, Brian Schull
THE MUSIC OF J. J. JOHNSON (CRN 1061) ........................................... Brian Hendrie
THE PRINCIPLES AND METHODS OF CONFLICT RESOLUTION (CRN 1062) ........................................... Michael Klair, Christine Fey
TOOLS OF THE TRADE: TECHNIQUE FOR ACTORS (CRN 1063) ........................................... Siska Levin
U.S. IMMIGRANT WOMEN (CRN 1064) ........................................... Elizabeth Lubbert
WINTER ADVENTURING & ICE CLIMBING (CRN 1065) ........................................... Ron Garnett, Kathy Boyle, Steven Potter, George Hurst, Brian Hunt

JANUARY TERM AT THE FIVE COLLEGES

Hampshire College students may participate in January Term activities at Five College Term institutions. Students seeking admission to the University of Massachusetts should be aware that a tuition fee is charged. Students fully enrolled in one of the Five Colleges may take part in courses or attend events offered at the other four, with a few exceptions. For information on courses, fees, times, instructors, and locations, students should refer to the Five College catalog which is published by the Five Colleges. Five College students registering for credit courses must obtain permission from their home institution to earn credits during January.

Courses from the other colleges will be available to the college of the Five Colleges Term coordinator, Cell Science Center - Central Records. Further information may be obtained at the following locations:

AMHERST
Campus Center (542-5773)

MOUNT HOLYOKE
Office of January Program Coordination, 2 Safford Hall (586-3110 ext. 2019) and the Registrar's Office, Mary Lynn Hall

SMITH
Institute Office, College Hall, Room 215 (586-2700 ext. 4005)

UNIVERSITY OF MASSACHUSETTS
Goodwill Building, Rooms 610 (545-3653); Winter Session: January 1 - 26

FOR FURTHER INFORMATION PLEASE CALL OR WRITE

Coordinator
January Term Program
Hampshire College
Amherst, MA 01002
(413) 542-5778

JANUARY TERM

At Hampshire College and the Five Colleges offer 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 or divisional examinations. January Term can also be a time to travel, to study something that doesn't fit into the regular program of study. Recent January Term offerings have ranged from an ecology trip to a tropical rainforest 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 course materials, making their students partners in curriculum development. January Term faculty include regular and visiting professors. There are also offerings by alumni, staff, parents, and students.

The college strongly encourages participation in January Term, but it is not required. Students may also work, travel, or study elsewhere in January. Other members of the Five College consortium offer activities open to Hampshire students throughout the semester.

COURSES LOCATIONS

EML ................................ Franklin Patterson Hall
EML ................................ Main Lecture Hall
EML ................................ East Lecture Hall
EML ................................ West Lecture Hall
RCS ................................ Robert Crown Center
ASU ................................ Adele Stevenson Hall
MH ................................ Merrick House
EML ................................ Family Dickson Hall
CSC ................................ Cell Science Center
PPB ................................ Photography/Video Building
MHS ................................ Music/Dance Building
AIS ................................ Art Building
MS ................................ MultiSports Center
JFICS 101  
JANUARY TERM IN SARNATH  
JAY GREEN

Fifteen students will spend January Term studying Buddhist philosophy, Tibetan history and culture, and the traditional Tibetan approach to sexual analysis, in a program taught by the faculty of the Central Institute of Higher Tibetan Studies in Sarnath, India. We will depart on 1st December 1994, and return in late January 1995. The approximate cost for the entire trip, including travel, food, and lodging is $1,600. All participating students must travel with and return with the group. A limited amount of financial aid for eligible students is available. Inquiries regarding this should be directed to Jay Green in the dean of faculty office or Shaiey Motion in the financial aid office. All participants will be required to attend several orientation sessions in November. Students who wish in addition to undertake intensive Tibetan language study while in Sarnath may do so, but they will be required to complete a self-instructional program in Tibetan language in the fall semester. Preference will be given to Hampshire College students over students from other colleges. Preference will also be given to students for whom this program would be an integral part of their program of studies and who have undertaken relevant preparation. Contact: Jay Greenfield, CCS, Hampshire College.

JFICS 101  
RENDERING  
Eileen Zoens

This class focuses on the design student's development of two-dimensional artwork. In addition to learning basic water color techniques, the student will also master the principles of mechanical perspective drawing, including the creation of a perspective grid for each painting project.

Particular attention will be given in the rendering of highlight and shadow for effective setting up of clues and in the use of light and color to create emotional arcs, lighting, or narrative moodings.

Students will be required to complete a substantial amount of visual research and art work outside the classroom. Prerequisites: Any Fine Arts drop-in center permission of the instructor.

MT-F 1:30 P.M. - 4:30 P.M.  
ARB

JFICS 101  
CHILDREN'S LITERATURE THROUGH A DEVELOPMENTAL LENS  
Anna L. Peluso

In this course we will combine a study of developmental psychology and children's literature. We will consider the major developmental challenges in the early childhood period (ages 0-3) in the first week, in the elementary school years in the second week (ages 4-7) and in the Jr. and Sr. high school years (12-16) in the third week. We will read the most celebrated, and at times provocative, children's literature for each age group and consider its appeal with a developmental and critical eye.

Examples of issues to be discussed include: cognitive, emotional, and motor development; belonging, need for competence, sexuality, self-control, fears, self-esteem, need for friendship beyond the family, physical and emotional self-image, peer relationships, lethargy and how they are variously dealt with in children's books.

MT-W 10 A.M. - 12 NOON  
JANUARY 12-13  
FPH 101

JFICS 101  
AUTHORING MULTIMEDIA WORK  
Louise Vagge

Recent developments in the personal computer industry have given rise to a new set of authoring tools whose use is a creative form is only now being explored and whose form itself is only now being defined. These tools include digitization tools for existing media, manipulation tools, editing tools, animation tools, and tools for creating interactive experiences in which the viewer is involved in an overall new way.

In this course we will cover the basic territory of this new form. And we want to invite the imagination of the participants to help form and create with this new medium. I believe that the digital revolution is here and that the actions we take now need to be understood and that our behavior needs to be different. And I believe that the new form is an important and evolving one at the moment and that in the future it will be a fundamental tool for communication.

Prerequisites: Any Fine Arts drop-in center permission of the instructor.

MT-1:30 P.M. - 4:30 P.M.  
ARB

JFICS 101  
ARTISTS: ECLOGIES IN THE LAND  
Steven Dozier

This course proposes to explore the use of the landscape as subject and medium in the visual arts. As an environmental review from raw drawings to current art, involved with environmental issues will provide the foundation for creative exploration using the landscape as environment subject and medium. The production component of creative expression will be done outside on campus and nearby locations. Information collected during the course will be recorded in a journal and shared at the beginning. Temporary earth works/installations, walls, drawing and writing will be explored and used to create a better understanding of the creative process and the environment. Experience in the sciences, and creative expressions (writing, drawing, dance, music, etc.) will be helpful. A willingness to be outside for 3-6 hours a day is necessary.

MT-6 P.M. - 9 P.M.  
JANUARY 18

JFICS 101  
P AINTING ONE TO INFINITY: DEVELOPING A SERIES  
LYNN PETERKINSON

"Now what?" "What am I trying to say?" How can I say it more powerfully?" This studio course offers students ways to explore their ideas and push them into different forms. Using their choice of a painting, an object, a photograph or a written piece as a starting point, students will culminate the course with a portfolio of pieces around one theme. Daily presentations, discussions, and critiques will address content and formal issues of the presented and provide students with new ways to think in the studio, new ways to use materials, form, color, and composition. Students have their choice of using drawing materials, acrylic oil, or watercolor paints and/ormixed media. Studio and gallery visits will include. Some gallery is background is necessary.

JFICS 101  
RELEVANCE IN STORIES FOR CHILDREN: A WRITING WORKSHOP  
ZORAIDA HELDERRY

What do children's novels offer? What do we want them to say? After examining current and classic works for children, each participant will write a marketable children's novel and workshop the drafts. We will cover picture books, easy readers, chapter books and magazine stories, as well as marketing and submission.

MT-W 11 A.M. - 1:30 P.M.  
FPH 107

JFICS 101  
DANCE TECHNIQUE AND REPETORIO  
Gwen Walter

A January Term workshop to be offered at Mount Holyoke College.

JFICS 101  
The Alexander Technique  
Bruce Freiman

We are designed for movement. Inherent in this design is an incredible capacity for flexibility, power and expressiveness, whether we are dancing, basking in the sun, working at a computer, or simply being human. All too often we unwittingly obstruct this design as we perform our daily activities. Energy, delight, and grace give way to clumsiness, tension, and fatigue. The Alexander Technique offers a joyful, systematic path into the underlying principles which govern human movement. When applied, these principles guide us into a dynamic experience of kinesthetic lightness, where thinking becomes easier, feeling accessible, sensations lighter, and movement more pleasurable. Within this fluid, more conscious condition, we find our actions and interactions more coherent and refined, our sense of time expanded and our rapport with the environment increased. This work is helpful for anyone who is physically uncomfortable, due to posture, pain, limited, old injuries or poor self image. It is particularly useful for those engaged in the performing arts (music, dance, theater), athletics or the martial arts.

Course fee $15

MT-W 11:15 A.M. - 1:45 P.M.  
MBS
JTHA 110
PORTRAITS
Jennifer Meagher
In the late 1900s, documentary photographer Walker Evans stepped into a New York City subway with a small camera hidden in his shoe. Chasing the class of evening rush hour, Evans took photographs of the travelers he encountered: men and women milking off to sleep, sitting, staring out into the darkness of the subway tunnels.

This experiment resulted in a series of very revealing and intimate portraits of strangers. “Portraits” is an introductory, nonfiction writing course, drawing on the styles and techniques of 20th century documentary writers and photographers. Using Walker Evans, James Agee, Juditina Welby, Elaine Aron, John McPhee, and others, as our guides, we will attempt to describe individuals in a way that is both truthful and interesting, one that reveals a careful balance of subtext and universal themes.

As a class, we will perform a series of writing exercises designed to hone our skills of observation. Each assignment is a self-portrait. The second assignment will be to portray someone close to us. In both cases, writers will be encouraged to draw upon a host of descriptive elements: body language, family background, personal possessions, and physical description. Once we’ve created the familiar, we will take to the unknown. Each writer will need to take a long bus ride or sit in a public place for a few hours and write about one or two individuals they encounter. For the final exercise, we will create a portrait of someone unknown to the rest of the class.

The anonymity of the individual is important because each writer will be invited to bring the subjective elements of their portraits to class. In the spirit of photographer Minor White’s studio workshops, the class will hold informal sessions and try to get to know more about them. With these impressions in mind, the class will offer critiques of the writers’ attempts to capture a likeness of the individuals on paper.

MT/WH 10:30 a.m. - 12 noon
FPH 107

JTHA 111
CREATING A
SOCIOECONOMICALLY
RESPONSIBLE
BUSINESS
Robert Goodman
How have you wanted to create a socially responsible business? In this course students will work in groups to write components of a socially responsible business plan. Students will gain hands-on experience in balancing how to create a commercially viable business that incorporates social responsibility in its financing, organizational structure and other areas. Emphasis will be on developing both the theoretical and practical skills necessary for starting a socially responsible business.

This course will be in two parts: the first part will take place in late January and will provide an introduction to writing a business plan. The second part will take place in late January and will focus on the various issues that will be presented to groups. Each student will be responsible for writing a portion of the business plan. This part will be integrated into the second part of the course.

MT/WH 10:30 a.m. - 12 noon
FPH 107

JTHA 112
THE ISLAND OF
VIEQUES, PUERTO
RICO: ECOLOGICAL,
GEOLOGICAL AND
POLITICAL
INVESTIGATIONS
Charlene D’Amato, John Reis, Birnal Schilizzi
In this course, we will carry out field investigations relating to the ecology, geology and land-use issues of Vieques, a small island off the southeast coast of Puerto Rico. Vieques is home to about 8,000 people, who live in the central land of the islands; the U.S. Navy controls the remainder, using it for military training and weapon storage. The island, an eroded volcano, is also home to an ecological wonder, a small enclosed bay of the ocean that is bioluminescent very dramatically at night.

We will perform a study of the hydrologic and ecological conditions that produce this phenomenon, which is possibly related to an anthropogenic nutrient from the surrounding watershed. We will also investigate the history and possible resolution to the dilemma posed to the Viequens from the Navy presence, and to work with a middle school class to investigate the geologic history of their island.

January 5 to January 15, 1995

JTHA 101
COMMUNITY
SERVICE LEARNING
FOR SOCIAL CHANGE
Youth Power Project
Conceived by Valeria Gupta and Liz Friedman
This course is designed to provide a foundation for hands-on community service experience (CSE). Topics to be addressed include: an overview of CSE as a tool for social change; defining moral reasoning and assuming responsibility within community agencies; leadership and collaborative skills building within diverse communities; dealing effectively with issues of oppression; effective reflection in learning techniques; and strategies for integrating course work, academic planning, and community service.

This course is strongly suggested for any students planning to participate in the Community Service Scholars Program and who anticipate making community service a significant component of their academic concentration.

This class will be taught by the Youth Power Project. The co-facilitators for this class will be Valeria Gupta and Liz Friedman as well as guest instructors. Evaluations will be given. Attendance at all sessions and completion of all assignments is required to receive an evaluation.

Jan. 5, 11 - 11 a.m.
Jan. 10, 9 - 4 p.m.
Jan. 12, 9 - 4 p.m.
Jan. 17, 9 - 4 p.m.
Jan. 19, 9 - 4 p.m.
ELH 101
WORKSHOPS/OTHER ACTIVITIES

JWAI 102
TOOLS OF THE TRADE: TECHNIQUE FOR ACTORS
Shira Levin
This workshop will offer an introduction to an amalgam of techniques essential for any actor working on the craft of acting. Areas explored will include warmups, preparation, character development, clarification, emotions, objectives, and breakdown of monologues and/or scripts.

JWAI 103
THE MUSIC OF J. J. JOHNSON
Brian Bender
A course on the music of jazz troubadour J. J. Johnson. Emphasis will be on group lecturing and discussion, supplemented by reading, musical, and live-performance footage.

JWAI 105
THE PRINCIPLES AND METHODS OF CONFLICT RESOLUTION
Michael Kras and Christopher Fiz
This course will provide students with an introduction to the theories and methods of conflict resolution and to the negotiation process. The goal of the course is to familiarize students with methods of resolving conflicts without recourse to violence. Substantial time will be devoted to simulations and role play. In order to gain insights into specific cases of conflicts and conflict resolution, students will be required to attend all sections of the PAWS Winter Intensive Workshop on Environmental Conflicts and Social Movements at Amherst College, January 18-20, 1995.

TUESDAY, JANUARY 17 FROM 10 A.M. TO 12 NOON AND 1:30 P.M. TO 4:30 P.M., AND FRIDAY, JANUARY 20 FROM 1:30 P.M. TO 4:30 P.M.

Winter Workshop will meet on January 18, 19, and 20, 1995 at Amherst College Kell PAWS Office at 581-5807 for further information.
EARLAND GLENNAL ALDERSOIt has taught outdoor skills at Hampshire for several years, and has been actively involved in river expeditions around the world.

DENISE BARRY has been a student of Paul Collieheg at Denh Me, Academy, Vermont since 1981. She has taught Hampshire classes for 5 years and conducts numerous classes and workshops in the area.

BRIAN BENDER, trombonist, holds a B.A. in Contemporary Improvisation/Theory from the New England Conservatory in Boston. Professorial appearances include Carnegie Hall in 1995 and the Presidential Inauguration for Bill Clinton in 1993 with the Worldwide Klezmer Band.

STEVEN PAIRER has exhibited in both New York and Washington, D.C.

CHARLENé PAYANO professor of ecology, teaches courses in ecology, marine ecology, natural history, aquaculture, and environmental science. She is particularly interested in marine ecology and returns to the Marine Biological Laboratory in Woods Hole each summer to continue her research on coastal pollution.

ANTHONY C. DIAZ (SFJ) is a member of The Pre-Democratic Campaign, a western Massachusetts-based electoral reform advocacy group, a second-division Amherst Town Meeting member, co-author of "An Act Relative to Citizen-Financed Elections," a bill which was introduced into the Massachusetts state legislature in 1993 and 1994; and the designer of the P.D. C.A. "Money and Politics Workshops."

BRUCE FRTTMAN is founder and director of The Alexandra School in Philadelphia. He conducts workshops throughout the United States and in Europe and Japan.

JAY GARFIELD studies and pursues research in the philosophy of mind, artificial intelligence, philosophy of language, epistemology, semantics, ethics, and social and political philosophy of technology.

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

DAVID GLOMAN has taught courses in drawing and painting at Amherst College, Smith College, and Indiana University. His work has been exhibited locally and nationally.

ROBERT GOODMAN, the research assistant professor of architecture, received his B.Arch from the Massachusetts Institute of Technology and holds certification as a Registered Architect of the Commonwealth of Massachusetts. He has published three books and many articles.

ZIPORAH HILDEBRANDT (SF5) is the author of two picture books: ANNIE'S LOSS HER PENNY (Hoads Mill Press) and SEAL GIRL AND THE DRAGON KING (Bradbury Press, March '95), as well as a number of works of speculative fiction and fantasy. She is a parent, free lance writer and editor, and, with her husband, runs the New Salmon Restaurant.

ELLEN JONES has over the last decade been an active member of the Chicago professional theatre scene, designing for many major regional theatre companies there and painting scenery for industrial, commercial, and television shows.

MICHAEL KLARE is Five College associate professor of peace and world security studies and director of the Five College program in Peace and World Security Studies (PAWSS).

SHIRA LEVIT (94J) has been an actor for over 15 years. She has studied with Lloyd Richards, George Morrison, Gina Perrone, and graduated from the O'Neill Theatre Center and the National Shakespeare Conservatory. Currently she works as Universal Pictures in New York City and is a writer.

EITHEIL LUBBEH (SF1) is a Ph.D. candidate in the Ethnic Studies program at Berkeley, with a concentration in contemporary U.S. immigration. She has lectured and presented papers about undocumented immigrant women, gays and lesbians in immigration history, immigrants and education, and 1980s' slum immigration, to diverse audiences of community groups, social service organizations, and academic audiences.

JENNIFER MEAGHER (FB9) spent six months following her graduation from Hampshire working on a historical documentary at Town Cities Public Television in St. Paul, Minnesota. In recent months she has been a production assistant for Moos Magazine in Gainesville, FL.

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

ANNA PEARCE teaches literature at Smith College and is graduate assistant at UMass. She has taught young children, worked as a parent educator in parenting services, and is the co-author of For Love of Reading published by Continuity, Sycamore.

LYNN PETERREUND has been painting, exhibiting and teaching studio art in colleges, art schools and her studio since receiving her M.F.A. from Pratt Institute in 1980.

JOHN REID, professor of geology, has pursued his research with lunar surface and earth's interior at the Smithsonian Astrophysical Observatory, the Geochronology Laboratory at MIT, Removad Polynesian Institute, and the Los Alamos Scientific Laboratory.

BRIAN SCHULTZ, associate professor of ecology and entomology, has spent a number of years in Nicaragua and El Salvador studying methods of biological control of insect pests in annual crops.

PAUL SYLVAIN is a fifth degree black belt in Aikido who studied at International Aikido Headquarters in Tokyo. He presently teaches Aikido at his dojo, Valley Aikido in Northampton, and at Hampshire College.

MARION TAYLOR holds the rank of Yudansha (third degree Black Belt) and has been teaching Karate at Hampshire for 18 years.

LORING VOGEL (88S) has been working in San Francisco the past 10 years creating multimedia courseware to teach math and science to high school students. He has recently formed a guild of multimedia animators/technologists call HeliTree Associates which is making interactive and stand-alone art works.

KAREN WAREL is an outdoor instructor at Hampshire. She teaches courses in experimental education, outdoor leadership, and wilderness studies.
REGISTRATION FORM

January Term 1995

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 or by mail to the January Term registration desk, 1st floor of Franklin Patterson Hall, during the week of registration (November 28 - December 2, 1994). 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: __________________________
CAMPUS BOX: ______ PHONE: ______

Mailling address for student at Hampshire College
__________________________
__________________________
__________________________
__________________________

CHECK ONE:

□ HAMPSHIRE STUDENT
□ S-COLLEGE STUDENT
□ FACULTY/STAFF
□ COMMUNITY PERSON
□ VISITING STUDENT

COURSE TITLE: __________________________ COURSE #:
COURSE TITLE: __________________________ COURSE #:
COURSE TITLE: __________________________ COURSE #:

FOR INDEPENDENT STUDY PROJECTS:
Description of January Term activity and faculty member with whom you will be working:
__________________________
__________________________

NOTE: Any course with 90% enrollment may be cancelled at the discretion of the instructor(s) or the January Term Program.

This form should be returned in person to the registration desk in the lobby of Franklin Patterson Hall between November 28 and December 2, 1994.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
<th>Time</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>JTOP 104</td>
<td>Advanced Shotokan Karate</td>
<td>M. Taylor</td>
<td>MWF 6:30-12:30</td>
<td>REC</td>
</tr>
<tr>
<td>JTOP 105</td>
<td>Introduction to Aikido</td>
<td>P. Sylvain</td>
<td>WTHF 10:30-12</td>
<td>REC</td>
</tr>
<tr>
<td>JTOP 108</td>
<td>Continuing Tai Chi</td>
<td>D. Barry</td>
<td>TTh 1:35-3</td>
<td>REC</td>
</tr>
<tr>
<td>JTOP 109</td>
<td>Chinese Exercises for Health &amp; Relaxation</td>
<td>D. Barry</td>
<td>TT 12:30-1:30</td>
<td>REC</td>
</tr>
<tr>
<td>JTOP 110</td>
<td>Explorations-Lower Canyons Rio Grande</td>
<td>E &amp; G Alderson</td>
<td>Trip</td>
<td>REC</td>
</tr>
<tr>
<td>JTOP 111</td>
<td>Basic Fitness &amp; Training</td>
<td>T. Hill</td>
<td>TTh 10:30-12</td>
<td>REC</td>
</tr>
<tr>
<td>JTS 127</td>
<td>&quot;Eternity in Another Hour&quot;</td>
<td>J. Crone &amp; A. Vloed</td>
<td>MWF 3:30</td>
<td>FPH 107</td>
</tr>
<tr>
<td>JTS 129</td>
<td>Comedy &amp; Writing Workshop</td>
<td>M. Savage</td>
<td>TTh 1:2-30</td>
<td>ASH 222</td>
</tr>
<tr>
<td>JTS 130</td>
<td>Screenwriting</td>
<td>C. Shea</td>
<td>W 1 - 4</td>
<td>ASH 111</td>
</tr>
<tr>
<td>JTS 131</td>
<td>Introductory Techniques to Bread Baking</td>
<td>H. Wejn</td>
<td>Contact Instructor at 582-5255</td>
<td>MCB</td>
</tr>
<tr>
<td>JTS 132</td>
<td>Introduction-Classical Indian Dance</td>
<td>S. Patel</td>
<td>MWF 6:30-7:30</td>
<td>ASH AUD</td>
</tr>
<tr>
<td>JTS 133</td>
<td>Religion &amp; Artistic Expressions</td>
<td>R. Aziz &amp; A. Ghosh</td>
<td>TTh 1:30-3</td>
<td>ASH 111</td>
</tr>
<tr>
<td>JTS 134</td>
<td>Bigger Than Life &amp; Twice as Cool</td>
<td>B. Mogulgan</td>
<td>TTh 1:30-4:30</td>
<td>ASH AUD</td>
</tr>
<tr>
<td>JTS 135</td>
<td>Killing the Mostinger</td>
<td>J. Pozner</td>
<td>TTh 1:3</td>
<td>EDH 4</td>
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<td>Course Code</td>
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<tr>
<td>JTCCS 101</td>
<td>January Term In Smith</td>
<td>J. Garfield</td>
<td>Trip</td>
<td></td>
</tr>
<tr>
<td>JTHA 101</td>
<td>Rendering</td>
<td>E. Jones</td>
<td>MTh 12:30-4:30</td>
<td>ARB 101</td>
</tr>
<tr>
<td>JTHA 102</td>
<td>Children's Literature</td>
<td>A. Pearse</td>
<td>TWT 10-12 &amp; 1:30-3:30</td>
<td>FPH 101</td>
</tr>
<tr>
<td>JTHA 103</td>
<td>Authoring Multi-Media Work</td>
<td>L. Vogel</td>
<td>TBA</td>
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<tr>
<td>JTHA 104</td>
<td>Fragile Ecologies: Artists In The Land</td>
<td>S. Dalber</td>
<td>TWTH 1-4</td>
<td>ARB 107</td>
</tr>
<tr>
<td>JTHA 105</td>
<td>The Figure In an Interior</td>
<td>D. Gloman</td>
<td>MW 9-12</td>
<td>ARB 101</td>
</tr>
<tr>
<td>JTHA 106</td>
<td>Painting One to Infinity</td>
<td>L. Peterfround</td>
<td>MTWF 10-12 &amp; 1:30</td>
<td>ARB 107</td>
</tr>
<tr>
<td>JTHA 107</td>
<td>Relevance In Stories for Children</td>
<td>Z. Hildebrandt</td>
<td>MTWFh 2-4:30</td>
<td>FPH 107</td>
</tr>
<tr>
<td>JTHA 108</td>
<td>Painting Technique &amp; Repetory</td>
<td>G. Williver</td>
<td>Mt. Holyoke</td>
<td></td>
</tr>
<tr>
<td>JTHA 109</td>
<td>The Alexander Technique</td>
<td>B. Ferrman</td>
<td>1/9-13-1p.m. - 4p.m.</td>
<td>MCB</td>
</tr>
<tr>
<td>JTHA 110</td>
<td>Portraits</td>
<td>J. Meagher</td>
<td>MWF 10:30-12</td>
<td>FPH 107</td>
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<tr>
<td>JTHA 111</td>
<td>Creating a Socially Responsible Business</td>
<td>R. Goodman</td>
<td>TBA</td>
<td></td>
</tr>
<tr>
<td>JTHA 112</td>
<td>The Creative Music Tradition</td>
<td>G. Spearmen</td>
<td>MWF 10-12</td>
<td>ASH 126</td>
</tr>
<tr>
<td>JTHA 113</td>
<td>Gene Cloning</td>
<td>L. Miller</td>
<td>MTWThF 6-5</td>
<td>CSC 2nd fl</td>
</tr>
<tr>
<td>JTHS 101</td>
<td>The Island of Vieques, Puerto Rico</td>
<td>D'Avanzo, et al</td>
<td>Trip</td>
<td></td>
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<tr>
<td>JTHS 102</td>
<td>Community Service Learning for Social Change</td>
<td>see description</td>
<td>FPH ELH</td>
<td></td>
</tr>
<tr>
<td>JTHS 103</td>
<td>Democracy In America?</td>
<td>M. Taylor</td>
<td>see description</td>
<td>ASH 111</td>
</tr>
<tr>
<td>JTHS 104</td>
<td>U.S. Immigrant Women</td>
<td>E. Lulthold</td>
<td>MWF 9:10:30</td>
<td>ASH 111</td>
</tr>
<tr>
<td>JTHS 105</td>
<td>Immersion Spanish</td>
<td>G. &amp; M.</td>
<td>see description</td>
<td></td>
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<tr>
<td>JTHS 106</td>
<td>Immersion French</td>
<td>see description</td>
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<tr>
<td>JTHS 107</td>
<td>Principle, &amp; Method, Of Conflicts Resolution</td>
<td>see description</td>
<td>FPH 106</td>
<td></td>
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<tr>
<td>JTOP 101</td>
<td>Intermediate Shotokan Karate</td>
<td>M. Taylor</td>
<td>W 3-5</td>
<td></td>
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<tr>
<td>JTOP 102</td>
<td>Advanced Shotokan Karate</td>
<td>M. Taylor</td>
<td>see description</td>
<td>RCC</td>
</tr>
<tr>
<td>JTOP 103</td>
<td>Advanced Kyudo</td>
<td>M. Taylor</td>
<td>see description</td>
<td>RCC</td>
</tr>
<tr>
<td>JTOP 104</td>
<td>Canadian Ski Adventure</td>
<td>K. Warren</td>
<td>Trip</td>
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</tr>
<tr>
<td>JTOP 105</td>
<td>Winter Mountaineering &amp; Ice Climbing</td>
<td>R. Garmirian, et al</td>
<td>Trip</td>
<td></td>
</tr>
<tr>
<td>JTOP 106</td>
<td>Introduction to Aikido</td>
<td>P. Sylvain</td>
<td>WThF 10:30 - 12</td>
<td>RCC</td>
</tr>
<tr>
<td>JTOP 107</td>
<td>Lifeguard Training Challenge Course</td>
<td>S. Flinker</td>
<td>W 9-1</td>
<td>RCC Pool</td>
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<tr>
<td>JTOP 108</td>
<td>Continuing Tai Chi</td>
<td>D. Barry</td>
<td>TTh 1:35 - 3</td>
<td>RCC</td>
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<tr>
<td>JTOP 109</td>
<td>Chinese Exercises for Health &amp; Relaxation</td>
<td>D. Barry</td>
<td>TT 12:30 - 1:30</td>
<td>RCC</td>
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<tr>
<td>JTOP 110</td>
<td>Explorations-Lower Canyons Rio Grande</td>
<td>E &amp; A Alderson</td>
<td>Trip</td>
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<tr>
<td>JTOP 111</td>
<td>Basic Fitness &amp; Training</td>
<td>T. Hill</td>
<td>TTh 10:30-12</td>
<td>RCC</td>
</tr>
<tr>
<td>JTS 120</td>
<td>Early Joyce</td>
<td>Han Chol</td>
<td>TTh 10:30-12</td>
<td>FPH 107</td>
</tr>
<tr>
<td>JTS 121</td>
<td>Margaret Atwood</td>
<td>J. Cron &amp; A. Viebig</td>
<td>MWF 3-5</td>
<td>FPH 108</td>
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<tr>
<td>JTS 122</td>
<td>Enlightenment, Intellect &amp; the Absurd</td>
<td>M. Kellmer</td>
<td>TTh 6-7:30</td>
<td>FPH 106</td>
</tr>
<tr>
<td>JTS 123</td>
<td>Playgrounds Of The Mind</td>
<td>B. Klopil</td>
<td>MW 10:30-12</td>
<td>FPH 106</td>
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<tr>
<td>JTS 124</td>
<td>Making Things Up</td>
<td>I. Lipfert</td>
<td>MW 1-2:30</td>
<td>FPH 106</td>
</tr>
<tr>
<td>JTS 125</td>
<td>A History of Pop Music</td>
<td>I. Lipfert</td>
<td>TTh 1-2:30</td>
<td>FPH 106</td>
</tr>
<tr>
<td>JTS 126</td>
<td>Literary Improvisation</td>
<td>M. Pitt &amp; P. McAvoy</td>
<td>TTh 1-2:30</td>
<td>EDH 1</td>
</tr>
<tr>
<td>JTS 127</td>
<td>&quot;Eternity In Another Hour*</td>
<td>P. Morris &amp; C. Harrison</td>
<td>MWF 2-3</td>
<td>EDH 4</td>
</tr>
<tr>
<td>JTS 128</td>
<td>The Music of Frank Zappa</td>
<td>A. Mulvany &amp; J. Land</td>
<td>MWF 1:30-2:30</td>
<td>ASH 222</td>
</tr>
<tr>
<td>JTS 129</td>
<td>Comedy &amp; Writing Workshop</td>
<td>M. Savage &amp; E. Minman</td>
<td>TTh 1-2:30</td>
<td>ASH 222</td>
</tr>
<tr>
<td>JTS 130</td>
<td>Screenwriting</td>
<td>C. Shea</td>
<td>W 1-4</td>
<td>ASH 111</td>
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<tr>
<td>JTS 131</td>
<td>Introductory Techniques To Bread Baking</td>
<td>H. Woin</td>
<td>TBA</td>
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</tr>
<tr>
<td>JTS 132</td>
<td>Introduction-Classical Indian Dance</td>
<td>S. Patel</td>
<td>MWF 6:7:30</td>
<td>MCB</td>
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<tr>
<td>JTS 133</td>
<td>Religion &amp; Artistic Expressions</td>
<td>R. Azl &amp; A. Ghosh</td>
<td>TTh 1:30-3</td>
<td>ASH 111</td>
</tr>
<tr>
<td>JTS 134</td>
<td>Bigger Than Life &amp; Twice as Cool</td>
<td>B. Mcgulgan</td>
<td>TTh 1:30-4:30</td>
<td>ASH 126</td>
</tr>
<tr>
<td>JTS 135</td>
<td>Killing the Messenger</td>
<td>J. Poznor</td>
<td>TTh 1:3</td>
<td>EDH 1</td>
</tr>
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ADDITIONS/CHANGES JANUARY TERM 1995

JTHA 112
THE CREATIVE MUSIC TRADITION

Glenn Spearman

An historical and analytical study of African-American Art Music based upon an expanded role of the composer/instrumentalist and Improvisation, this course will concentrate on development of insights into the works of such musicians as Cecil Taylor, John Coltrane, and SUN RA, whose contributions were helpful in shaping the evolution of improvisational music in the mid to late 20th century. Emphasis will also be placed on the broad social, philosophical, and political implications of their works and lives.

MWF 10-12 ASH 126 (new course)

JTFL 101 & 102
IMMERSION SPANISH/FRENCH

Interviews will be held December 5 & December 6 at the Foreign Language Office (Prescott A-5). Sign-up sheets for an interview are posted on the door of the office. Along with an interview, all prospective participants must fill out a language self-assessment form that is also found of the door of Prescott A-5. Class lists for the Foreign Language program will be posted December 9.

JTWAI03
J.J. JOHNSON

Brian Bender

Class will meet on Wednesday, January 4, 11 & 18 from 3-5 in FPH 106

GLENN SPEARMAN is an internationally acclaimed musician who is both an instrumentalist (tenor saxaphone) and a composer/recording artist. Mr. Spearman is a lecturer in the Center for Contemporary Music at Mills College, Oakland, California.
JIS 120
EARLY JOYCE
Han Choi

In the early decades of the twentieth-century, self-exiled Irishman James Joyce revolutionized Western European literature. Joyce's works are considered by many critics as prime examples of "high modernism." In this course, we will examine the modernist's early literary experiments, Dubliners (1914) and The Portrait of the Artist as Young Man (1916), placing them in historical and cultural context. Papers will deal primarily with close textual analysis of specific stories/sections. Discussions will range from the modernist artist as hero to the idea of homeland. Students are strongly urged to have read most of Dubliners by the first class meeting. Prerequisites for the class—one course in 19th or 20th century literature or permission of the instructor.

THU 10:30 A.M. - 12 P.M.

JIS 121
MARGARET ATWOOD: HEART TEST WITH AN ECHO CHAMBER
Jenn Crone and Anne Viebig

This class will cover three books by Margaret Atwood, tentatively including The Robber Bride (a novel), Wilderness Tips (short stories), and Selected Poems II. Seminar-type discussions will be emphasized, along with three written responses of a page or so. The course is intended to deal with Atwood's major themes, such as sexuality, relationships, and the female body. The last class will be a screening of the film A Handmaid's Tale. We encourage students of all interests to participate in what will be an informal class setting.

MW 3 P.M. - 5 P.M.

JIS 122
ENLIGHTENMENT, INTELLECT, AND THE ABSURD
Mac Keilher

Enlightenment leading into spirituality, intellect as a means to a higher understanding, and the absurd which transcends everything. We will explore each of these topics separately and deal with each of them in terms of the mind in relation to the universe. This will lead into the connection of all three and to a view of being as part of everything and the ego as only a concentrated energy of the whole. An emphasis on eastern thought and views will be pursued as well as a look into existentialist beliefs. An exploration into meaning will conclude the class.

THU 6 P.M. - 7:30 P.M.

JIS 123
PLAYGROUNDS OF THE MIND: WRITING SCIENCE FICTION
Bill Keel

Playgrounds of the Mind: Writing Science Fiction will explore the history, literary movements, and common elements of the genre, and identify important tools and resources for science fiction writers. Although this isn't a workshop, you don't have to share your work with the class if you don't want to. Everyone is expected to at least make some headway on a story by the end of the class. Be sure in mind, this is science fiction, not fantasy, so check your unicorns at the door.

MW 10:30 A.M. - 12 P.M.

JIS 124
MAKING THINGS UP
Isaac Lipfert

This will be an informal workshop for students in any field to indulge their imaginations. The premise is this: in each class meeting we will create a fictional entity, more or less from scratch. For instance, we might come up with "Freezer Biscuits: The Magazine for the Discriminating Necrophile"; as well as articles, columns, departments, ads, interviews, all for this fictional magazine. There is no larger intellectual framework for this workshop; it is simply meant for fun and intellectual exercise. Other things we might create are: a country, a TV show, a rock band, a gender, a religion, scientific explanations, a college, etc. I will not be a teacher, more of a facilitator. Others are encouraged to bring ideas, but will try to refrain from being too fantastical or science-fictional.

MW 1 P.M. - 2:30 P.M.

JIS 125
A HISTORY OF POP MUSIC: WW II - 1980
Isaac Lipfert

This course will be an overview of popular music development in the U.S. from roughly the end of the 1930s to the early development of rap and disco. Important aspects of this course include: 1) focus on popular artists and/or genres which get little academic focus, i.e. girl groups, mid-60s punk rock, and others; 2) discussion of "giants" like Elvis, the Sex Pistols, and George Clinton and the changing "meanings"; 3) the interconnectedness of contemporary pop music entities and those from the past; and 4) an intellectual approach to pop music shared with an unbridled enthusiasm for it. Readings will include Cristian Marcus, Lester Bangs, Rachel Felder, Susan Douglas, and others.

THU 4 P.M. - 7:30 P.M.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor(s)</th>
<th>Description</th>
</tr>
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<tbody>
<tr>
<td>JTS 127</td>
<td>&quot;ETERNITY IN ANOTHER HOUR&quot;: VISIONARY REALMS OF CONSCIOUSNESS IN LITERATURE AND THEORY</td>
<td>Paul Morris and Chris Harrison</td>
<td>In this new and improved version of last year's course, we will examine 1) various theories and popular misconceptions as they apply to the altered states in literature; 2) characteristic effects of specific drugs and/or rituals upon the human mind; and 3) comparative perspectives of particular artists and scientists, ancients and moderns, indigenous peoples and imperialists, etc. Reading packet will include poems from Blake, Céline, Ginzberg, the Bhagavad-Gita, the Tao Te Ching; excerpts from Black Elk Speaks, Naked Lunch, the Bible, The Electric Kool-Aid Acid Test, Steppenwolf; various accounts of mystics; theories by William James, Aldous Huxley, Carl G. Jung, Timothy Leary, Alan Watts, and others. Optional films to complement the course outside the class. MWF 2 p.m. - 3 p.m.</td>
</tr>
<tr>
<td>JTS 129</td>
<td>COMEDY AND WRITING WORKSHOP</td>
<td>Matthew Savage and Eugene Mirman</td>
<td>Is there a God? Can one individual really change the world? Does my hair look okay in the back? We won't answer any of these questions, but we'll learn how to make fun of each one. TTh 1:00 p.m. - 2:30 p.m.</td>
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<tr>
<td>JTS 130</td>
<td>SCREENWRITING</td>
<td>Chris Shea</td>
<td>In this course we will study the fundamentals of screenwriting. We will cover the three-act structure, script format, and story movement. We'll then move on to more complicated issues like character development, basic conflict, and subplots. We will jump in by writing scenes for different scenarios. A different scene will be assigned every week. Student work will be read and discussed in class. Students will be reading scripts each week and submitting basic synopses for the scripts. Screenings will be added as the class moves on. For those of you who took my class last year, this class is totally different; your talents will be challenged, trust me. W 1 p.m. - 4 p.m.</td>
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<tr>
<td>JTS 131</td>
<td>FOOD: INTRODUCTORY TECHNIQUES OF BREAD BAKING</td>
<td>Howard Wein</td>
<td>This full participation course will provide students with a basic background in preparing fresh, pungent, hearty loaves of bread with their own hands. We will explore a full variety of basic and specialty breads while emphasizing the classic French style of mixing dough by hand. Students will become familiar with the technique known as bench proofing, during which bread rises on the counter top. Classes will cover topics such as yeast, organic vs. commercial flours, proper kneading, starters, sourdoughs, ethnic breads and breakfast treats. All levels of experience welcome. There will be a $15 lab fee payable at the first class. TBA</td>
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<tr>
<td>JTS 132</td>
<td>AN INTRODUCTION TO CLASSICAL INDIAN DANCE: BHARAT NATYAM</td>
<td>Sejal Patel</td>
<td>This course will explore the fundamentals of traditional South Indian dance through learning Bharat Natyam: its basic dance technique, its musical patterns, its symbolism, and its history as one of the oldest dance forms of India. MWF 6 p.m. - 7:30 p.m.</td>
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<tr>
<td>JTS 133</td>
<td>RELIGION AND ARTISTIC EXPRESSIONS</td>
<td>Rowen Aziz and Anna Ghoshi</td>
<td>This class is designed to experience architecture, sculpture and paintings from the religious traditions of Islam, Christianity, Hinduism and Buddhism in conjunction with religious texts. We will read religious poetry and philosophy, write, draw, make models, look at slides and visit religious sites in an attempt to explore how spiritual philosophies are encoded in visual language. Background in religion and/or art will be helpful. TTh 1:30 p.m. - 3 p.m.</td>
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<tr>
<td>JTS 134</td>
<td>THE MUSIC OF FRANK ZAPPA</td>
<td>Aaron Mulvany and Jon Land</td>
<td>In this course, we will examine selected works of Frank Zappa dating from the sixties, until his recent death. We will explore the material in a strictly analytical manner. Hippies need not apply, we mean business. MWF 1:30 p.m. - 2:30 p.m.</td>
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JNS 134
BIGGER THAN LIFE AND TWICE AS COOL
BRENDAN MCGUIGAN

There are some movies where people smoke three packs a day, break hearts and noses with equal ease, and look cool in whatever they're wearing. What happens when you take these characters and place them in "realistic" situations? That is what this course will examine, or more specifically, the presence of this trend in film. It will be discussed in terms of author's intentions, the history of cinema, reality (both of cinema and of the real world), how it relates to other films, and the effects on the audience. Films by Ford, Scorsese, Goddard, and Tarantino will be screened.

TTh 1:30 P.M. - 4:30 P.M.

JNS 135
KILLING THE MESSENGER: BACKLASH AMONG FEMINISTS
JENNIFER POZNER

What does it mean when women who define themselves as feminists attack and misrepresent feminism? Is the feminist anti-violence movement "creating a cult of female victimization" or is it crucial for the elimination of rape, sexual harassment, and battering? How is feminism represented in the popular press and in pop culture?

In this course, we will read Susan Faludi's Backlash: The Undeclared War Against American Women, to provide an analytical framework for the deconstruction of Katie Roiphe's The Morning After: Sex, Fear and Feminism on Campus. We may look at excerpts from and reviews of other anti-feminist women's writings, including Christina Hoff Sommers' Who Stole Feminism. There will be a selection of articles from mainstream publications relating to these questions.

Students may wish to write essays about the subjects touched upon in this course, which may be published in the instructor's future Division III, a nonfiction book about feminism and young women.

TTh 1:00 P.M. - 3:00 P.M.

INSTRUCTORS

ROWEN AZIZ (89F) is doing Division II and III work in sculpture, drawing, and art history.

HAN CHOI (92F) is a third year Division II student concentrating on European modernist prose.

JENN CRONE (92F) is a Division II student studying poetry writing and literary criticism, and enjoys art and modern dance.

ANNE VIEBIG (91F) is doing her Division II in poetry writing and plays in a rock and roll band.

ANNA GHOSH (91F) is doing her Division II and III in cultural anthropology and literature.

CHRISS HARRISON (90F) and PAUL MORRIS (90F) are Division III students preparing to graduate next May. Last year's course was a success due to their love of literature and academic interest in the altered states of consciousness.

MAC KELHIER (94F) is currently studying reconstructive knowledge and various disciplines in philosophy.

BILL KIEFER (93F) has edited and collaborated on five fanzines over the past six years and written for several magazines. He's been rejected by Omni, Asimov's, Analog, and many other fine publications.

ISAAC LIPPERT (90F) is a Division III student studying popular culture, more specifically, popular music. He has a fondness for old records and brand new music.

PAT RICK MCAVEY (92F) and MATTHEW PITT (92F) are Division III and Division II students, respectively, concentrating in creative writing and literature. They were part of the same pre-college trip two years ago, and most of their notions of the subtleties of language were formulated as a result of that hiking trip. They bring with them a certain verve, as well as a "family values" style of Midwestern upbringing.

BRENDAN MCGUIGAN (93F) is a Division II film student. He enjoys bubble baths and long walks on the beach.

EUGENE MIRMAN (92F) and MATTHEW SAVAGE (92F) are third year Hampshire students.

AARON MULVANY (92F) and JON LAND (93F) are two sweet, sensitive guys, who cried extensively during Sleepless in Seattle.

SEJAL PATEL (94F) is interested in the environment, ecology, and dance.

JENNIFER POZNER (92F) is a Division II student in journalism, media and feminist studies. For her Division III, Jennifer plans to edit a nonfiction book about young feminists' perspectives on activism, backlash and representations of feminism.

CHRIS SHEA (92F) has been studying writing in film for three years.

HOWARD WEIN (93F) learned to bake at Peter Kemp's Culinary School in NYC. He has been cooking for years and began "Hampshire Fresh Baked" last year. He is currently beginning a Division III study on bread and sourdough cultures.