New Course

CCS 229 FROM OPERA TO SOAP OPERA: THE VISUAL AND NARRATIVE PLEASURES OF MELODRAMA  Dianne Brooks

This course is a critical examination of the history, aesthetics and reception of contemporary television soap operas. How does this form shape our understanding of culture? How does this form shape our understanding of culture? How does it construct race, class and gender? How does it construct a vision of society? We will attempt to deepen our understanding of how it is that soap opera simultaneously exercises enormous appeal and elicits scornful dismissal. To this end, we will delve into theories of melodrama and will examine the precursors of soap opera, such as the nineteenth-century novel, the grand opera, and Hollywood film melodrama. Throughout we will be making comparisons to the specifics of soap opera, from 1930s radio serials to contemporary daytime and nighttime television soap operas. Students should come to this course prepared to take soap operas seriously and with a willingness to distance themselves critically from visual texts. Class will meet once a week on Thursday 12:30-3:20 in ASH 111. Enrollment is limited to 25.

Dianne Brooks, assistant professor of Legal Studies at the University of Massachusetts, graduated from New York University and Harvard Law School. Professor Brooks specializes in courses on media studies and is a member of the Interdepartmental Program in Film. She is currently working on a book about soap operas and law.

Additional Screening Time

CCSA/HA 234 TRAVELING IDENTITIES: EMIGRANTS, EXILES AND SOJOURNERS IN FILM, LITERATURE AND CULTURE  Eva Rueschmann

Class will meet Wednesday 2:30-5:20pm. Additional weekly video and film screening will take place on Monday from 4 to 6:30pm in the ASH auditorium.

Course postponed until Fall 1997

HA 247 THE DOCUMENTARY TRADITION  Abraham Ravett

Description Changed

HA 256 THE NEW CULTURE OF CHANCE  Robert Goodman and Jeffrey Wallen

This course is about issues common to the O.J. Simpson murder trial, Homer’s Odyssey, and the Chicago Futures Market, asking how have people throughout history attempted to reduce risk and benefit from their ability to predict future outcomes? It looks at three prominent figures in American culture—the risk taker, the speculator and the gambler—and examines how these “icons of chance” have been portrayed in literature, in film, and in the media.

Changing attitudes towards chance, whether erupting in the “tulipomania” speculative fever of 17th-C. Holland or on Wall Street and in the art markets of today, reveal essential values of a culture. In contemporary America, politicians promote gambling ventures once run by gangsters, while doctors are as skilled at playing the commodity futures market as they are at treating virus infections. We will probe the meaning of different efforts to control risk and examine the social impact of attitudes towards chance on the arts, business, and politics. Our study occurs at the intersection of politics, economics, psychology and the arts—a place where Sigmund Freud meets Adam Smith and Blaise Pascal meets Michael Eisner.

The course involves lectures, readings, film screenings, class discussions, and a term paper. Enrollment is open. Class will meet Tuesdays and Thursdays, 2:00-3:20 pm in FPH 108.

Time Change

NS 106 THE MAKING OF THE NORTH AMERICAN CONTINENT  Lauret Savoy

Class will meet Tuesday and Thursday 10:30 to 11:50am. Lab Tuesday 1 to 4pm.

Room Changed

SS 136 MYSTERIES, SCIENCE, AND PSEUDOSCIENCE  Don Poe

Class will meet in FPH 102. Tuesday and Thursday 9 to 10:20am.
Room Changed
SS 289 THE VIETNAM WAR IN FILM AND FICTION John Garofano
Class will meet Monday 4-6:20pm/W 4-5:20pm in FPH 105.

Time Changed
SS 298 TOPICS IN MODERN JEWISH STUDIES: A FACULTY-STUDENT READING GROUP
Aaron Berman, Penina Glazer, Leonard Glick
Class will meet Monday 7 - 9:30pm in FPH 103.
Buddhism—by tracing what may be called the five historical stages of traditional Chinese philosophy—(1) contention of Hundred Schools prior to Qin dynasty, (2) dominance of Confucianism in Buddhism—by tracing what may be called the five historical stages of traditional Chinese philosophy—ell contention knowledge and the role of language in acquiring knowledge, the freedom of the will in view of God's omniscience, Ne,w

Course Cancelled
CCS 205 ARISTOTLE AND THE ARABS Nina Belmonou

Course Cancelled
CCS 214 COMPUTER GRAPHICS Lorci Scarlatos

New Course
CCS 220 EARLY MEDIEVAL PHILOSOPHY: THE PLATONIST TRADITION Nina Belmonou

What happened between the death of Aristotle and the birth of St. Thomas Aquinas? St. Augustine is only one of the many intriguing and imaginative philosophers who developed a Platonic tradition that would determine Christian doctrine and shape the intellectual life of Western civilization for millennia to come. In this course we will read the major, and some less than major, contributors to the Platonic tradition in early medieval philosophy in an endeavor to identify and trace their most essential convictions, questions and concerns, such as the nature of knowledge and the relation of language in acquiring knowledge, the freedom of the will in view of God's omniscience, and the place of humanity in the cosmos.

Readings will include selections from Plotinus' Enneads, Augustine's De Magistro and On the Free Choice of the Will, Boethius' Consolation of Philosophy, selections from John Scotus Eriugena's Peripatetics and Anselm's Proslogion. Several short expository papers will be assigned, along with two larger, more synthetic projects. Class will meet twice a week for one hour and twenty minutes each time. Enrollment is limited to 25.

New Course
CCS/HA 234 TRAVELING IDENTITIES: EMIGRANTS/EXILES/SOJOURNERS IN LITERATURE, FILM AND CULTURE Eva Rauchmann

See description HA/CSC 234 this publication.

New Course
CCS 244 AUTOBIOGRAPHY/BIOGRAPHY/MEMOIR IN FILM AND VIDEO Sherry Millner

Experiential personal narrative, perhaps the major genre in American independent video auteurs, has largely and inevitably focused on the split between private and public existence. This class will explore the visual and social problematic produced by the assumption of a confessional or testamentary "I." How does the subjective camera overlap with the subjective witness to history? Readings will be drawn not just from film and video theory but from recent feminist studies of the resource of autobiography, as well as from two contemporary literary practitioners, such as Christa Wolf. Screenings will center on American video and film but no means exclusively. Class will meet once a week for three hours. Enrollment is limited to 25 by instructor permission.

Instructor and Time Changed
CCS 245 MOTHERHOOD, FEMINISM, AND THE MASS MEDIA Meredith Michaelis

This course will trace the cultural, economic and political changes since 1970 that have dramatically reshaped motherhood in America. Beginning with the rise of second wave feminism, we will focus on the contradictory forces that have made middle-class motherhood both easier and much more difficult. The course will also pay special attention to how the mass media have represented motherhood during this period, and examine the interplay between these media representations and public and economic policy toward mothers and children. Because, in the media, upper-middle-class motherhood has become the norm to which we should all aspire, we will all examine our own times with an eye widened over the past twenty-five years, and how these class divisions have interacted with divisions based on race and ethnicity. We will also consider feminist analyses of motherhood, race, and the media. Class will meet once a week for two hours and fifty minutes. Enrollment is limited to 25.

New Course
CCS 248 WOMAN AS DIRECTOR OF FILM/VIDEO: ANOTHER HISTORY Joan Bracken

This course examines the role of women in film and videomaking as authors, artists, activists, theorists, critics, and entrepreneurs, from the twenties in Hollywood, when there were more women directing films than at any time since, to the burst of collective creative power in virtually every form engaged by the sixties and seventies women's movement. We will examine the differences in context for work proposed by the dominant cinema and television industries, on the one hand, and the various national political and alternative aesthetic spaces that have brought the "feminist sensibility" behind the camera as well as in front of it. The course is taught by Nina Belmonou.

Class will meet once a week for three and one-hour hours with an additional three-hour screening time. Enrollment is limited to 25. Prerequisite: Some experience in women's studies and/or film and video criticism.

New Course
CCS/HA 258 TOPICS IN CULTURAL STUDIES: ART AND CULTURE IN THE 1920S Joan Bracken, Susan Douglas, Sara Levine

See description HA/CSC 234 this publication.

New Course
CCS 272 VIDEO PRODUCTION: THE DOCUMENTARY Waid Raad

Enrollment is limited to 25.

New Course
CCS 286 ANIMATION HISTORY AND AESTHETICS Heather Hendershot

Consider the following statement: Pope is Pew is a rapist. What does this mean? Is this a ludicrous assertion or perfectly reasonable? What happens when we take animation seriously? This course examines a broad range of theoretical and historical issues that emerge when we defy animation's innocent address. Students will learn about the economics of the animation industry, key studios of the 30's and 40's, animation labor politics, and how animation production moved from theaters to TV screens in the 50's. Our focus will be on the US animation industry, although we will study some early experimental animation from other countries. How do animated films function as representative free zones for the expression of racism, sexism, and nationalism? Why do cartoons express ideas that are often censored from live action films? Artists studied will include: Lotte Reiniger, Harry Rauschmann, Oskar Fischinger, Jen Levy, Norman McLaren, and Latiasa Savoie. Films studied will include: The Adventures of Prince Achmed, Rhythmus 21, Cooncoo, Song of the South, Betty Boop for President, Gerald McBoing-Boing, Red Hot Riding Hood, Pat and Albert and the Cow Kids, SNAPU: Booby Traps, Mister Magoo, Hem the Magnificent, Cleanliness Brings Health, Strawberry Shortcake Meets the Berrykins, and Biker Mouse from Mars. Class will meet twice a week for one hour and twenty minutes each time. There will be additional screening times outside of class. Enrollment limited to 20. Pre-requisites: Students should have background courses in media and cultural studies.

New Course
CCS 293 DOCUMENTARY VIDEO PRODUCTION WORKSHOP Sherry Millner

This workshop is geared toward students who have a sound background in basic video production and editing and want to explore a variety of documentary practices. There will be a number of short exercises in the field and students will produce a final documentary piece. Some screenings of professional work in the medium to illustrate problems of the visual investigation of social reality will occur; and there will also be some theoretical/practical readings on issues central to student projects. Much of class time will be devoted to critique student's ongoing work in a collaborative, supportive atmosphere. Class will meet once a week for two hours and fifty minutes. Enrollment is limited to 15 by instructor permission.
In New Course CCS cognition, perceptual objects, perceptual processes and mechanisms, perceptual representation and misrepresentation, epistemology, the philosophy of mind and the philosophy of language. Perception is one of the main research fields concerning knowledge, mind, and language largely depend upon our solutions to involve a wide range of classical and contemporary issues in this research field, including issues in perception and insights into perception and for philosophy students who are interested in such areas of analytical philosophy as science will be resolved illusion, in philosophy and cognitive science. the nature of perceptual experience, the intentiouality of perception, the problem of particularity, the problem of space, advanced Division II students. Class will meet once a week for three hours. Enrollment is limited to 20 by.

Instructor Changed
HA 111 STILL PHOTOGRAPHY WORKSHOP I  Kane Stewart

Instructor Added
HA 113* MODERN DANCE I Kitty Clark
Kitty Clark is a Smith College Graduate Student in Dance.

New Course
HA 120* MODERN DANCE II Rebecca Nordstrom
Continuing exploration of the basic principles of dance movement: body alignment, coordination, strength, flexibility, and basic forms of locomotion. Emphasis will be placed on the development of technical skill in service of dynamic and spatial clarity. This class is for students with some previous dance experience.

The class will meet twice a week for one hour and twenty minutes. Enrollment method is open, space considerations limit enrollment to 24. This course cannot be used as part of the Division I two-course option.

New Course
HANS/SS 129 WOMEN'S BODIES/WOMEN'S LIVES Lynne Hanley/Margaret Cerullo/Ann McNeal
An introduction to feminist studies, this course explores the representation of the female body from the perspectives of three schools. Beginning with literary representations of the female body, the course goes on to look at scientific views of female biology, the social history of the female body and struggles around its control, and differences in cultural attitudes towards the bodies of white women and women of color.

The course is team-taught by faculty members from each of the three schools. Class meets twice a week, once as a group for one hour and twenty minutes and a second time for one hour and twenty minutes in smaller sections. To receive a written evaluation, students are required to come to class, complete the assigned reading, and submit a portfolio at the end of the semester containing all the assigned writing (four short papers and a ten page final essay) and a self-evaluation. Students should not expect to complete an NS Division I examination in this course. Enrollment is limited to 60.

New Course
HA 130* JAZZ DANCE IIII Cheryl Broas/Rebecca Nordstrom
This course will be an introduction to jazz dance, influenced by Lester Horton and Alvin Ailey, along with various modern techniques. It will be highly structured and focus will be placed on issues of alignment, ease of movement, musicality, and expressive abilities. The class will run through a series of warm-ups to exercises to work on strength, balance, and coordination and conclude with extended movement phrases to develop expression and stamina.

Class will meet two times a week for one hour and twenty minutes. Prerequisite of at least one semester of any dance form. Enrollment is open for those with the required experience and determined the first day of class. This course may not be used for one half of a Division I two-course option.

Course Canceled
HA 151 BEGINNING PLAYWRIGHTING  Ellen Donkin

Course Canceled
HA 138 THREE RUSSIAN WRITERS: PUSHKIN, GOGOL AND TURGENEY Joanna Hubbs

New Course
HA 142 COLD WAR CULTURE: CONSTRUCTIONS OF SOCIETY AND IDENTITY AT MID-CENTURY Eric Schocket
Between the violence of World War II and Vietnam lies the relative calm of the 1950's. Typically derided for its conservative stance, its narrow vision of family values and economic growth, this period is usually examined in simplistic terms, viewed through the tinted lens of "Leave It to Beaver" reruns. Using novels, poetry, films and nonfiction, this course will try to complicate this picture, attending to the ways in which mid-century culture was shaped by and resisted such forces as cold war ideology, post-World War II consumerism and the burgeoning civil rights movement. Through the eyes of Sylvia Plath, Norman Mailer, J.D. Salinger, James Baldwin, Jack Kerouac, James Dean and others, we will try to understand how the Beav' went bad, and how we might understand the incipient forces of unrest that led to the explosive culture of the 1960's.

Class will meet twice a week for one hour and twenty minutes. Enrollment is limited to 25.
New Course
HA 165 ARCHITECTURE: MAN-MADE ENVIRONMENT: PERCEPTION AND COMMUNICATION
Erl Pope
This course deals with perception and awareness of the man-made environment and the problems of recording and communicating it. We will be concerned with developing a sensitivity to surroundings, spaces and forms—an understanding of place and the effects of the environment on people. This is primarily a workshop course, using discussion, investigation, research, and design projects of a non-technical nature to confront and explore environmental problems and to understand the approaches and creative processes through which environment is made.

Much of the work will require visual presentation and analysis; however, no prior technical knowledge or drawing skills will be necessary. (Ability to use a camera would be helpful.) The student must provide his own drawing tools. Projects and papers will be due throughout the term. This course demands significant time and commitment. Class will meet twice a week for one hour and fifty minutes. Enrollment is open.

Course Canceled
HA 192 DESIGN RESPONSE
Wayne Kramer

New Course
HA 197 CROSS-CULTURAL READINGS OF THE SHORT STORY
Eva Rauschmanna
This course is an introduction to short story form and its manifold stylistic and thematic variations in European, African, Asian, Latin American and North American literatures of the twentieth century. We will examine various modes and techniques of narration and representation in relation to both storytelling traditions indigenous to specific cultures and international stylistic influences. This course will also provide an opportunity to apply different analytical and critical approaches to short fiction, including formalist, folkloric, biographical, psychoanalytic, feminist, and post-colonialist. We will consider three cinematic adaptations of short stories for comparative purposes: John Huston's The Dead, Joe Crame's Smooth Talk and Ray Carver's S/M.

Stories by James Joyce, Kate Boyle, Ernest Hemingway, Jamaica Kincaid, Jorge Luis Borges, Gabriel Garcia Marquez, Nadine Gordimer, Elia Kazan, Dorothy Arrowsmith, John Updike, Cynthia Ozick, Amy Tan, Sandra Cisneros, Gino Kamiuni, Edwidge Dandicke, Joyce Carol Oates, Haysie Yanamato, Leslie Mannix, Silke, Laurie Moore, Milan Kundera, and many others.

Requirements: two in-class presentations, two short papers, and a final comparative essay (final creative project is a possibility). Class will meet twice a week for one hour and twenty minutes. Enrollment is limited to 25.

Enrollment Limit Changed
HA 203 INTRODUCTION TO PAINTING
Judith Mann
Enrollment is limited to 20 and Introduction to Drawing is a prerequisite (No Exceptions).

Change of Description
HA 205 INTERMEDIATE SCULPTURE
William Brysden
Intermediate Sculpture examines several of the principles of sculpture's development, including the recognition of the body. Installation and/or environmental art is introduced within a final independent project. Issues in contemporary sculpture are explored through visiting artist's lectures and critiques, readings, and independent research. A lab fee of fifty dollars will cover most materials. Introduction to Drawing and Sculpture Foundation are prerequisites. Enrollment is limited to 15 by instructor permission. Class will meet twice each week for two hours and twenty minutes.

Instructor Added
HA 211 STILL PHOTOGRAPHY WORKSHOP II
Kane Stewart

New Course
HA 213 DIGITAL IMAGING FOR PHOTOGRAPHERS
Jacqueline Hayden
In this class we will explore the intersection of digital imaging through photoshop and photographic materials. The student will learn to render images in conventional photographic materials, i.e., negatives and prints that maintain a fidelity to the articulation properties of the medium of photography. Our critical discussions and readings will be centered on "truth" as an attribute of photography.

This is a studio course for students of photography who have completed at least one semester at the Photo II level prior to this class. Enrollment is limited to 10 with instructor permission required. Class will meet once a week for three hours.

New Course
HA 221 CULTURE, ETHNICITY AND PERFORMANCE
Kym Moore
What do we mean when we talk about "Culture," "Multiculturalism," and "Interconnectedness?" These three questions form the core of our exploration into plays and performances by artists from disparate backgrounds and experiences. This course explores the complex relationship between culture and the development of performance practice. An important aspect of the class will include a discussion about the ways in which marginalized performers and texts are simultaneously absorbed and undermined by "dominant culture." Texts and performances to be discussed will include Andre Lorde, bell hooks, Vsevolod Meyerhold, Lone Nishikawa, William YellowRobe and John Leguzamoo. This course may address the Division II Third World Expectation. Class will meet twice each week for one hour and twenty minutes. Enrollment is limited to 15.

New Course
HA 223 MUSIC AND RITUAL
Jay Pillay
Human beings are creative creatures of ritual. Why do we repeat actions, and why are they often inscribed with sound? This course examines the interconnections between music and ritual, exploring how human identity is represented. We will consider music as a baseball game, music as therapy among Navajos and the Sioux Nation, music as offering to the Hindu gods and goddesses, music (and silence) as Zen Buddhist meditational activity, and music in trance and other "altered" states, including orchestral, jazz, rock, reggae, punk, and heavy metal performance. Prerequisites: An introductory course in literary theory, cultural studies, anthropology, sociology, psychology, or music is recommended. Enrollment is limited to 40. Class will meet twice each week for one hour and twenty minutes.

New Course
HA 231 ISSUES AND SUBJECTS: PUBLIC AND PRIVATE
David Diao
While most students at Hampshire are exposed to cultural studies in their other courses, issues gleaned from social theory and cultural criticism often appear to be left at the door when they enter the Art Barn. We aim to move past an art-for-art-sake aesthetic and towards an art practice that underscores its history and function as a system of signs and meaning. While concentrating on producing work we will also read relevant texts on such topics as competing theories of modernism, current debates around post modernism, high vs. low culture, authorship and ethics.

The class meets twice a week for two hours and twenty minutes and will alternate between reading and making. Enrollment is limited to 20.

New Course
HA 228 THE WORLD OF FEODOR DOSTOEVSKY
Joanna Huhs
"Gentlemen, I am tormented by questions; answer me..." Notes from Underground

The purpose of this seminar will be to determine what those questions are, how Dostoevsky formulated them, and why they tormented him so. Since I am a cultural historian rather than a literary critic, I will tend to focus on ideas—the philosophical and psychological underpinnings of the works and how they relate to the culture into which Dostoevsky was born—rather than questions of structure or style, which will be considered only in so far as they related to the ideas themselves. I will begin with a series of lectures intended to introduce the author and to "place" him into the context of Russian mythic, cultural, psychological and historic currents. We will then read and discuss the novels: Poor Folk, The Double, Notes from Underground, Crime and Punishment, The Possessed, and Brothers Karamazov. The Class will meet twice each week for one hour and twenty minutes and enrollment is limited to 25.

Change of Description
HA/SS 233 THE AMERICAN WEST
Robert Rakoff/Susan Tracy
This course will explore the history of the trans-Mississippi West during the 19th and 20th centuries.

Traditional interpretations have focused on the impact of European and American settlement and the extension of the frontier to the creation of a democratic and individualistic society. We will contrast this tradition with news/scholarship which focuses on the West as a distinctive region characterized by a history of colonialism and conquest, by its multiracial and multicultural origins, by the dominant power of the federal government throughout its history, by its adversity and other environmental features, and by the powerful role played by corporate capitalism in its development. Class will meet for one hour and twenty minutes twice a week.

New Course
HA/SS 234 TRAVELING IDENTITIES: EMIGRANTS/EXILES/SOJOURNERS IN LITERATURE, FILM AND CULTURE
Eva Rauschmann
This course focuses on the experiences of emigrants (emigrants), exiles and sojourners, which have inspired a number of novels, feature films and documentaries, autobiographies, memoirs, and theoretical debates about cultural identity and place. Using recent cultural studies of travel and displacement, ethnic studies, and
psychoanalytic theories of identity as critical frameworks for discussion, we will examine some of the following issues arising out of fictional, autobiographical and theoretical texts: the complexities of adaptation to new cultures; culture transfer, hybridity and bioculturalism; the journey as metaphor, escape, physical ordeal and psychological ordeal; the meanings of nostalgia and "home"; intergenerational conflict between tradition and modernity; protagonists' and artists' negotiations of national and ethnic identity; the cultural consequences of border crossings; and the intersections of language, culture and sense of self.

This course will be taught in conjunction with the Fourth Multicultural Film Festival in the spring, which will offer a variety of additional film screenings on the topic at the University of Massachusetts and the four colleges.

The course will meet once a week for two hours and forty minutes. Additional weekly two-hour film and video screenings. Enrollment is limited to 20.

Course Canceled
HA 238 HISTORY AS FICTION Lynne Hanley

New Course
HA 240 IMMIGRATION, MIGRATION AND MOVEMENT: THE MAKING OF TWENTIETH-CENTURY AMERICAN FICTION Eric Shocket

In the hundred years since the plight of the immigrant was introduced to American readers, countless novels have attuned to the continual struggle of immigrants and migrants to find a place in American culture. Typically critics judge these texts by their protagonists’ willingness to express or resist Americanization. By reading novels of immigrant passage and migrant movement along side more canonical literature, this course will attempt to complicate this model understanding the various ways in which these novels go beyond "expressing or resisting" Americanization and actually revise, contest and destabilize the theme of acculturation. Readings may include novels that go beyond "expressing or resisting" Americanization and actually revise weekly for one and actually half hours. Prerequisite: HA 176 or equivalent theory course. Enrollment is limited to 25 students.

New Course
HA 245 INNOVATIONS IN EVERYDAY THINGS Hannah Gittleman

In this course students will be re-thinking some objects that are used on a daily basis, such as those objects that signify stability, maintenance, or diversion. Emphasis will be placed on student interaction and, and students will be encouraged to examine their preconceptions about such objects. Wood will be one of the materials used, but students may introduce other materials as appropriate. Demonstration and hands on techniques, basic woodworking techniques, and methods of joining will be given. A small research project or paper may be required.

Enrollment is limited to 15. Class will meet twice each week for one and a half hours. Class will meet twice a week for one hour and twenty minutes. Enrollment is limited to 25.

New Course
HA 250 STAGE CRAFT Wayne Kramer/Peter Kalkof/Elaine Walker

This course will explore the craft and management skills necessary for effective participation in the and the wide-ranging demands placed on the production process. Participants will acquire new skills and training in design- implementation and organizational modes. The course will introduce a series of laboratory experiences for acquiring skills in the use of control spaces, construction shops and inventories. The marketable theater person is one who is able to do many things, especially in a time of crisis or vacuum. This course will help develop these skills and insights. Laboratories will include such things as set construction, sound boards, make-up, welding, sewing, design, etc. This class is highly recommended for all persons who plan to file Division II concentrations in theater and who plan to do productions. A series of laboratories will be arranged during the semester. The class will meet twice during the semester. Group discussions. Enrollment is open.

New Course
HA 251 INTERMEDIATE POETRY WRITING Paul Jenkins

Intended for Division II-level students who have begun writing poetry on their own or have some familiarity with contemporary poetry, this course will be conducted as a workshop in which students' own writing will be the subject of discussion. Over the course's first half students will do assigned writing and reading designed to sharpen awareness to language, sound, and line, and imagery. Over the last half of the semester students will be free to bring on a regular basis new work of their own choosing, with emphasis on the revision process. At the course's end, workshop participants will be expected to submit a group of poems in a state of near-completion for comment and evaluation. Prerequisite: at least one reading course in literature. Class will meet once a week for two hours and fifty minutes. Enrollment is limited to 15.

New Course
HA 255 FICTION WRITING WORKSHOP Laurie Albert

This is an intermediate level course. The emphasis will be on students work with additional outside readings. Students will be expected to read each other's work carefully and to participate in class critiques. Our aim is to rewrite anyone else's story, but to help the writer clarify and more fully realize his or her intentions. There will be occasional brief exercises. Enrollment is limited to 15 students with instructor permission. Class will meet for two hours and fifty minutes once each week.

Course Canceled
HA/CCS 258 TOPICS IN CULTURAL STUDIES: ART AND CULTURE IN THE 1920'S Joan Braderman/Susan Douglas/Sura Levine

New Course
HA 260 MUSIC II: INTERMEDIATE TONAL THEORY Jay Pillay

A continuation of Basic Tonal Theory (HA 176), this course will move outward from diatonic harmony to study chromatic and extended harmony. Topics covered will include modulation, diminished-seventh chords, secondary-dominant structures, Neapolitan sixth chords, augmented-sixth chords, modal interchange, tonal regions, third relation, binary/tertary form, and sonata form. Students will be expected to complete weekly reading, listening, and composition assignments as well as one analytical paper.

Class will meet twice weekly for one and actually half hours. Prerequisite: HA 176 or equivalent theory course. Enrollment is limited to 25 students.

New Course
HA 270 PROCESS AND CRITIQUE Ellen Donkin/Wayne Kramer/Kym Moore

This course has been designed to provide students in the theatre program with an on site laboratory in which to develop current projects. The students in the class will engage the faculty, staff, and members of Theatre Board in exploration of the production process, with additional instruction toward the development of constructive and informed critique. Students enrolled in this class will be required to attend all Hampshire College Theatre Program productions (mainstage and studio), read articles in preparation for in-class critiques, and write a research paper. Faculty and staff will be available to offer more direct support and guidance in all aspects of the production process, including production meetings, stage management, rehearsals, technical rehearsals and postmortem. Any student participating in Hampshire College Theatre Program productions is encouraged to enroll as the success of the class will also depend on committed group participation.

Enrollment is open. Class will meet twice each week for one hour and twenty minutes.

Course Canceled
HA 271 TWENTIETH-CENTURY WORLD POETRY IN TRANSLATION Paul Jenkins

Course Canceled
HA 292 NINETEENTH-CENTURY WOMEN WRITERS: ROMANTICISM AND THE GOTHIC TRADITION Mary Russo

Instructor Added, Description Changed
HA 305 ADVANCED PAINTING David Yao

Despite repeated calls for its irrelevance, painting remains the art practice of choice for many budding artists. In addition, art, as defined by the legitimating institutions of the museum, gallery and market, often means painting per se. This course is for those who have already spent considerable time painting and are ready to critically engage with painting by challenging its hegemony while stretching it as to yet undetermined limits. Each participant will be offered dialogue geared to their individual interests and needs. At the same time issues of common interest will be engendered by discussions of artists, exhibitions and other texts.

Course Canceled
HA 316 CRITICAL THEORY SEMINAR: BODIES AND SOUL IN POST MODERN DISCOURSE Mary Russo
This advanced seminar will focus on some of the significant challenges posed by and to feminism in the 1990s. Many of the philosophical divides and differences that characterize an earlier era of feminism have intensified or re-emerged in new contexts and in new configurations. Recent debates about identity establish an unsettled but productive terrain on which to explore the crisis of feminism in relation to contemporary culture. A major purpose of this course is to assess the usefulness of certain categorical frames in the interest of moving feminism and its allied fields and projects forward. In particular, we will be concerned to interrogate the founding concept of gender itself.

Enrollment is limited to 20 by permission of the instructor. Students are expected to have a significant background in feminist and/or critical theory. Class will meet once each week for two hours and fifty minutes.

Students in this experimental course will complete a substantial body of independent work, and explore assignments initiated by five college art faculty. This class is designed for third year arts concentrators with a minimum of two college level drawing courses. Five college art faculty will meet twice with the class for group critiques. An exhibition of student work will take place at the end of the term. Enrollment will be determined through portfolio review in the fall semester 1996.

Enrollment for the course is 25 with 5 Hampshire students chosen through review of work. Class will meet on Tuesdays 5:30-7pm and Wednesday evenings 7-10pm.

The Hampshire College Chorus meets Mondays and Wednesdays, 4-6pm, in the Rock/Choral Hall of the Music and Dance Building. Admission is by short, unprepared audition—please sign up for a slot at the Chorus Office in Music and Dance. Faculty and staff are welcome! Our spring concert season includes music by Kassia (a sixteenth-century Byantine woman), Brahms, 18th-century Russian liturgical composers, Libby Larsen (a contemporary American), and Arrau (on text by Nina Payne), and Charles Ives. We'll perform in Cambridge on April 20 and in Amherst on April 25.

Sex and drugs are the topical vehicles for this introduction to biomedical approaches to health and disease. We will explore the interrelationship of biology, culture, ecology, and society. Then we will turn to an exploration of sexually transmitted infections, addressing issues ranging from the greater biophysiological vulnerability of women to the role of class and migration in disease distribution. Next we will initiate or to complete Division I examinations or to include in their Division II work.

This course surveys the emergent field of bioarchaeology which combines method and theory from biological anthropology and archaeology. We will focus on bioarchaeological studies as they relate to our understanding of women in both ancient and historical settings. Women's lives in terms of diet, health, occupation and social roles, childhood, background, marriage, and death will be investigated. In these modern times, our needs for food, fuel, fiber and shelter are satisfied from a host of disparate, unrelated sources. What would it be like if we could connect our resource needs more closely, using modern technology and systems thinking in a new, ecologically-based, farm/life 'scape'? Might we see synergies in energy transmission, and treatment and by considering the current state of vaccine development. Then we will turn to the social dimensions of the pandemic, focusing on ways cultural and political economy structure risk of HIV infection and shape understanding of and responses to AIDS. Much of the course will be devoted to in-depth investigations of the epidemics in Haiti, Uganda, the U.S., and Thailand. Each student will conduct independent research and write a final paper on a course-related topic. Class will meet twice weekly; enrollment is limited to 25.

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New Course
NS 303 ECOLOGY BOOK SEMINAR Charlene D'Avanzo

In recent years, the field of ecology has received severe criticism from within its own ranks. Critics describe ecology as "scholastic puzzle-solving," with inequivalent or vague predictive power - and they claim that ecologists can rarely answer crucial environmental questions such as: What is a sustainable catch of fish in this body of water?" This seminar will use "A Critique of Ecology" by R. H. Peters as a focus for discussion of ecology as a practical science with the predictive tool needed to address today's environmental problems.
Class will meet once a week for three hours. As a prerequisite for this course, students should have completed "Ecology" or an equivalent course.

New Course
NS 314 STATISTICAL CONSULTING: EXPERIMENTAL DESIGN, DATA ANALYSIS & COMPUTATION Michael Sutherland

This is an upper level Div II/Div III course. Participants are expected to be actively engaged in their own projects that involve planning, data analysis, and inferential statistics with technique. The course will be case-based. One purpose of this course is to develop a cadre of students who are interested in apprenticing/acting as peer consultants with regard to data analysis, computerizing issues, and visual display of quantitative information. Class members are expected to bring their problems. Mike Sutherland will tell stories about his consulting problems. Fun will be had by all. In order to receive an evaluation for this course, a self-evaluation will be required of each student.

The class will meet for one hour and twenty minutes twice a week. Instructor permission is required for enrollment.

New Course
NS 322 MATH FOLKS' GATHERING David Kelly

This weekly gathering of students interested in mathematics and its applications will include lectures by Hampshire faculty and guests, presentations by Division III students, films, workshops, problem-solving sessions, puzzles, games, paradoxes, history, and philosophy. The seminar provides an opportunity for students to get to know each other and gain exposure to many active areas of mathematics. This class will meet once a week for two hours.

Canceled
NS 346 I MAGE ANALYSIS IN FIELD SCIENCES John Reid

New Course
NS 379 HOWARD HUGHES MEDICAL INSTITUTE ADVANCED RESEARCH COURSE IN MOLECULAR BIOLOGY Christine Jarvis

This course will provide motivated students with an intense laboratory experience. This experience will include reading and critiquing scientific articles from the primary literature, design of laboratory experiments, and the completion of a laboratory project. While the primary focus will be on doing hands-on molecular biology experiments, there will be a weekly student-run journal club and occasional lectures and lab demonstrations. Most projects are expected to grow out of current work, which is being done to characterize a recently cloned putative helicase gene which may be important in T-Lymphocyte development. Other projects will be considered according to students' interests.

Instructor permission is required for enrollment. Class is limited to 9 students. Class and lab will meet for a combined total of 14 hours per week.

Canceled
NS 390 HUMAN HEALTH SEMINAR Ann McNeal

Was taught in the fall of 1996.

SCHOOL OF SOCIAL SCIENCE

Description Changed
SS 116 REVOLUTION AND MODERNIZATION IN CHINA Kay Johnson

This course will study the Chinese revolution, looking at the impact of the socialist state and modernization on Chinese society in the twentieth century. We will examine issues of equality, social welfare and economic development; political democracy and the Leninist party system; women's liberation and the "traditional" Chinese family; the "population crisis" and state birth planning policies; ethnic minorities and the Chinese state. An effort will be made to expose students to the varying experiences of different segments of Chinese society through firsthand accounts and studies of local society. The course will be organized into informal lectures, class discussions of reading materials, and student presentations on individual research topics. Enrollment is limited to 25. The class will meet for one hour and twenty minutes twice a week.

New Course
SS 122 POWER AND AUTHORITY Robert Rakoff

This course is an introduction to political analysis focusing on power and authority as concepts in political thinking and as structures of political life. We will seek to answer the following questions: Who has political power? Where does political authority come from? What does it mean to have power over someone? How do the powerful stay powerful? Who ought to have power? Can the powerful be challenged successfully? We will read classic and modern theories of power and will examine power relations in several historical and institutional settings in America. Students will undertake their own research on groups which have challenged the powerful. Class will meet for one hour and twenty minutes twice a week.

New Course
SS/HANS 129 WOMEN'S BODIES/WOMEN'S LIVES Margaret Curollo/Lyne Hanley/Ann McNeal

See description HANS/SS 139

Course Description and Title Changed
SS 133 PEOPLE OF THE AMERICAS Leonard Glick

The Americas are among the most socially and culturally diverse regions of the world. Although we'll encounter only a small sample of that diversity, we'll try to learn something about people whose ways of life are probably unfamiliar to most of us. We'll devote particular attention to people who are often socially and economically marginalized: recent immigrants, ethnic minorities, the urban and rural poor. Most of our reading will focus on people in the United States, but we'll also learn about Native Americans struggling against oil companies in the Ecuadorian Amazon, desperately poor people in northeastern Brazil, and Mayan villagers decimated by genocidal oppression in Guatemala. Students will be expected to attend steadily, and to lead and participate in the discussions that will be our central learning activity. They'll also be encouraged to develop their skills as critical writers by regularly rewriting drafts of essays responding to the readings and discussions. Class will meet for one hour and twenty minutes twice a week; enrollment is limited to 20.

Course Canceled
SS 137 ENVIRONMENTALISM IN AMERICA Robert Rakoff

Course Canceled
SS 168 MAGINING THE MIDDLE EAST Ali Mirsepassi

Course Cross-listed
CCS/SS 174 PSYCHOLOGY OF TOUCH: THE FOUNDATION OF BEHAVIORS Slavoj Zizek

See description in 1996-97 Catalog and Course Guide.

Course Canceled
SS 202 AN INTRODUCTION TO THE HISTORY OF THE WORLD: THE ULTIMATE SURVEY COURSE Fred Weaver

New Course
SS 218 RACE AND CULTURE IN PSYCHOANALYTIC THEORIES Lourdes Matri

This course will look at the ways psychoanalytic schools understand the relationship between culture and individual development. In order to explore the cultural dimension, the course will review psychoanalytic understandings of racism and bigotry as well as the use of race, poverty, and gender to explain the conditions of social suffering. Particular attention will be paid to the development of racial and ethnic identities in the United States. In addition, we will explore cross-cultural views of the self from a psychoanalytic perspective. Case material (case presentations, narratives, fiction) and film will be used to illustrate theory and practice. Class will meet for one hour and twenty minutes twice a week.

New Course
SS 226 SOCIOLOGY OF RELIGION: ISLAM AND MODERNITY Ali Mirsepassi

This course will study the current debate on resurgence of Islam as a political and sociological phenomenon. We will examine classical and contemporary social theories of religion and explore their relevance to understanding of religion in our time. We will look at the historical construction of Islam and its cultural context. The relationship between Islam and modernity, secular ideologies, gender politics, and democracy will also be examined. Class will meet for one hour and twenty minutes twice a week; enrollment limit 25.

Description Changed
SS/TA 253 THE AMERICAN WEST Robert Rakoff/Susan Tracy

12

13
This course will explore the history and culture of the trans-Mississippi West during the 19th and 20th centuries. Traditional interpretations have focused on the impact of European and American settlement and the extension of the frontier in the creation of a democratic and individualistic society. We will contrast this tradition with newer scholarship which focuses on the West as a distinctive region characterized by a history of colonialism and conquest, by its multiracial and multicultural origins, by the dominant power of the federal government throughout its history, by its utility and other environmental features, and by the powerful role played by corporate capital in its development. Class will meet for one hour and twenty minutes twice a week.

**New Course**  
SSNS 243 AID IN THE WORLD  
See description NS/SS 243  
Course Changed SS256 Conflict Resolution - Prince

**Course 258**  
THE BIRTH OF MODERNITY: EUROPE FROM RENAISSANCE TO REVOLUTION, C. 1400-1800  
Jutta Spertling/James Wald

Core Course: A knowledge of the early modern era—when the peoples of the Christian "West" began to define their community as "Europe" rather than "Christendom" and to extend their power over the rest of the globe—is essential to an understanding of our own world. Rather than attempting a comprehensive overview, we have organized our inquiry around the interrelations between the high culture of the courtly and intellectual worlds; the popular culture of city and country; and the growth of the capitalist economy and territorial state. Topics include literature and the arts, monarchs and the market; the split between Catholicism and Protestantism; the scientific, political, and industrial "revolutions"; gender roles, the family, and private life; and the new historical consciousness and self-critical spirit of Humanism and the Enlightenment. Class will meet for one hour and twenty minutes twice a week.

**Canceled**  
SSNS 279 THE SECOND NUCLEAR ERA  
Allan S. Krass

**Canceled**  
SS 282 CONTEMPORARY CRITICAL SOCIAL THEORY  
Ali Mirespasandi

**Canceled**  
SS 295 RECONSIDERING THE PIAZZA: URBAN PUBLIC SPACE AS CONTESTED TERRAIN  
Myrna Breithart

**Canceled**  
SS 297 INTERPRETING CULTURE  
Barbara Yngvesson

**New Course**  
SS 298 TOPICS IN MODERN JEWISH STUDIES: A FACULTY-STUDENT READING GROUP  
Aaron Berman, Pastina Glazer, Leonard Glick

This course will enable a group of faculty and advanced Division II and Division III students to read and discuss important recent texts on critical questions in modern Jewish life. Topics may include assimilation and survival, the impact of the Holocaust and its commemoration on Jewish communities, the changing relationship of American Jewry and Israel, the Jewish renewal movement, feminist critiques, and the significance of Yiddish culture for modern Jewish identity. Students will conduct independent research and work with the group. The class will meet once a week for two and one-half hours.

**New Course**  
SS 315 DIVISION III WORKSHOP: WRITING ABOUT THE FIELD  
Susan Darlington

This course is designed for Division III students who have conducted experiential fieldwork research. The challenge is writing about and analyzing information which was collected through contact with people and personal experience without alienating yourself or the people with whom you worked. We will read various fieldwork experiences, primarily by anthropologists and historians, and theoretical works on fieldwork and writing. Course readings will be suggested by the participants. The class will also run three open workshops on preparing for and during fieldwork. Mostly, however, this will be a workshop in which you will read drafts of each other's Division II. Each student will present work to the class at least twice during the semester. Enrollment limit 10 students; permission of the instructor is required. This course will meet once a week on Wednesday from 2:00 to 5:00 p.m. in the Dakin Living Room.

**New Course**  
SS 318 URBAN SPACE AS CONTESTED TERRAIN  
Myrna Breithart/Michael Ford

What are the intersections of policies, culture and environment in the new urbanism? How has urban economic restructuring encouraged the forressing and privatization of public space as well as cultural production and conflicts over representation? What differential impacts do current urban redevelopment trends have on residents? How have diverse groups attempted to use public space for cultural expression or resistance and social change? Cities are peculiarly human creations: they reflect and are shaped by the structures of production and social interaction which we generate. The physical and symbolic environments we inhabit can be an indication of what we value socially or a reflection of social differences, urban fears and the unequal power relationships that produce marginalization and exploitation. This course examines forms of cultural and material production that have accompanied contemporary urban redevelopment schemes as well as the conflicts this process has engendered in public space. It also focuses on the efforts that people are making to cope with the socio-spatial conditions that structure their lives and/or challenge the limitations of the places they have been assigned in this new urbanism.

The course is designed as an advanced urban studies seminar, appropriate for students well into their Division II or Division III work. Those who are involved in Division III independent research can use the class as an advanced learning activity. Class meets once a week for two hours and fifty minutes.

**Canceled**  
SS 339 PSYCHOLOGY SEMINAR  
Maureen Mahoney

**Canceled**  
SS 343 RESEARCH SEMINAR IN EUROPEAN HISTORY  
James Wald/Jutta Spertling

**Canceled**  
SS 361 RACE AND PLACE: RESTRUCTURING AMERICAN CITIES  
Michael Ford

**New Course**  
SS 364 FEMINIST STUDIES SEMINAR  
Margaret Cerullo

This is a writing work-seminar for students interested in projects in feminist studies or gender studies. Students will present their research to each other several times during the semester. In addition to serving as a group that will offer guidance, criticism and support, this seminar will be a forum in which feminist theory will be discussed as it relates to the development of identity, body image, sexuality and agency. Class will meet once a week for two and one-half hours. Permission of the instructor is required. Enrollment is limited to 16.

**OUTDOORS AND RECREATIONAL ATHLETICS PROGRAM**

**Time Changed**  
OPRA 102 INTERMEDIATE SHOTOKAN KARATE  
Marion Taylor

Class will meet Tuesday and Thursday 6 to 8 p.m. in the Robert Crown Center (RCC).

**New Instructor and New Description**  
OPRA 106 BEGINNING KRIPALU HATHA YOGA  
Bonnie Nasca

Yoga is one of the most ancient and complete systems of self-development and holistic health. Through an emphasis on warm-ups, breathing techniques, postures, meditation, and relaxation students will experience the benefits of Kripalu Yoga: reduced stress and anxiety, vitalization, deep relaxation, a sense of well-being and greater self-confidence. Class meets in the South Lounge of the RCC on Monday 4:30-6:00 p.m. Limit 20.

**New Instructor and New Description**  
OPRA 107 BEGINNING KRIPALU HATHA YOGA  
Bonnie Nasca

Same as OPRA 106 Class meets in the South Lounge of the RCC on Thursday 4:30-6:00 p.m. Limit 20.

**New Instructor and New Description**  
OPRA 108 CONTINUING KRIPALU HATHA YOGA  
Bonnie Nasca

Students will deepen their experience of previously learned postures; more advanced postures and breathing techniques will be introduced. Class meets in the South Lounge of the RCC on Tuesday 4:30-6:00 p.m.

**Canceled**  
OPRA 109 BEGINNING IYENGAR YOGA  
Eileen Muir

**OPRA 110 BEGINNING IYENGAR YOGA**  
Eileen Muir

**Instructor and Time Changed**  
OPRA 112 INTERMEDIATE AIKIDO  
Rob Hayes

Class will meet Wednesday and Friday 4 to 5:15 p.m in the RCC.
### New Course

**OPRA 174. BASIC FITNESS AND TRAINING** Troy Hill

This course will give students background knowledge, first-hand experience in stretching, weight lifting and aerobic conditioning. We will cover the basics of flexibility training, using your heart rate to guide aerobic conditioning, and assist you in designing an individualized weight training program.

Each class session will include stretching, running/walking, and weight lifting. People who have never been involved in a fitness program are especially welcome.

Meets Tuesdays and Thursdays 8:30-10:00 in the Multi-Sport Center. Enrollment limit 12.

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### Canceled

**OPRA 181. OPEN NORDIC SKIING** Karen Warren

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### FIVE COLLEGE ASTRONOMY COURSES

<table>
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<tr>
<th>Course Added</th>
<th>Title</th>
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<tr>
<td>ASTFC 14</td>
<td>STARS AND GALAXIES</td>
<td>William Dent</td>
<td>T, Th 9-11</td>
<td>ASH 221</td>
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<tr>
<td>ASTFC 27</td>
<td>OBSERVATIONAL TECHNIQUES OF OPTICAL AND INFRARED ASTRONOMY</td>
<td>This course will be taught in Spring of 1998.</td>
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### New Course

**ASTFC 38. TECHNIQUES OF RADIO ASTRONOMY** R. Snell


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### Canceled

**ASTFC 25. ASTROPHYSICS II GALAXIES**

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### NEW FACULTY BIOS

Paul Tarantino, (HSA) adjunct assistant professor of film, received his B.A. from Hampshire College and his M.F.A. from the Massachusetts College of Art. He has worked for various production groups including Florentine Films, and started his own video production collective, Nonsequier ImageWorks, specializing in social service documentaries and P.S.A.'s. Recently he was a visiting faculty member at MassArt, teaching courses in the mixed media tradition of collage, montage and animation, and served as a Teaching Fellow at Harvard's Visual and Environmental Studies Program. His films have been shown in festivals, curated events, and individual screenings.

His film 87 Prospects St. won a Kodak Special Merit Award at the 1994 New England Film and Video Festival, and received a Directors Citation at the Black Maria Film Festival. Currently, he is in the process of finishing This is a Film About Mars, an hour long personal film essay on the plant.
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<th>Course Title</th>
<th>Instructor</th>
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<td>HA 150A Advanced/Development/Design I</td>
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<td>HA 154 Text/Culture/Queer</td>
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<td>HA 156 Micro/Nanotechnology</td>
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<td>HA 159 Media Education</td>
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<td>HA 160 Literature/Society Between the Wars</td>
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<td>HA 162 Cross-Cultural Readings</td>
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<td>HA 163 Intersection to Painting</td>
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<td>HA 164 Intermediate Sculpture</td>
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<td>HA 165 Student Sculpture</td>
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<td>HA 166 Film/Video Workshop I</td>
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<td>HA 167 Film/Video Workshop II</td>
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<td>HA 168 Digital Images</td>
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<td>HA 169 Modern Dance IV</td>
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<td>HA 170 Cultural as History</td>
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<td>HA 171 Music and Ritual</td>
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<td>HA 172 African American Literature</td>
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<td>HA 173 The Order of Things</td>
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<td>HA 174 World of Dostoevsky</td>
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<td>HA 175 Literature and Popular Culture</td>
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<td>HA 176 Jazz Performance Seminar</td>
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<td>HA 177 Immigration/Migration</td>
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<td>HA 178 Myth and Myth Theory</td>
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<td>HA 179 Border Dialogues</td>
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<td>HA 180 Nature/Practice Intervention</td>
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<td>HA 181 Innovation in Everyday Things</td>
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<td>HA 182 The Documentary</td>
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<td>HA 183 Stage Craft</td>
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<td>HA 184 Intermediate Poetry Writing Workshop</td>
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<td>HA 185 Fiction Writing Workshop</td>
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<td>HA 186 New Culture of Change</td>
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<td>HA 187 Music Composition</td>
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<td>HA 188 Topics in Cultural Studies</td>
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<td>HA 189 Film/Video Community</td>
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<td>HA 190 Brand</td>
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<td>HA 191 Process and Critique</td>
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<td>HA 192 Twentieth-Century World Poetry</td>
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<td>HA 193 The Role of the Intellectual</td>
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<td>HA 194 New Century Women Writers</td>
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<td>HA 197 Seminar in Writing</td>
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<td>HA 198 Film/Photography/Video Studies</td>
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**SCHOOL OF NATURAL SCIENCE**

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<td>NS 106 Making of N. American Continent</td>
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<td>NS 108 Sex &amp; Drugs in Biomedical Pers.</td>
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*Course does not fulfill the requirements for the two-course option. Italics denotes a new course or change from 1996-97 course guide.*

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<tr>
<th>Course</th>
<th>Title</th>
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<td>SS 258</td>
<td>Renaissance to Revolution</td>
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<td>SS/CCS 296</td>
<td>Freedom of Expression</td>
<td>Miller/Mazar</td>
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<td>WF 9-10/20</td>
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<td>SS 299</td>
<td>Topographies of Western Studies</td>
<td>Berenson/Glaister/Glick</td>
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<td>Mahoney</td>
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**WRITING/READING PROGRAM**

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**FOREIGN LANGUAGES**

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**CHORUS**

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**OUTDOOR AND RECREATIONAL ATHLETICS PROGRAM**

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<td>ORA 101</td>
<td>Beginning Shotokan Karate</td>
<td>Taylor</td>
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<td>ORA 102</td>
<td>Intermediate Shotokan Karate</td>
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<td>ORA 104</td>
<td>Advanced Shotokan Karate</td>
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<td>TThSun 6-8pm</td>
<td>R CC</td>
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<td>ORA 106</td>
<td>Beginning Krupala Hatha Yoga</td>
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<td>M 430-6pm</td>
<td>R CC</td>
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<td>ORA 107</td>
<td>Beginning Krupala Hatha Yoga</td>
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<td>T 430-6pm</td>
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<td>ORA 108</td>
<td>Continuing Krupala Hatha Yoga</td>
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<td>T 4-90pm</td>
<td>R CC</td>
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<td>ORA 109</td>
<td>Beginning Kyogen Karate</td>
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<td>ORA 116</td>
<td>Intermediate Kyudo</td>
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<td>ORA 118</td>
<td>Beginning TAI CHI</td>
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<td>R CC</td>
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<td>Beg Whitewater Kayaking(Y)</td>
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<td>ORA 125</td>
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<td>Polyyoga/Frog/Fish/Swimming</td>
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