1998 JANUARY TERM
COURSE GUIDE
HAMPshire COLLEGE
REGISTRATION INFORMATION

HAMPSTEAD COLLEGE ROOM SCHEDULING CODES

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For further information please call or write: Coordinator, Hampshire Term program, Hampshire College, Amherst, MA 01002-5001. Telephone (413) 582-5778.

Visit our website at www.hampshire.edu
JTCOS 101
MULTIMEDIA PROGRAMMING
Richard Muller

This is an intensive course in the use of the Macromedia Director™ authoring package. The goal is to develop sufficient proficiency with Director so as to support computationally-intensive multimedia projects like games and simulations. The course will operate in a mix of lecture and lab sessions, and will cover roughly the same ground as one would in a semester-long course dedicated to the same material. At Hampshire, it can be used as one half of a Division Sequence. Students should be aware that this is a full-time commitment.

Previous experience with Director is helpful, if not mandatory. Students must take the course as the limit allows, preference in enrollment will be given to those who have completed at least one core course which built skills in a programming language like C, Pascal, or Lisp.

Students who intend to enroll in CC302, Multimedia Lab II, in the Spring Term, arc urged to take this course.

MTWR 9:00 a.m. - 1:00 p.m.
ASH 111
Enrollment Limit: 12

JTCOS 102
"THE ART OF" RADIO WORKSHOP
David Murphy
Secure the radiotap and heat the sculptural tendencies to produce the path from FCC! What would you say if you had your own broadcast station? Would it be a community station, is the FCC going to bust down the door of if you say the word 91454, wouldn't you sell your own care for cancer over the air, would you play live music, create radio art? What is radio art anyway? We will take a critical look at the history of "pirate" radio in the US and other countries, build our own legal radio transmitters, and make regular forays into the radio ether. No electronics experience necessary.

MTWR 7:00 - 10:00 p.m.
ASH 113
Enrollment Limit: 25

JTH 101
IMAERSON SPANISH
JTH 101
IMMERSE FRENCH

Learn more about Spanish/French in three weeks than you would learn in three years of part­­time classes. This is an intensive immersion course that will have you eating, sleeping and dreaming "Spanish/French. This course will include the four skill areas: speaking, listening, reading, and writing. It will focus on the learner speaking and understanding the spoken language. Classes are small and are designed to meet the individual needs of each learner. The classes class time, videos, parties, etc.

Enrollment: Language level of students needs to be assessed before classes begin, application will take place December 9 and 10. Contact Caroline Geert at ext. 5228 for more information.

MTWR 8:00 a.m. - 10:00 p.m.
PPM 101, 102, 107, 108
Sat. 9 a.m. - 12 noon

JTH 103
THE ALTERED PAGE: MAKING ARTISTS BOOKS
Jane D. Mostelching

A visual journal, a conceptual form, a sculptural medium, an opportunity for play, exploration, and documentation, this workshop explores the many possibilities open to artists' books in the nineties. Open to students from all backgrounds, including photography, painting, sculpture, printmaking, etc., we will consider the artists' book as a source and subject for this week-long workshop. Cutting, pasting, photographing, Xeroxing, gathering, drawing, painting, sculpting, editing, sewing; these strategies will be used in the transformation of one book to a dynamic work of art. Demonstrations of traditional hand bookbinding techniques as well as alternative book forms will be given. Slides and historical reading will supplement in class work time.

MTWR 1:00 - 6:00 p.m.
FRI 10:00 - 4:00 p.m.
Enrollment Limit: 6

JTH 105
SHORT STORY WORKSHOP
Tara Lee

What would it mean to think of writers as sociologists? Sociologists study people to understand society and culture. This course invites you to see writers as people who pay close attention to the patterns and intricacies of life to create reasonable facsimiles. Here is an opportunity to explore the basic elements of short fiction: character, setting and plot. Using writing exercises both in and out of class, we will incorporate life experiences into our fiction to lend credibility and realism. We will read and discuss contemporary short fiction as writers. The class will refine its ability to constructively critique the work of others.

MTWR 9:00 a.m. - 11:30 a.m.
ASS 125
Enrollment Limit: 15

JTH 106
THE HERETIC IN 20TH CENTURY LITERATURE
Paul W. Morris

In this intensive seminar, we will be introduced to the notions of heresy in its historical, religious, and psychological contexts as a foundation to better understand the Heretics in twentieth-century literature. We will attempt to discriminate between the Heretic and other such literary archetypes as The Rebel and The Anti­Hero. Can we re­interpret the term "heresy" for a modern understanding? What role does the Heretic play in an increasingly secular society? Is there a tradition of heresy present in the Information Age? We will examine material that contains both historical and contemporary contexts and as well as theoretical literature, including works by Robert Anson Wilson, Margaret Atwood, Hakim Bey, Uncle Fu, Herman Hesse, Richard Muller.

MTWR 1:00 - 4:00 p.m.
1991 106

JTH 107
AUDIO RECORDING TECHNIQUES
Dave Warren

This course will provide students with a basic knowledge of audio recording techniques through daily recording sessions. Topics to be covered include multiple track recording, microphone techniques, signal processing, and mixing procedures. Limited to 20 students.

MT 9:00 a.m. - 12:00 p.m.
MDR 185 lab fee due by December 1.
Enrollment Limit: 10

JTH 108
THE CREATIVE PROCESS IN MUSIC
Jonathan Maddex

This course, designed for students with little or no knowledge of classical repertoire (yet open to any musical major), will focus on listening skills by exploiting genres, forms and structures, and the various aspects of major works in western classical repertoire. As a composer, I will offer a perspective of western classical music which emphasized creativity and the creative processes explored by each composer. We will answer questions that refer to a piece's uniqueness compared to other works and possible common traits with other arts, such as painting or poetry. This is a great opportunity to discover some of the great ideas of the last 500 years by tracing the ideas and music of J.S. Bach, Beethoven, Reich, Joaquin de Prer, Perotin, Berlioz, Stravinsky and other great composers.

MTWR 10:00 a.m. - 1:00 p.m.
MCR - Music Classroom
Enrollment Limit: 20

Section Two
This course is designed for composers or any music major. We will review and discuss contemporary works, familiar and unfamiliar, with a focus on three important processes: information, system, and expression. I hope to explore the intangible being that afflicts our decision making. To do so we will observe the music and writings of composers who have successfully found ways of defining their style and motives with a unique balance of intuition and expression. The main purpose for exploring this development is to young composers can gain a clearer understanding of their own creative path. We will attempt to answer what is your muse, and how does one make artistic decisions that adequately define our motives, our music, and even our identity. When possible we will take an historical approach by comparing contemporary ideas with earlier ones, i.e. how do Nancarrow's 20th century canons differ with Copland's 19th century canons. We will listen and analyze works by composers such as Ravel, Kagel, Zimmermann, Messiaen, Schoenberg, and many others.

MTWR 2:00 - 4:00 p.m.
MDR - Music Classroom
Enrollment Limit: 15

JTH 109
GENE CLONING
Chris James, Lynn Miller, et al.

We will spend 8 hours each day, 5 days a week to grow organisms. We will isolate DNA, digest DNA with enzymes, amplify DNA, isolate DNA, measure tolerance of 12 hour days working and thinking.

MTWR 8 a.m. - 5 p.m. (This course will meet on Friday, Jan. 24, 1997)
CSC 418 floor level
Enrollment Limit: 20 first come first serve, see Chris or Lynn then register

JTH 110
PROJECT-BASED LEARNING TOPICS IN ENVIRONMENTAL HEALTH AND NEUROBIOLOGY
Susan M. Pratte

In this course, we will explore the pharmacological and toxicological applications of environmental contamination, with potential environmental or toxicological effects on animal and human populations in the Southwestern United States. We will learn to perform site sampling to determine potential exposure levels and explore the interactions of history and biology among the diverse cultures of the peoples of the Southwest.

Dates of trip: January T.B.A., Enrollment Limit: 6
Airfare: $450.00
Land: $200.00

JTH 113
CHEMISTRY OF THE ENVIRONMENT
Paul Dzint

This course explores the environmental issues in chemical laboratory. It is given in the context of the flows of chemicals and energy through nature on the one hand, and through our industrial civilization on the other. The units of the course, Energy, Atmosphere, Hydrosphere, and Biosphere, reflect this holistic perspective. Environmental issues frequently can access our dividing lines, and the resulting interconnections add richness to the study. For example, leaded gasoline is linked to the issue of auto-emission controls, a subject that lies within the Atmosphere section, but it is also a major health hazard, as discussed in the Biosphere account. It is hoped these interconnections will facilitate the course participants as much as the researches in the field, and the tapestry works will provide a satisfying context for understanding the chemical world we live in and the environmental issues we face.

MTWR 9:00 a.m. - 12:00 p.m.
CSC 114
Enrollment Limit: 20
JESS 114 DON'T IT FOR OURSELVES: WOMEN'S HEALTH ACTIVISM IN THE US Susan Shaw

This course will be an intensive examination of the history and achievements of the contemporary women's health movement in the US. We will use perspectives from critical theory to analyze the role of biomedicine in forming social identities and practices of subjectivity. We will examine these questions by looking at the recent emergence of "breast cancer activism": sexuality and lesbian health issues; and other expressions of women's health activism. Class readings, discussion and videos will highlight the interconnections of race and class in women's health issues. Guest lecturers will give us examples of political struggles within "the movement" over how inclusive "women's health issues" can be. Larger questions framing this discussion include: What does social activism around health issues tell us about the role of medicine in society? What does the intersection of "cultural diversity" and the supposedly "universal" field of medicine reveal to us about who fills these spaces of resistance? does modern American literature portray war? How do the traumas of war affect children? Can theater help bring peace and reconciliation? Why did Napoleon lose at Waterloo? What makes a "good" war movie? Only the participants' interests create the boundaries of the exploration into the subject.

MTTH 9:00 a.m. - 1:00 p.m. FP116 Enrollment Limit: 20

JESS 115 THE UPS STRIKE: A CRASH COURSE IN LABOR HISTORY Andrew B. Arnold

Editorialists throughout the nation have noted the last summer's UPS strike as the most major of the new AFL/CIO leadership, and possible unionization throughout the country. The Teamsters claimed they were fighting for "part-time America," while UPS dropped hints about union corruption. But lost in the PR spin and press coverage was a sense of how the strike fit into America's long history of labor conflict. What was the historical context? This will be a crash course in doing history. We will start by investigating particular aspects of the strike. As a class, we will use this resource to create a historically sensitive understanding of the strike, and to provide an opening space to labor history. Class time will be spent engaging, in three activities integral to the historical mode of inquiry: evaluating evidence, developing a narrative, and designing additional research forums. Students will write a short paper which may serve as the core of additional divisional work.

MTWTh 2:00 - 5:00 p.m. PPH 105 Enrollment Limit: 15

JESS 116 POST-COLONIAL TOPOPGRAPHIES: A CRASH COURSE IN POST-COLONIAL THEORY Dylan Friedler

In recent decades, a diverse group of scholars has begun to rethink the relationship between power, knowledge and colonialism. Designed in the spirit of the "Border Crossings" conference, this course offers an advanced introduction to the work of several of the most important contemporary theorists of post-colonialism and political discourse. Readings will include: Said's Orientalism, and works by Homi Bhabha, Gayatri Spivak, Franz Fanon, Robert Young, Sara Suleri and Peter Halme.

MTWTh 2:00 - 4:30 p.m. FP116 Enrollment Limit: 15

JESS 117 WHAT DO YOU DO WITH THE KIDS?: WORKING WITH CHILDREN AND YOUTH IN COMMUNITY SERVICE

This course will be taught in a series of three modules, each focusing on a different age range. Students may sign up for all of the modules, or only one or two, depending on their interests. The goal is to provide students who are working with children and youth in community settings with the skills, creative ideas, and hands-on techniques for developing activities, leading groups, and handling problems that may arise.

Module 3: Preschool and Early Grades (ages 3-7) Lynne Brill January 20-22, TWTh 2:30 - 4:30 p.m. FP116

JESS 118 ENVIRONMENTALISM: A COMPARATIVE, INTERNATIONAL CONTEXT R. Howard Dean

This course will compare contemporary environmental movements in an international context, exploring the history and meaning of environmentalism as a movement for social change. The focus will be on non-profit community-based environmental activism. The starting point for comparison will be the political, economic, and industrial conditions where environmentalism is most likely to occur.

MTWTh 1:00 - 4:00 p.m., plus Field Trips, dates TBA ASH 126 Enrollment Limit: 35
JFIA 101 THE FELDENKRAIS METHOD: FEEL BETTER IN YOUR BODY Life Movement
Gain immediate improvement in posture, breathing, balance, and flexibility, increase your confidence as you move through your world.

The Feldenkrais Method is a deployed and powerful system of learning through movement, that explores changes in muscular tone, range of motion, coordination, and the comfort and efficiency of movement. These gentle neuromuscular re- patterning exercises will help you recognize habitual movement patterns and discover more comfortable ways to move. Great for everyone from super-jocks on couch potatoes.

January 12-16, 1998
MTHW 1-10
5:00 - 11:00 a.m.
ASH 222
Enrollment Limit: 21

JFIA 103 LEARNING STYLES AND LEARNING STRATEGIES Kayla Lyford
If your full semester could have gone more smoothly or be more productive, or if you would like to spend some time thinking about how you learn, consider spending some time this January looking at your learning style and your study skills.

The course will begin by exploring your learning style, but the emphasis will be on expanding your knowledge of the learning strategies that will help develop your critical thinking skills. This means that we will look at why learning styles have become so popular and then we will move to exploring appropriate applications of the theories and what happens on a day-to-day basis as a student. If you intend to take this workshop, please come by my office (CSCS112) to fill out a questionnaire for the first

MTW 9:00 - 11:00 a.m.
Enrollment Limit: 15

JFIA 108 DRAMATIC WRITING Chase Mixack
Do you have a short story that could be adapted as a play? Perhaps you are an actor who wants to write for the stage, or a playwright who is looking for an audience. In this class, you will take your raw material and offer it for practical discussion. Group critique can help you understand the effectiveness of your plots, characters and dialogue. Collecting material and providing critique is what makes a particular work "stage-worthy." Then we will read each other's pieces aloud, and have a round table discussion and a group critique, with an eye toward live performance. Please bring a writing sample (or ideas) and an open mind!

MTW 1:00 - 4:00 p.m.
ASH 221
Enrollment Limit: 10

JFIA 113 INTERMEDIATE/ADVANCED MODERN TECHNIQUE Feithi Pengelly (PRW)
This class will focus on integrating technique, in strength and clarity of movement, with the personal, nuanced expression of individual human experience. The goal will be to seek deeper understanding of engaging and dynamic dancing. I will draw upon various styles of movement, yoga and pilates-based exercises, and in particular, the exploration of gravity and momentum.

MTWTh 1:00-4:00 p.m.
MDH - Main Dance Studio Course Fee: $15
Enrollment Limit: 30

JFIA 114 THE ALEXANDER TECHNIQUE Bruce Parkinson
We are designed for movement. Inherent in this design is an incredible capacity for ease, flexibility, power, and expressiveness, whether we are dancing, hammering a nail, working at a computer, or singing an aria. All too often we unluckily interfere with this design as we perform our daily activities. Energy, delight, and grace give way to effort, tension and fatigue. The Alexander Technique offers us a joyful, synergetic look into the underlying principles which govern human movement. When applied, these principles guide us to a dynamic experience of kinesthetic lightness, where thinking becomes clearer, feeling accessible, sensations focused, and musculature comfortable. Within this skill, mindful concentration, we find new awareness and interactions strengthened and refined, our sense of time expanded and our rapport with the environment restored.

This work is helpful for anyone who is physically uncomfortable due to stress, posture habits, old injuries or poor self image. It is particularly useful to those involved in the performing arts (music, dance, theatre), athletes or the military. A number of student teachers from the Alexander Foundation will assist the professional people of workshop participants will get personalized hands-on experi­ ence.

Dates Monday - Friday, January 5, 9, 10, 1-4 p.m.
MDH - Recital Hall Course Fee: $15
Enrollment Limit: 40
JTFW 115
RESIZING SKILLS WORKSHOP
Will Ryan
A course designed for students interested in revising course papers into Division I exams. The first part of the course involves three to four class meetings covering general issues such as the expectations for Division I exams, how to make a paper more analytical, how to use sources more appropriately and more critically, how to write good transitions, etc. The second half of the course operates in a workshop format, with students bringing work to class, and the instructor available for consultation.

TWTh 1:30 p.m. - 3:00 p.m.
WRITING CENTER, Greenwich House

JTFW 116
LIFE IN SENEGAL: AN EXPERIENCE IN WEST AFRICA
Bob Sahner
Chen, Ramaz-Kazuma
Senegal is the easternmost country on the African continent. It has a rich history and a diversity of culture. It combines rainforests, the Sahara, the Sahel, and great beaches. This January you will undertake an exploration of the country and cultures of Senegal. It will also include a service component in the northern region of the country, where we plan on working on a reforestation project and a fishing project on the Senegal River. Beginning in the bustling metropolis of Dakar, our exploration will include the Isle Goree, Thiès, St. Louis, the beaches of Mbour, and a few other areas in the country. When in the bush, we will camp or do homestays in local villages. This trip combines active observation, service, and a unique opportunity to experience and be a part of the world's interesting countries in the world.

Dates of Trip: January 4 - 21 (departing from JFK airport in New York City on New Year's Day) Enrollement Limit: 10

FABRICATION SHOP TRAINING
The Dorothy and Jerome Lichtenstein Center for Design is a design and fabrication resource open to the entire campus community. It contains a 1,600 sq.ft. shop equipped for work with non-wood materials, chiefly metals and plastics. The Introductory Training is required for anyone desiring access to the shop. Other trainings are required for access to the specific equipment covered.

EQUIPMENT TRAININGS (REQUIRED FOR USE OF EQUIPMENT)
Introductory Training (two 2 1/2 hour sessions)
Your training is designed to provide easy access to the most frequently used tools and equipment in the shop. In these two sessions we will review shop safety and shop use policies.

OUTDOORS PROGRAMS & RECREATIONAL ACTIVITIES
JTOP 101
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 build aerobic conditioning, and assist you in designing an individualized weight training program.
Each session will include stretching, running/walking and weightlifting.
People who have never been involved in a fitness program are especially welcome.

THs 10:00 - 11:30 a.m.
RCC
Enrollment Limit: 12

JTOP 102
INTERMEDIATE SHOTOKAN KARATE Marion M. Taylor
This course is designed for people who have completed a one-semester beginning course in Shotokan Karate. We will cover more advanced combinations of techniques, rules for use in sparring as well as more advanced kata.

THs 6:00 p.m. - 8:00 p.m.
South Lounge of RCC

JTOP 103
INTERMEDIATE KYUDO Marion M. Taylor
This course will extend the seven coordinations to include the Hitoze or two-arrow form of Japanese archery. The students will be able to shoot at long range in preparation for outdoor shooting in the Spring Term.

MW 2:00 p.m. - 3:30 p.m.
South Lounge of RCC

JTOP 104
SOUTHWESTERN ROCK CLIMBING Paula Morris
This course is for students who have completed the beginning class. In addition to form review, we will learn some rock climbing techniques and techniques on how to get up and do it again the next day, and the next...for weeks three! This amazing ORO trip will fly to the southwest then travel by van through Nevada and Arizona in search of sun and rock. We will visit Red Rocks, Queen Creek, Jacks Canyons and possibly check other amazing climbing areas. Minimal climbing experience is required. For more information or questions, attend the pre-trip meeting or contact Earl or Bob at the Robert Crown Center.

Dates of trip: January 5 - January 22, 1997
Enrollment Limit: 10
Airfare cost: $250 - $350
Land Cost: $450.00 Hampshire students $485.00 non-Hampshire students

JTOP 105
SEA KAYAKING IN A TROPICAL PARADISE Karen Warren
Gloria Albro
Experience a tropical sea kayaking paradise in pristine, aqua blue Caribbean waters. Enjoy snorkeling in crystal clear waters, where gorgeous coral and hundreds of colorful tropical fish surround you. Camp out on idyllic sand beaches on uninhabited islands. Explore diverse tropical rain forest treering with unique wildlife. This sea kayaking and hiking outdoor trip will take us to either Belize or Costa Rica, depending on costs.

Dates of trip: January 5 - January 22, 1997
Enrollment Limit: 8
Airfare cost: $250 - $350
Land Cost: $450.00 Hampshire students $485.00 non-Hampshire students

JTOP 106
CONTINUING TAI CHI Denise Barry
This course is for students who have completed the beginning class. In addition to form review, we will learn some Animal Foxtis exercises and two-person push hands techniques.

THs 10:30 a.m. - 12:00 p.m.
RCC
Enrollment Limit: 25
EARL AND GLENNA ALDESON have taught outdoor skills at Hampshire for several years, and have been actively involved in river expeditions around the world.

MARGARET ANDERSON (91S) works for The Literary Project, a community-based education program in Western Massachusetts.

ANDREW B. ARNOLD (86F) is pursuing a Ph.D. in American history at the University of North Carolina at Chapel Hill.

MARGARET BARDIN, a Hampshire alumna, teaches at Hampshire for outdoor skills at Hampshire for six years.

BARRI A. BEAUVET, MBA Columbia, is CEO of INNOVARA, Inc. a leader in global marketing and business development.

HEATHER BOUSHEY is a Ph.D. candidate in Economics at the New School for Social Research.

LYNNE BRILL has served as director of the Child Care Center where she worked at the Center for Educational Planning and Knowledge.

THOMAS BARRY is completing a doctoral dissertation in community-based writing instruction at UMass, where he teaches writing and literature. He has a B.A. and an M.A. from George Washington University.

HEIDI DORROW is the director of Urban Justice Center Organizing Project.

PASHA DORIT (88F), a Hampshire alumna who concentrated in Physics and Medieval History, received her Masters from Princeton University in the Engineering Department in 1997, where she worked at the Center for Energy and Environmental Science researching lead pollution and toxicology.

BRUCE FERTMAN, M.A.T. M.S.W., is founding director and teacher for the Alexander Foundation in Philadelphia. He also teaches at the Carver Institute of Music and is a senior teacher for the Alexander Technique teacher training program in Japan. He regularly travels throughout the U.S, Europe and Asia giving workshops and master classes. Bruce is a former modern dancer, gymnast and martial artist.

ROBERT GARMIRIAN is the director of Hampstead's Outdoor and Recreational Activities Program and a climbing instructor.

PAULA GREEN serves on the faculty of the School for International Training and directs Kares Centre for Peacebuilding. As an international consultant, she facilitates workshops in inter-cultural dialogue and conflict transformation in regions of internal ethnic conflict such as the Middle East, Bosnia, Rwanda, and Sri Lanka.

ROB HAYES (86F) has been practicing Aikido since 1986. In 1996, he was granted a certificate to teach by the United States Aikido Federation.

MARY HUBERT is Director of the Leadership Center. Prior to coming to Hampshire, Mary worked at an environmental field school in a center in Costa Rica.

WAYNE KRAMER is a Professor of the Department of Humanities and Arts at Hampshire.

KATHY KYKER-SNOWMAN teaches at Hampshire.

TRACY LEVY has worked at the YWCA of Northampton for nearly four years doing youth leadership programming. She also has experience community organizing both with teens and as a Peace Corps volunteer in Micronesia.

DEBORAH LUBAR, M.F.A., has been performing, directing, teaching, and writing for the theater for 25 years.

TARA LUCE (89F) completed her Division III in Fiction writing in 1993. She has spent the last four years teaching everything from writing workshops to fourth grade, from comic strips to norms of community living. Currently, she teaches at Capital and a multicultural, anti-bias after-school program in Amherst.

KARL LYNCH, Associate Dean of Advising, has been performing, directing, teaching, and writing for the theater for 25 years.

JONATHAN MIDDLETON (86F) was featured in the article "Composing Ourselves" by Nancy Sherman in the Fall 1994 Hampshire College Reports. After receiving his B.A. from Hampshire College, his M.A. from the University of California, Santa Barbara and spending one year studying at the Conservatoire Royal de Musique de Liege in Belgium, he is currently on fellowship at Columbia University where he is working towards his D.M.A. degree.

CHANCE MUEHELECK (92S) graduated Hampstead College in 1993. He is a playwright and actor living in New York City.

DAVID MURPHY (92S) has been performing, directing, teaching, and writing for the theater for 25 years.

FRITIA PINGELLY (90F) currently dances with the Doug Yendell Dance Company in New York. She has taught with Doug on tour at Dartans, at Danseurs, and at NYU's summer program, and has performed with David Neumann at the Dance Theater and at NYU's summer program, and has performed with David Neumann at the Dance Theater and at NYU's summer program.

DYLAN RUEDEGER (91S), a recent Hampshire graduate, has performed with colonial dance companies and teaches a course in modern dance, gymnastics and martial arts.

WILL RYAN is an instructor in the Writing Program at Hampshire.

ROB SANBORN is Dean of Student Affairs, has an academic background in Third World Studies, and has lived and worked in West Africa.

SUSAN SAWYER (87S) has worked in a grassroots AIDS organisation, has done direct action with a women's health group in New York, and is starting research for her Ph.D. in medical anthropology at UNC Chapel Hill.

GREG SAVAGE (86F) is a professional in global marketing and business development.

TANAGRA MELGAREJO is the director of the Child Care Center. Prior to coming to Hampshire, Mary worked at an environmental field school in a center in Costa Rica.

MARGARET ANDEAN (92S) works for The Literary Project, a community-based education program in Western Massachusetts.

THOMAS BARRY is completing a doctoral dissertation in community-based writing instruction at UMass, where he teaches writing and literature. He has a B.A. and an M.A. from George Washington University.

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WAYNE KRAMER is a Professor of the Department of Humanities and Arts at Hampshire.

KATHY KYKER-SNOWMAN holds a Master's in Exercise and Environmental Science and is an active member of several.

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TARA LUCE (89F) completed her Division III in Fiction writing in 1993. She has spent the last four years teaching everything from writing workshops to fourth grade, from comic strips to norms of community living. Currently, she teaches at Capital and a multicultural, anti-bias after-school program in Amherst.

KARL LYNCH, Associate Dean of Advising, has been performing, directing, teaching, and writing for the theater for 25 years.

JONATHAN MIDDLETON (86F) was featured in the article "Composing Ourselves" by Nancy Sherman in the Fall 1994 Hampshire College Reports. After receiving his B.A. from Hampshire College, his M.A. from the University of California, Santa Barbara and spending one year studying at the Conservatoire Royal de Musique de Liege in Belgium, he is currently on fellowship at Columbia University where he is working towards his D.M.A. degree.

CHANCE MUEHELECK (92S) graduated Hampstead College in 1993. He is a playwright and actor living in New York City.

DAVID MURPHY (92S) has been performing, directing, teaching, and writing for the theater for 25 years.

FRITIA PINGELLY (90F) currently dances with the Doug Yendell Dance Company in New York. She has taught with Doug on tour at Dartans, at Danseurs, and at NYU's summer program, and has performed with David Neumann at the Dance Theater and at NYU's summer program.

DYLAN RUEDEGER (91S), a recent Hampshire graduate, has performed with colonial dance companies and teaches a course in modern dance, gymnastics and martial arts.

WILL RYAN is an instructor in the Writing Program at Hampshire.
All students taking a Hampshire College January Term course, or in residence at the college during January, should complete this form and return it in person to the January Term registration desk, Lobby of Franklin Patterson Hall, during the week of registration (December 1 – December 5, 1997). Students may register for as many courses as they can handle, however—

Instructors expect students who sign up for their courses to attend all sessions since class time is so short and often others have been turned away because of lack of space.

NAME ________________________________________________
(last) (first)

CAMPUS BOX # __________________ PHONE # ________________

Mailing Address for registrants who are not currently enrolled Hampshire students
________________________________________________________________________

CHECK ONE:  o HAMPSHIRE STUDENT
          o 5-COLLEGE STUDENT
          o FACULTY/STAFF
          o COMMUNITY PERSON
          o VISITING STUDENT

(indicate college)

(indicate school, address, telephone)

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:
________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

THIS FORM SHOULD BE RETURNED IN PERSON TO THE REGISTRATION DESK IN THE LOBBY OF FRANKLIN PATTERTON HALL BETWEEN DECEMBER 1 AND DECEMBER 5, 1997.

NOTE: Any course with low enrollment may be canceled at the discretion of the instructor(s) or the January Term Program.
JTS 101
THE MYTH OF HILLBILLIES
Amelia Kirby
Anna Bogle
People from the southern Appalachian mountains have been stereotyped as poor, dumb, no-count inbreds for the past two hundred years. Using film, poetry, fiction, essays, and food, we will examine the perceptions and realities of what it means to be Appalachian. Topics covered will range from Daisy Duke and moonshine to coal mines and labor exploitation.
T/W/Th 1:30 - 3:00 p.m.
ASH 222
Enrollment Limit: 20

JTS 102
A WINTER PORTER
Nicole Fuller
Come experience the rich, full-bodied flavor of an extraordinary life, aged to perfection. Get swept away by the warm currents of stories about Mexico, Southern childhood, love, tragedy, and transformation. Katherine Anne Porter, an American canonical writer (1890-1980) spun some hearty yarns about her own identity, and wove them into fiction that will turn your January shivers into quivers of fascination.

JTS 103
WORLD WIDE WEB PAGE WORKSHOP
Eli Williamson-jones
In this course we will focus on the basics of design and implementation of web pages on the World Wide Web. Students will be taught the basics of HTML as well as how to create graphic images that can be used in their web pages. The final project will be the construction of a completed and working web page that will incorporate both simple and complex HTML as well as advanced graphic interfaces.
MWF 1:00 - 3:00 p.m.
ASH 125
Enrollment Limit: 15
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
<th>Description</th>
<th>Schedule</th>
<th>Enrollment Limit</th>
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<tbody>
<tr>
<td>JTS 104</td>
<td>THE LEGACY AND DREAM OF MARTIN LUTHER KING, JR.</td>
<td>Eli Williamson-Jones</td>
<td>Martin Luther King Jr. stands as one of the most influential men of the American 20th century. In this course we will examine his philosophy as well as his hope and dream that inspired both our nation and the world. We will also read several of King's greatest known works as well as his more obscure and lesser known writings. The class will conclude with viewing live footage of King's best known speeches and sermons.</td>
<td>Th 1:00 - 3:00 p.m.</td>
<td>15</td>
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<tr>
<td>JTS 105</td>
<td>THE WORLD AND IDEAS OF CARL SAGAN</td>
<td>Eli Williamson-Jones</td>
<td>Carl Sagan, famous scientist and writer is only now being recognized for his brilliance and vision after the recent success of his novel-turned-motion picture: Contact. In this course we will read several books by Sagan including well-known titles such as: Cosmos, Demon Haunted World, Comet, The Dragons of Eden and Contact. Class will consist of dialogue and discussion of Sagan's ideas and will conclude with the viewing of the Emmy Award-winning television series, Cosmos.</td>
<td>T 1:00 - 3:00 p.m.</td>
<td>15</td>
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<tr>
<td>JTS 106</td>
<td>INTRODUCTORY PROGRAMMING IN C</td>
<td>Adam Schwartz</td>
<td>A course intended to expose students to the most widely used programming language. Knowing C is important for any person who wishes to take certain advanced computer science courses or to obtain a position as a programmer. The course will cover the basic syntax of C, including input/output methods, functions, variables, and coding styles. Portions of class will be lecture-based, immediately followed by lab time where students can apply what they learn.</td>
<td>MTWTh 12:30 - 3:30 p.m.</td>
<td>25</td>
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<tr>
<td>JTS 107</td>
<td>SWEET VALLEY AND THE GIRLHOOD GAP</td>
<td>Sarah Goldfinger, Amy Ennis</td>
<td>Adolescent girls have become the focus of much research and discussion. In this course, we will take a tour through current scholarship such as: Naomi Wolf's Promiscuities and Mary Pipher's Reviving Ophelia, which seem to show a loss of confidence and a drop in performance, especially in the classroom, for young girls coming of age in America. We will then consider the phenomenon of the &quot;young adult book,&quot; particularly what is being sold to young girls, and investigate the genre's influence. However, we will also explore the impact this literature might have on pre-teen and adolescent girls. We will look at everything from teen magazines, to serials such as: The Babysitters' Club and Sweet Valley High, to television programs slotted for after-school viewing. Using our discussions, we will begin to construct alternatives for fiction targeted at young girls. There will be occasional screenings. Discussion will be emphasized. Attendance will be stressed.</td>
<td>January 12 - 23, MTWThF 11:00 a.m. - 12:30 p.m.</td>
<td>20</td>
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<tr>
<td>JTS 108</td>
<td>OBJECT-ORIENTED PROGRAMMING IN JAVA</td>
<td>Philip Kwok</td>
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<td>Do you want to run your software in almost any platform? Java, the increasingly popular programming language, is your solution. This intensive course introduces you to the basics of Java, as well as the implementation of data structures like stacks, heaps, trees, etc., which are important to writing efficient software. This course assumes some basic knowledge about computers, but beginners are also welcome. Work includes two projects, and evaluations will be given.</td>
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<td>MWF 10:30 - 12:30 p.m.</td>
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<td>ASH 125</td>
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<tr>
<th>JTS 110</th>
<th>THE ART OF FILM MAKING</th>
<th>Thierry Bled</th>
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<td>In this course, students will look at the techniques and styles of film making. We will study directing styles, editing techniques, and the concepts of the screenplay. Students will come away from the class with a more meaningful understanding of film and the process of making movies.</td>
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<td>MWF 9:00 - 11:00 a.m.</td>
<td>JTS 111</td>
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<td>PFB</td>
<td>Enrollmcnt Limit: 25</td>
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<tr>
<th>JTS 111</th>
<th>LET'S DO LUNCH: A SCREENWRITING SEMINAR</th>
<th>Vanphouthon Souvannasane</th>
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<tr>
<td>The basic fundamentals of screenwriting such as story structure, format, dialogue, and content are explored in this course. Our main goal is to create the framework for a dramatic and/or comedic script that adheres to the &quot;rules&quot; of a successful screenplay. This is a seminar course designed for enthusiastic students with a sincere interest in writing for film and television.</td>
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<td>TTh 10:30 - 11:50 a.m.</td>
<td>JTS 112</td>
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<td>ASH 221</td>
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<tr>
<th>JTS 112</th>
<th>THE SWEDISH SPHINX: THE FILMS OF GRETA GARBO</th>
<th>Ben Schaeffer</th>
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<td>In this course, the intent is to view some of the finest film performances in film history. What was Garbo's allure? Although she was an incomparable actress, her personal existence was lonely and anti-social. We will view approximately eleven films, among them The Saga of Ghosts, Berling, The Torrent, Annie Christie, Inspiration, Ninotchka, and The Two-Faced Woman. We will also view a film special on Garbo. Possible additional viewings may be Anna Karenina and Camille.</td>
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<td>MW 10:00 a.m. - 1:00 p.m.</td>
<td>JTS 113</td>
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<td>FPH 104</td>
<td>Enrollmcnt Limit: 15</td>
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<tr>
<th>JTS 113</th>
<th>MUSIC OF AMERICAN IMMIGRANTS</th>
<th>Sean Norton</th>
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<td>In an era of world beat and web sites, we sometimes forget that cultural diversity on the US music scene is actually not so new. On the heels of the First World War the burgeoning recording industry was eager to supply America's new citizenry with familiar sounds. Players such as Joseph Moskowitz, Naftule Brandwein, and Michael Coleman were only three of the better known recording of the '20s and '30s ethnic music scene. This class will explore the music and lives of these and other immigrant musicians from this and later eras, as seen in four case studies: Scottish and Irish, Eastern European and Jewish, the various peoples of the southwestern US, and Cambodians in Massachusetts.</td>
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<td>MWF 1:00 - 3:00 P.M.</td>
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<tr>
<th>JTS 114</th>
<th>BLOND JAPANESE AND GIANT ROBOTS</th>
<th>Steve Nagata Matt LaFrance</th>
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<td>What is Japanese animation? What makes it distinct from American animation? During this course, we will examine the phenomenon of Japanese animation, or &quot;Anime,&quot; from technical, historical, and sociological perspectives. From classic works such as Tetsuwan Atom (Astroboy) by Osamu Tezuka and Uchu Senkan Yamato (Starblazers) by Leiji Matsumoto, to the megablockbusters of today like Hayao Miyazaki's Mononokehime and Hideki Anno's Evangelion, Anime has made a noticeable impact not only on Japanese culture, but on the U.S. as well. Is it nothing but a passing fad or is it an innovative form of what is arguably one of the most post-modern forms of art today? Expect serious discussions as well as slapstick humor. We will meet three times a week with an additional showing once a week.</td>
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<td>MW 10:00 a.m. - 1:00 p.m.</td>
<td>JTS 115</td>
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<tr>
<td>FPH 104</td>
<td>Enrollmcnt Limit: 15</td>
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</table>
THIERRY BLEĐ is a Division II student concentrating in Film and English.

ANNA BOGLE is a second year sociology and journalism student from Tennessee.

AMY ENNIS is a Division III student studying girlhood in American culture. She is the managing editor of the Forward.

NICOLE FULLER is from Emmaus, Pennsylvania. She is working on her Division III in American Literature.

SARAH GOLDFINGER is a Division II student who, in her time at Hampshire, has studied comparative literature, creative writing and performance.

AMELIA KIRBY is a third year anthropology/cultural studies student from Virginia.

PHILIP KWOK is a Division II student concentrating in computer science.

MATTHEW LAFRANCE is interested in alternative energy and is currently researching the Shizuma Drive for his Division II.

STEVE NAGATA is currently at Hampshire doing a Division III in Taunheiser's Particle/wave theory.

SEAN NORTON's Division II is concentrated in Anthropology and Ethnomusicology. His Division III will focus on Cambodian immigrants in western Massachusetts and their music.

BEN SCHAEFFER is a fourth year student doing his Division III in theater.

ADAM SCHWARTZ is a Division II student, interested in artificial intelligence and computer networking. He was the TA for CCS 109 and has had prior experience teaching individuals programming.

VANPHOUTHON SOUVANNASANE is a Division III student whose academic interests include Laotian culture and history, exploring facets of the Self, the Autobiography, and screenwriting.

PATIENCE WIELAND is a Division III student interested in how issues of history, popular culture and the media interact. She was the TA for HA 154 during Fall 1997.

ELI WILLIAMSON-JONES is a fourth year Hampshire student, and is majoring in computer graphics.
HA 244 Performance Studies I
Susan Jahoda and Robbie McCauley
Wednesday 1:25-4:25pm, Main Dance Studio

We perform our bodies every day through our actions, in our interactions and our dreams. Our performances are embodiments of complex plays and interplays between processes - gender, race, class, and sexual preferences, to name but a few. What, then is performance? What does it mean to perform? How do performances position us as spectators? What are the effects of performance and how are they evaluated? These are some the questions we will address in this introductory course in Performance Studies. Through exercises, selected readings, lectures, and discussions we will interrogate performance as a methodology and, in turn, create and craft our own performance pieces.

Course requirements:
1. Performances
   You will be responsible for three 5-15 minute performances. One should be solo, the other two can be collaborative if you choose. The first will be based on an image you have already generated in another media or from a found source (examples might include film-stills, media images from a newspaper or magazine or another artist's work). Through this image you will explore performing the self. The second will be a work that concentrates on performing the "other." The final piece should take place in an environment that speaks to the need to change that space. This can focus, for example, on themes like domestic violence, ecology or on how social processes like race, class and gender differences are apparent in particular social spaces. Do not concern yourself with refined execution. Concentrate on exploring the conceptualization and complexities of chosen issues.

2. Texts
   Documenting experiences of the work you do for this course, in the form of a written journal, is a requirement. Scripting of pieces should be included in the latter.
   We will read, produce and discuss texts. A number of the books included in the bibliography will be on reserve in the library. See syllabus for assigned readings. Course will use Performance: Texts and Contexts as major resource for assigned materials.

3. Community
   For the duration of this class I would like us to think about
ourselves as a community. As performers and spectators it is important that we work to maintain a safe, non-competitive and mutually supportive performance environment. Come prepared as active participants. Complete all assigned readings, share ideas and personal experiences. Be helpful, critical and creative.
CHANGES TO SPRING 1998 SUPPLEMENT

HA 110 Film/Video Workshop I
Meets on Thursday 12:30-3:20 PFB

NS/SS 356 Tourism/Anthropology SW
Meets on Thursday 12:30 - 3:20 CSC 126/lab

SS 146 HAS BEEN CANCELLED

SS 281 Jewis Biography/Autobiography
Meets Monday & Wednesday 10:30-11:50 FPH 105
Our question, though simple, is ambitious: we shall ask, What things are real? First we will inquire after the existence of god. How could we determine whether god is real? Second, we will wonder whether the world of appearances--the world given to us by our senses--reflects the world as it is. Is matter real? Does empirical science ensure that we will come to the truth about the universe? Finally, we will ask whether minds or souls are real. Do minds have a kind of reality that is distinct from the (apparent) material reality of brains? Do we have any reason to believe that minds or souls will endure after death?

These questions have much in common, and the answer we give to any one of them may constrain what we are able to say about another. Moreover, these topics define the history of philosophy in the West and continue to attract attention by those committed to learning and reflection. We will conduct our philosophical project with candor, persistence and rigor to see where our intellectual commitments take us.

Our introduction to philosophical issues will be through a combination of classical and contemporary texts. Students will write three philosophical essays. Class will meet twice weekly for one hour and twenty minutes each time. Enrollment is limited to 25.

**Change in Number and Title**

**CCS 135 (was CCS 191) VIDEO I:**

**INTRODUCTION TO DIGITAL VIDEO**

Walid Ra'ad

This intensive course will introduce students to basic desktop video production. In conjunction with technical mini courses offered by the Library staff, we will look at the production process piece by piece, giving attention to preproduction, fundraising, and distribution, as well as formal elements like color, light, sound, composition, camera movement, and editing techniques. We will look at tapes and films which are particularly relevant to each facet of our work to ground our discussions. No one form or style will be stressed, though much in-field work will be assigned. Technically we will concentrate on Premiere, After Effects, and the Avid. While several short writing assignments will be made, students will be engaged in consistent practical work. A background in film/video theory, history, or criticism is preferred for entry into the course. The class will meet twice a week. Enrollment is limited to 16, by instructor permission. Note: Students who have taken CCS 140 are not eligible to enroll in this course.

**New Course**

**CCS 136**

**ON THE REALITY OF THINGS: AN INTRODUCTION TO PHILOSOPHY**

Joseph Hernandez Cruz
possibilities for social interaction. We will explore these media forms as specific technological and representational modes which work to construct differing forms of spectatorship, strategies of identity formation, ideas about community and nation, and notions of "realness" and "reality." We will also attempt to identify ways in which these two very different media might express and/or encourage surprisingly similar cultural ideologies.

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

Description Changed
CCS 171 INTRODUCTION TO INTERACTIVE MEDIA PRODUCTION
Richard Muller

This is an introduction to the concepts and techniques which inform current practice in creating CD-ROMS and interactive web sites. Among the topics covered will be: production planning; interface design and testing; acquiring, creating, and editing still images, sounds, and digital video; integration and scripting for interaction. This is a complex enterprise, and students will not be able to master all of these areas in the time span of one course. Rather, the goal is for people to begin to appreciate the opportunities and problems of this new medium, and to acquire the basic skills and confidence which will enable them to continue their learning on their own.

No specific background is required, except that students should be experienced computer and network users. Class will meet twice a week for one hour and twenty minutes each time. Enrollment is limited to 25.

Course Canceled
CCS 174 PSYCHOLOGY OF TOUCH: THE FOUNDATION OF BEHAVIOR
Slavoljub Milekic

Change in Number and Title
CCS 191(now CCS 135) VIDEO I: INTRODUCTION TO DIGITAL VIDEO
Walid Ra'ad

See description above under CCS 135.

Course Cross-listed
CCS/HA 197 CROSS-CULTURAL READINGS OF THE SHORT STORY
Eva Rueschmann

New Course
CCS 199 RESEARCH PRACTICUM ON INQUIRY-ORIENTED LEARNING
Christine Ricci

Hampshire has recently received a three-year grant from the National Science Foundation to study science learning that emphasizes student inquiry and collaboration and to develop educational software to support this kind of learning. Students in this course will help to design and conduct research on science learning at Hampshire. The research will involve classroom observation, student questionnaires, and the analysis of the resulting data. General principles of research design and data analysis will also be emphasized. Work in the course can lead to project-based Division I examinations in CCS or can provide hands-on experience with research methods for concentrators in psychology or education.

Class will meet twice a week for one hour and twenty minutes each time. Enrollment is limited to 8.

Course Canceled
CCS 203 THE ACQUISITION OF COMPLEX REASONING SKILLS
Mary Jo Rattermann

New Course
CCS 204 NEURO-COGNITION
Stacy Birch and Slavoljub Milekic

Could a college professor who has suffered a stroke really mistake his wife for a hat? In this course we will study the complex relationship between the brain and cognitive functions. We will consider what parts of the brain are involved in different aspects of psychological functions, such as facial recognition, language, emotions, and memory. We will discuss published clinical case studies of patients who suffered different types of brain damage, along with the study of neuroanatomy and neurophysiology. In addition, examination of recent clinical cases and correspondence with clinicians doing neuropsychological research will be available using the Web. Students will also conduct library research and read and critique primary neuroscience research articles. Class will meet twice a week for one hour and twenty minutes each time. Enrollment is limited to 30.
New Course
CCS 210 NEW-CONFUCIANIST PHILOSOPHY OF CULTURE
Zhaolu Lu

New Confucianism, also referred to as Contemporary Neo-Confucianism, is an intellectual movement which has grown strong in China and East Asia in the twentieth century. It arose as a response to what was then called the "invasion" of Western culture, aiming at protecting Chinese cultural tradition and heritage, and hence it has been viewed as a cultural conservatism. However, for contemporary New Confucianists the movement is not merely a rejuvenation of classical Confucianism. It is advocated as offering a way of East Asian modernization. It also pursues an international recognition of Confucianism as an essential component of culture. In this course we concentrate on New-Confucianist philosophy of culture, specifically on its theory of cultural evaluation, which has been central to the movement. We shall study the representative works of some key figures in this movement with reference to their historical backgrounds. The format is lecture-discussion with the emphasis on discussion. Class will meet once a week for two hours and forty minutes. Enrollment is limited to 25.

Description and Instructor Changed
CCS 216 DATA STRUCTURES AND PROGRAMMING TECHNIQUES
Peter Karp

Advanced work in computer science requires familiarity with the formal properties of abstractions like queues, stacks and lists, as well as the ability to write computer programs which implement those abstractions and which are larger than the problems which most students encounter in introductory course work or independent study. This course will introduce some of the most important abstract data types, their formal properties and uses, and their implementation in the C programming language.

The course will also discuss techniques for organizing the process of writing computer programs which may involve several thousand lines of code. Some of these techniques are conceptual tools like code modularization; some involve how to use specific software tools. Course work will be done in the environment of students' choice, using editors, compilers, debuggers and other programs which are widely used and widely available.

Participants must have completed CCS 109 or 114 or 115 or an equivalent. The course will require the submission of about ten projects of increasing size and complexity. The class will meet twice a week for one hour and twenty minutes each time. Enrollment limit is 20.

Course Canceled
CCS 221 SOUND, MUSIC, AND MIND
Neil Stillings

Instructor and Description Added
CCS 222 CREATING THE TEXT
Des McCarthy

This course is intended for those students who wish to explore and develop writing skills towards the creation of audio-visual texts. Starting with viewings to raise questions about the nature of script and text, we will look at traditional divisions and overlaps between documentary and fiction, realism and Brechtian non-naturalism and also some notions around gendered authorship and audience, representation, and sexual politics. How do the writing and directing functions enmesh and overlap?

In parallel, the development of narrative structure, character and dialogue will be explored, as well as writing for improvised situations and non-verbal performance. This will be done both through the study and analysis of selected scripts and individual and group writing assignments. I hope we can "workshop" selected students' scripts with actors during the latter part of the course. Prerequisite: some practical experience in film/video production. Class will meet twice a week for one hour and twenty minutes each time. Enrollment is limited to 15.

Course Canceled
CCS 239 TOPICS IN CULTURAL STUDIES: FREUD
Walid Ra'ad

Instructor and Description Added
CCS 240 VIDEO II: STUDIO PRODUCTION
Des McCarthy

This course aims to give students practical experience of multi-camera studio production while raising fundamental questions about the nature of the medium of video. What are its intrinsic characteristics and in what way does it mediate or modify text and behavior? The focus will be broadly on fiction but traditional divisions between reality, realism and stylization will be questioned. Directing actors in both scripted and improvised situations will be explored through workshops and the course will terminate with students recording in groups short studio pieces and rotating crew roles.
We will be viewing some relevant program extracts during the course, but the majority of the time will be devoted to workshops and analysis, pre-production and production. Participants should be committed to production and group work. Class will meet once a week for three hours. (In weeks 5, 10 and 11 we expect to work in the studio from 2:30 p.m. to 9:00 p.m. with a one hour break.) Enrollment is limited to 15.

New Course
CCS 243 LEARNING REVOLUTIONS
Tom Murray, Christine Ricci, Neil Stillings

The founding vision of Hampshire included two revolutionary ideas about college education. The first was that learning at all Divisional levels would be inquiry-oriented and "hands-on." The second was that a "wired" campus could facilitate this style of learning. The first idea has prospered throughout the college's history and remains central to its program today, in guises such as the Division III independent study project, community-based social-service internships, original research projects in introductory science courses, and debates about whether Hampshire is getting more traditional and abandoning its commitment to student-active learning. The second idea has had a more checkered history at the college, perhaps largely because of limitations of the available technology. The arrival of interactive, multimedia computing and the world wide web, however, opens up the possibility that technology finally will make critical contributions to educational change. This possibility is generating great intellectual ferment at Hampshire and in the world at large.

This class will function as a research collaborative to generate ideas for studying the process of education at Hampshire and for discovering appropriate technologies for enhancing its future. The instructors are involved in a three-year project, funded by the National Science Foundation, that will use science education at Hampshire as a laboratory for envisioning and developing new educational technology. Students in the course will become involved in this research project and will initiate projects of their own. We will read and discuss the educational and psychological literature on learning that emphasizes active student inquiry and collaboration among students (and teachers), as well as literature from the artificial intelligence, multimedia, and distance education communities on computer-based attempts at facilitating exploratory and collaborative learning. We will use and evaluate cutting-edge educational software and discuss the state of the art and future trends in educational software design. We will work individually or on teams to study inquiry-oriented and collaborative learning at Hampshire and to design and/or build software that can support it.

Class will meet twice weekly for one hour and twenty minutes each time. Enrollment is limited to 25.

Course Canceled
CCS 246 COGNITIVE PSYCHOLOGY
Neil Stillings

Course Canceled
CCS 253 COMPUTERS IN NEUROSCIENCES: PROBING THE BRAIN
Slavoljub Milekic

Course Cross-listed, Instructors Added
CCS/SS 256 CONFLICT RESOLUTION AND HISTORICAL ANALYSIS
Slavoljub Milekic, Greg Prince, Janet Rifkin
See description under Social Science this publication.

New Course
CCS 279 AFRICAN AMERICAN IMAGE AND IMAGE-MAKER IN AMERICAN CINEMA
Bethany Ogdon

In Framing Blackness, Ed Guerrero notes that throughout their history, Hollywood movies have overwhelmingly "subordinated, marginalized, positioned and devalued" African-American characters in a steady attempt to "glorify and relentlessly hold in place the white-dominated symbolic order and racial hierarchy of American society." However, Hollywood representations of blackness have never remained static nor gone unchallenged. In this course we will look at the strategies of self-definition and representation expressed in the successive waves of black-focused films that have continued to emerge within commercial American cinema ever since its inception. We will consider the silent films produced by Oscar Micheaux (the "father of African-American cinema") and the Foster Photoplay Company, the "all-black cast" films of the 30s and 40s, the "racially aware" films of the 50s and 60s, the "blaxploitation" films of the early 70s, and the "new black cinema" of the late 80s and 90s. Our exploration of African-American film history will focus on the inter-relationship between cinematic representation and cultural politics, the problems of black film distribution and exhibition within the political economy of the Hollywood film industry, the groundbreaking influence of specific actors (for
example, Sidney Poitier and Richard Pryor) and directors (for example, Melvin Van Peebles and Spike Lee), the role gender plays with regard to image-construction and financing decisions, and the impact of black film on the representational practices of mainstream cinema.

Class will meet once a week for two hours and fifty minutes. There will be an additional two-hour screening time.

New Course
CCS 290 FAR REACH: TECHNOLOGY AND ALTERNATIVE EDUCATIONAL PRACTICES
Slavoljub Milekic and Irena Bozin-Mirkovic
Technology, especially in the context of the World Wide Web, has profoundly affected the range of possible educational practices. For the first time in the history of humankind, it is possible to share information and redistribute knowledge in a way which transcends existing geopolitical boundaries.

In this course we will investigate creative ways in which the Internet can be used for academic knowledge exchange, focusing mainly on regions of the world which suffered substantial ‘brain-drain’ as a result of political or economical uncertainties. In collaboration with the faculty and students from an eastern European university, we will develop and test the efficacy of different models of academic exchange. This will include making course materials accessible through the World Wide Web, taking part in collaborative projects with peers across the planet and the development of new methods for the assessment of knowledge acquisition.

Students should expect a lot of out-of-classroom research, especially using the Internet. Computer knowledge is desirable but not a prerequisite. The class will meet once a week for three hours. Enrollment is limited to 20.

Description Changed
CCS 292 MULTIMEDIA LAB II
Richard Muller
This course is part of an ongoing effort to provide a context for continuing student work in interactive media production. Students will work in groups on aspects of a common class project and report to the class as a whole on progress and to get critiques on work in progress.

The class project for spring 1998 will be the development of a prototype for a computer game or simulation. This will require more computational expertise than projects based solely on a hypermedia paradigm, and those who wish to take the course are urged to enroll in the January Term course “Multimedia Programming,” to brush up on or acquire related Lingo programming skills. In addition, participants in the January Term course will play a crucial role in writing the initial specifications for the CCS 292 class project.

Students must also have a strong background in more than one aspect of multimedia production, such as they may have acquired in CCS 171 “Introduction to Interactive Media Production.” Hampshire students are urged to pre-register for the course at the normal time; this will assure them of a place on the class waiting list. Five College students should not pre-register. They should, however, send me email (rmuller@javanel.com) indicating their desire to enroll. I will reserve spaces in the course for Five College students who can then register during the drop-add period in the spring.

All students who want to take the course should submit a zip disk or CD-ROM with a small number of multimedia pieces which they have produced. This will play a major role in my decision about admitting people to the course. These portfolio disks should be brought to the CCS office in Adele Simmons Hall no later than Monday, December 1. I will look at these and notify people about their admittance to the course before the end of the term. Class will meet twice a week for one hour and twenty minutes each time. Enrollment is limited to 12, by instructor permission.

New Course
CCS 294 SCIENTIFIC EXPLANATION IN PSYCHOLOGY & COGNITIVE SCIENCE
Joseph Hernandez Cruz
It is sometimes alleged that all of science reduces to physics. If this is true, it presents an obvious puzzle: Why do people waste their time doing chemistry, geology, biology, or psychology? One standard answer is that it would be too difficult to conduct all the sciences in terms of physics. This is right, but illuminates only the least interesting part of the picture.

Our focus will be on psychology, as this field presents some of the more difficult and exciting challenges in the philosophy of science. We will critically investigate the claim that psychology engages in a manner of explanation all its own. Along the way, we will tour the history of psychology from the enlightenment through this century. This is a course for philosophers who are hoping for an introduction to the philosophy of psychology, for cognitive scientists who are hoping for a better understanding of what an explanation in
psychology is, and for the curious intellectual who wonders whether physics exhausts science.

Students will write weekly writing assignments and a final scholarly paper. Class will meet once a week for two hours and fifty minutes. Enrollment is limited to 20.

Course Canceled
CCS 312 THEORIES OF PERCEPTION
Zhaolu Lu

New Course
CCS 332 TOPICS IN CULTURAL STUDIES: IDEOLOGY Walid Ra'ad

We will explore the place of the concept of ideology in contemporary cultural criticism. The unsettled definition of the term in Marx's and Engels' texts--ideology as the "totality of forms of social consciousness"; ideology as "the political ideas of social classes"; and ideology as a form of distorted thought--has been noted time and again. This unevenness has nonetheless been quite generative. The concept has surfaced as central in twentieth-century literary theory, psychoanalysis, feminist theory, film theory, and semiotics, especially in terms of thinking about the formation of ideas, and in examining the relations between material practices and dominant ideas.

This course will investigate the concept of ideology and, more specifically, the Marxist conception of ideology. We will examine the following questions: Is there a single Marxist conception of ideology? What are the intellectual, historical, and political threads from which the concept emerges? We will read Marx, Lukacs, Althusser, Jameson, Silverman, Zizek, Hall, and Mannheim among others. Class will meet once a week for two hours and fifty minutes. Enrollment is limited to 15.

New Course
CCS 360 DERRIDA'S DECONSTRUCTION Nina Belmonte

The word "deconstruction" gets a lot of use and abuse these days, often by people who have little or no idea what it means. In this class, we will read several key texts of Derrida with a view to understanding precisely what he means by "deconstruction" and how this practice can be understood from a philosophical perspective. Our reading will be guided by such pivotal questions as: How does Derrida relate to other contemporary philosophers and to the history of philosophy? What is differance and how does it fit into a larger chain of terms coined or reinterpreted by Derrida? Can deconstruction have any explicit political significance, and what might that be? Where does this kind of critique lead us philosophically, or politically?

Readings will include and certainly exceed selections from Derrida's Margins of Philosophy, Writing and Difference, and Dissemination, along with The Other Heading and selected interviews with and critiques of Derrida. Several short exploratory papers will be expected, along with a larger final project of the student's design. Class will meet twice a week for one hour and twenty minutes each time. Enrollment is limited to 25 by instructor permission.

Title Changed
CCS 399 VIDEO III: SEMINAR IN VIDEO AND CULTURAL STUDIES Joan Braderman

SCHOOL OF HUMANITIES AND ARTS

New Instructor, Description Changed
HA 104 INTRODUCTION TO PAINTING Julie Shapiro

This course is designed to develop each student's ability to perceive and depict form, light, and space within a two dimensional picture plane. A wide range of media are employed in the exploration of subject matter including landscape, still life, the figure/body, and abstraction. A grounding in the history of drawing and the critical vocabulary particular to its discussion is established through group critiques, readings and independent research. Considerable outside of class work is required. This course acts as a mandatory prerequisite for all studio art classes at Hampshire.

Instructor Added
HA 110 FILM/VIDEO WORKSHOP I Paul Turano

Instructor Added
HA 111 STILL PHOTOGRAPHY WORKSHOP I Delilah Montoya

New Course
HA 127 AMERICAN VOICES, AMERICAN LIVES Michael Lesy

The ability to authentically reproduce the inner and outer lives of real people and to deploy
those people as "characters" in non fiction narratives is a skill that all literary journalists must master. This course--devoted to the reading and writing of portrait/biographies--is intended to develop that skill in writers who intend to tell true stories about living people and the worlds they inhabit.

An understanding of history and literature, psychology and anthropology, a mastery of prose that is both evocative and analytic, and an ability to build narratives that are both sure and supple--all will be the goals of this course.

Books to be read will include: Oliver Sacks' *The Man Who Mistook His Wife For A Hat*, Jean Stein's *Edie*, Michael Herr's *Dispatchers*, James McBride's *The Color of Water*, and Jon Krakauer's *Into the Wild*.

Students will be asked to write short portrait/biographies of friends, relatives, acquaintances, and strangers. They will then be asked to extend those portraits into longer, more insightful and analytic biographies. Weekly writing exercises and well-read class participation will be required.

Class meets twice each week for one hour and twenty minutes. Enrollment is limited to 15 with instructor's permission required.

New Course

**HA 152 MUSIC OF INDIA**  
Jay Pillay  
This course surveys North and South Indian traditions including classical, folk, temple, and film (pop) genres. By using examples from each of these genres, we will hope to glimpse at the diversity of musical expression offered by India, how that relates to their contextual settings, and what that may mean when considering issues such as identity, class, caste, ethnicity, gender, nationalism, ethics, perspectives (insider and outsider), ways of perceiving and making meaning of the world.

Class will meet twice each week for one hour and twenty minutes. No prerequisites. Enrollment is limited to 25.

Course Canceled

**HA 157 LITERARY COUNTERCULTURE**  
Robert Coles

New Course

**HA 193 THE DESIGN RESPONSE**  
Wayne Kramer  
A study of theatrical design modes and concepts, the course will emphasize the creative response of major theatre design areas (scenery, lights, costumes) to theatrical texts and cultural contexts. We will try to discover how the artist reacts to the script and translates that reaction into communication modes for other theatre artists and the audience. In addition to exploring design elements, this term the course will treat some general; problems related to the implications of particular design choices in the production and communication of meaning in the theatre. The course will be augmented with guest lectures by practitioners and theoreticians in the theatre arts and cultural criticism.
The class will meet twice each week for one hour and twenty minutes. Enrollment is limited to 15 students.

Course Cross-Listed
HA/CC 197 CROSS-CULTURAL READINGS OF THE SHORT STORY
Eva Rueschmann

New Course
HA 201 FORM INVENTION
Thomas Haxo
This 200 level course centers around creative strategies of form making. Working with various materials and levels of technologies students will investigate design in three dimensions. From sketch processes such as drawing, three dimensional studies, and computer modeling students will generate ideas that will be further realized by experimentation and self evaluation. Observation and perception, form in relationship to function, and static objects verses moving objects are just some of the topics to be covered. Group critiques will allow students to verbalize and share their insights. Independence, curiosity and original thinking is highly desired. Intro. to Drawing, Intro. to 3-d Design, or Sculpture Foundation are prerequisites.

Enrollment is limited to 16. The class will meet twice each week for two hours and fifty minutes. A lab fee of $80 will cover the cost of most materials. Students will be expected to supply drawing materials and some additional found materials relating to particular problems.

This course is sponsored in part by the Lemelson Program in Invention, Innovation and Creativity.

New Course
HA 205 FIGURE WORKSHOP
Judith Mann
Through drawing, painting, and collage we will explore the figure, focusing on scale, space, and color. In both long and short term projects, representational accuracy will be strengthened and developed towards incorporating expressive means.

Introduction to drawing, required, (no exceptions) and preference is given to students with other courses in studio completed.

Class will meet once each week for four hours.

New Course
HA/LM 207 GREEN DESIGN: TOWARD SUSTAINABILITY John Fabel
As participants in a consumer society, the products and designs--things, buildings, landscapes--we use and interact with in our everyday lives have a significant impact on how we effect our environment and culture. How can we make products and processes more environmentally responsible? What might be the role of "green" design in creating a more sustainable society? Can "green" design enable the power of the marketplace to create social change?

In this course we will engage in a hands-on exploration of "green" design, ranging in scale from products (such as household items, vehicles) through architectural, landscape planning an agricultural innovations and issues. Class content will in good part be determined by the specific interest of students. Most significantly, this exploration will take place through individual green design projects, supported by discussion, readings, case studies, at least one field trip, and a guest lecturer. We will use "green" design as a platform for understanding basic principles of concept development and the design process. We will pursue a "whole systems' approach to design, looking not only at the specific issues related to the design of the thing (or process) itself, but at the larger context within which the design will operate. Over the course of the semester, we will evaluate and endeavor to contribute to emerging principles of "sustainable" design. We will also have as a goal concretely identifying larger, longer term projects that we may be able to undertake as students and as a Hampshire community.

Class will meet twice each week for one hour and twenty minutes. Enrollment is limited to 12.

Section Added, Description Changed
HA 217*/HA 262 MODERN DANCE IV: EMBODIMENT AND INTERPRETATION Daphne Lowell
This will be an intermediate level modern dance class intended for students with two years of dance training. The focus of the work will be on deepening kinesthetic and intellectual understanding of connectivity and expressivity in dancing. We will pay special attention to the differences in approach and effect between movement sequences designed externally and those evolved internally to the dancer, and we'll explore the definitions and limits of what it means to perform dance.

Alternative dance practices such as authentic movement and Body-Mind Centering will be introduced. Throughout, in both studio work and outside reading, we will explore questions of how the body is represented, how...
we present ourselves, how internal and external images and felt experience relate to performance.

The class will meet three times a week—twice for technique classes, once for a lab devoted to exploring these issues in various modalities: re patterning work, authentic movement, discussion of the reading, exploration of performance interpretation issues as applied to specific dance repertory. Students will complete both research and performance projects. Class meets three times a week for one hour and twenty minutes. Enrollment is limited to 24.

New Course
HA 226 FICTION WRITING WORKSHOP   Laurie Alberts
This is a course specifically aimed at Division II students.

The emphasis in this class will be on student writing and the reading of selected outside stories. We will focus on craft as well as content in our critiques or student and published works. Class members will be expected to present two of their own stories for critique and to hand in a substantial revision of both stories. Participation is very important, and students will be expected to read their fellow students' stories carefully and to offer useful, thoughtful criticism of works under discussion. Students will also be responsible for presenting an oral analysis of a work from the reading anthology.

Admission is by instructor permission, based on manuscript submission. Manuscripts must be submitted the first week of class and results will be posted before the second meeting. Enrollment is limited to 15. Class will meet once each week for two hours and fifty minutes.

New Course
IIA/SS 233b ELEMENTARY YIDDISH   Henia Lewin
Yiddish, the native language of generations of Eastern European Jews, embodies all that is signified by the term Yiddishkeit, the Jewish way of life. In the continuation of this course you'll learn to read, write, and speak Yiddish as a step toward understanding the entire Eastern European Jewish cultural legacy, from fiction and poetry to songs and folk expressions. The course is for beginning students and requires no prior knowledge. Class will meet for one hour and twenty minutes twice a week at the National Yiddish Book Center. Enrollment is limited to 18.

New Course
IIA 236 THE PRACTICE OF LITERARY JOURNALISM   Michael Lesy
Literary journalism encompasses a variety of genres, including portrait/biography, memoir, and investigation of the social landscape. At its best, literary journalism uses such dramatic devices as plot, characterization, and dialogue to extend and elaborate the who/what/when/why of traditional journalism. By combining evocation with analysis, immersion with investigation, literary journalism tries to reproduce the complex surfaces and depths of the real world.

Books to be read will include: Nik Cohen's The Heart of the World, Rosemary Mahoney's Whoredom in Kummage, Abraham Verghese's My own Country, and Rian Malan's My Traitor's Heart.

Students will be asked to write short, nonfiction narratives that will require participant/observation of local scenes and interviews/conversation with the people who inhabit them. Students will then be asked to extend these "short stories" into longer pieces that have casts of "characters" and plots. The field work will demand initiative, patience, and curiosity. The ability to meet weekly deadlines as well as well-read class participation will be required.

Class will meet twice each week for one hour and twenty minutes. Enrollment is limited to 15 with instructor's permission required.

New Course
HA 253 THE HISTORY OF PHOTOGRAPHY BY WOMEN   Sandra Matthews
Since the invention of photography in 1839, women have played an active role in every stage of the medium's history. While early historic accounts did not acknowledge their contributions, several recent books have begun to remedy the situation. In this course, we will survey the major periods of photographic history, concentrating on the work of women photographers worldwide. We will examine women's role primarily in art photography, but also in commercial and vernacular venues. Students will complete individual research projects and dependent on funding, we hope to produce a collaborative CD ROM based on interviews with contemporary photographers and critics.

Class will meet once each week for two hours and fifty minutes. Enrollment is limited to 15, by instructor's permission.
Course Canceled
HA 254 CRITICAL ISSUES IN FILM AND PHOTOGRAPHY:
PHOTOGRAPHY AND FILM OF THE 1930'S AND 1940'S Sandra Matthews

Course Canceled
IIA 270 PROCESS AND CRITIQUE
Ellen Donkin/Wayne Kramer/Kym Moore

New Course
HA 278 ADVANCED TECHNIQUES IN PERFORMANCE Kym Moore
This course examines the craft of acting from a practical and theoretical perspective. Scene study and character development will be an essential part of the course work. Students can expect to analyze, write, and fully develop characterizations in a variety of styles. Texts and theoretical material will include works by Shakespeare, Chaikin, Beckett, as well as, Peggy Shaw, Grotowski, and Anna Deveare Smith.
Enrollment is limited to 12. Permission of Instructor required. Prerequisite: At least one introduction to acting course or it's equivalent required. Class will meet twice each week for two hours.

Instructor Added
HA 298 PRODUCTION SEMINAR
Ellen Donkin/Wayne Kramer/Kym Moore

New Course
HA 305 ADVANCED PAINTING Julie Shapiro
This course is designed to develop each student's concerns through given assignments. It will be augmented with group discussion, readings and slide presentations. Additional emphasis will be placed on color-painting techniques and materials and their relationship to expression. Materials generally run in excess of $100. Extensive out-of-class work is required.
Class will meet once each week for four hours. Enrollment is limited to 15 with instructor permission required. One drawing and one painting course at college level are minimum prerequisites.

Course Canceled
HA 316 CONCENTRATOR'S SEMINAR IN STUDIO ARTS David Diao/Judith Mann

New Course
NS 360 BRECHT AND WORLD CINEMA Barton Byg
Investigation of the influence of the German playwright, poet and theorist Bertolt Brecht on international cinema, particularly since the 1960s. Reading of key Brecht texts, screening of film and video works from European New Waves, New German Cinema, U.S. feminist film/video, as well as Latin American and African films. Artists include: Glauber Rocha, Jean-Luc Godard, Rainer Werner Fassbinder, Yvonne Rainer, Helke Sander, Harun Foroki, Martha Rosler, Hans Juergen Syberberg, Daniele Huillet and Jean-Marie Straub. Major critical question is the continued relevance of "political modernism" in cinema. In conjunction with the 100th anniversary of Brecht's birth, the course takes advantage of numerous parallel events, such as a retrospective at the Harvard Film Archive. Requirements: participation in discussion, regular journal writing, two short papers or one longer one.
Class will meet once each week for two hours and fifty minutes with evening screenings once each week. Enrollment is limited to 24 with no prerequisites.

HAMPShIRE COLLeGE CHorus Ann Kearns, Director
The Hampshire College Chorus rehearses Mondays and Wednesdays, 4-6 pm in the Recital Hall of the Music and Dance Building. Admission is by short, painless audition; sign up at the Chorus Office door in MDB. Faculty and staff are welcome! Our Spring season includes the Five College Choral Festival, which features the combined choruses of all five institutions singing the premiere of Ann Kearn's SO BE IT: AMEN. In addition, we'll travel to New York City on April 19 with JOURNEYS V, part of an ongoing series of concerts of music from several cultures. This program features music by Lewandowski and Purcell, African folk songs, the Brahms LIEBESLIEDER WALTZES with dancers Rebecca Nordstrom and Billbob Brown, and Broadway tunes arranged by Chorus pianist Mark Gionfriddo. We'll repeat the concert in Amherst on April 24.
New Course
NS 114/314 PROJECT BASED DATA ANALYSIS METHODS
Michael Sutherland/Paul Wright
This course takes a case-based approach to teaching statistics, with a focus on practical aspects of statistical methods using computer packages. Topics will include data description and display, probability, random variables, random sampling, estimation, hypothesis testing, analysis of variance, and linear regression. The class will meet for one hour and twenty minutes twice a week.

Course Canceled
NS 116  BIOLOGY OF POVERTY
Goodman/Murrain

New Course
NS 123  HUMAN BIOLOGICAL VARIATION
Alan Goodman/Michelle Murrain
This course focuses on the science of human variation. We typically address questions about the degree of biological variability in humans, how it is apportioned, and what significance it has. This semester we will focus on the "idea" of race. How did this idea arise, and how, despite widespread evidence of its fundamental flaws, does it persist as the most widespread means of thinking about human biological difference? Students will be engaged in small class-based projects and will be expected to read and synthesize primary articles and reviews.
Class will meet for one hour and twenty minutes twice per week. Enrollment limit is 35.

Course Number Changed
NS 130 (formerly NS 287)  CLIMATOLOGY
John Reid
In this course, we will investigate the climate on several different scales of space and time. The laboratory part of the class will be devoted to studies of microclimatology in which we will each design and carry out an investigation of a small piece of landscape over the course of the Spring. In the theoretical portion, we will examine the atmosphere on a larger scale, developing an understanding of weather patterns on a worldwide scale and over longer periods of time. In particular, we will investigate the record of past climate changes using a variety of methods with the hope of better understanding the sorts of changes that may occur in the future due to human modification of the climate.
Class will meet for one hour and twenty minutes twice a week and for lab once a week. 100- and 200-level students are welcome. The enrollment limit is 20.

New Course
NS 154  THE CELLULAR PATHOLOGY OF ORGAN GROWTH, INJURY, AND REPAIR
Susan Prattis
Our bodies are made up of billions of highly differentiated cells that work cooperatively and efficiently in complex organ systems. How did those cells know how to get to their destinations during fetal development and what signals did they use? What happens if they don't get to the right area? How do our bodies heal after an injury? What causes cancer and/or developmental anomalies -- are there genetic or environmental causes? We will answer these and other questions in this course by examining selected aspects of organ growth during development, repair, and carcinogenesis. We will also examine the uses and implications of different types of treatments used in settings ranging from organ transplantation through "smart" drug pharmacology. This course will consist of primary readings, lectures and discussion groups, as well as written and oral presentations, and may serve as the foundation of a Division I examination.
Class will meet twice weekly for one hour and twenty minutes. Enrollment is limited to 25 students.

Course Number Changed
NS 210  BECOMES NS 310  TROPICAL ECOLOGY
Brian Schultz
See description NS 310 this publication.

New Course
NS 216  COMPOST TECHNOLOGY
Lawrence J. Winship
Composting, once the little-known mainstay of organic farmers and gardeners, has become big business. Around the world, governments and manufacturers are looking to a diverse array of microbial biotechnologies to reduce and even eliminate landfilling and to manage toxin-contaminated soil -- and in the process often neglecting critical issues of compost use, such as renewing soil organic matter in agriculture and land reclamation. In this course, we will use readings, lab experiments, and research visits to local agricultural, municipal, and industrial compost facilities to learn the methods of composting, the analysis of compost for safety and quality, and the effects of compost use on soils and plants.
Class size is limited to 16 students. We will meet twice per week for seminar and discussion and once for lab and field research. No prior experience in biology or chemistry is required, but we will use the languages and concepts of chemistry and biology to understand how microbes convert "waste" into "organic gold." This course is part of the Sustainable Agriculture Program at Hampshire and is supported by the college's Compost Institute.

New Course
NS/SS 238 MEN AND REPRODUCTION: BIOLOGICAL, SOCIAL, AND ETHNICAL MATTERS
Fay Schrater
After decades of emphasis on contraception, reproduction, and reproductive health for women, attention is shifting to a need to examine those matters for men. The details of the issues are rarely the same, however, because of differences in the biological as well as the gender-determined roles of men and women. Further, because women suffer a far greater burden of reproductive mortality and morbidity than do men, and because women also have the greater responsibilities for the physical and social consequences of fertility, it is critical to determine the ways in which "male matters" affect the reproductive health and rights for women. It is also important to analyze the biological, social, and ethical complexities of the roles of men in human reproduction and family life.

Students will read and discuss literature drawn from the biological and social sciences that covers the following topics: the availability and effectiveness of contraceptives for men; the dependence of men's attitudes about contraceptives on whether they or their partners are the users and whether use could imply infidelity, whether, and if so, how, environmental toxins affect fertility; the different social, ethical, and physical consequences to men and women of infection with sexually transmitted disease (STD); the attitudes of men toward sexuality and fidelity, the social, ethical, and financial responsibilities of men for the children they help beget and for the women who bear those children. Students also will write a term paper on one of the above topics, and give a class talk on the chosen topic.

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

New Course
NS 254 SMALL RUMINANTS AS BIOMEDICAL AND ENVIRONMENTAL SENTINELS: ISSUES IN COMPARATIVE HEALTH
Susan Pratiss
This course will explore the development of small ruminant (sheep and goat) usage in Western and Third World agricultural models. Topics covered will include ruminant behavior, functional comparative anatomy, physiology and development biology, and their role as animal models of human diseases (especially those of the gastrointestinal, musculoskeletal, pulmonary, and nervous systems). We will also study the recent development of genetically manipulated animal lines. We will explore the potential role of such species as indicators of exposure to small ruminant diseases and to environmental contaminants through evaluation of soil quality and constituents, parasite load, and hematological and biological sampling. We will make use of the Farm Center and surrounding fields, as well as the laboratories of Hampshire College. Class will meet for lecture/discussion twice per week and once weekly for field work and laboratory analysis, and will depend heavily on active student participation, formal writing assignments and laboratory reports, and group projects.

Instructor Dropped
NS 279 ENVIRONMENTAL EDUCATION SEMINAR
D'Avanzo/Hankin

Course Number Changed
NS 287 (now NS 130)
CLIMATOLOGY
John Reid
See description NS 130 this publication.

Course Number Changed
NS 310 (formerly NS 210)
TROPICAL ECOLOGY
Brian Schultz
Where do ants farm fungus? Where do bees use perfume? Where do vines strangle large trees? Where did a powerful cure for leukemia come from? Where do those swallows go? Where may there be literally tens of millions of undiscovered species with such stories yet unknown? Answers: the tropics! This course will survey tropical ecology with an emphasis on terrestrial systems in the New World tropics (Central America and the Caribbean). We will discuss the relevant basic concepts of ecology, such as competition, mutualisms, succession, etc., while focusing on the fascinating features
peculiar to the tropics, such as rainforest ecology, biodiversity, canopy biology, and complex plant-animal interactions. We will also cover related issues such as tropical agriculture, deforestation, herbal medicines and other rainforest products. The course will also include a trip, probably over Spring Break, to Costa Rica or Puerto Rico to visit a set of tropical sites, so students should plan and class size will be limited accordingly. The class will meet for one hour and twenty minutes twice per week.

New Course
NS 314/114 PROJECT BASED DATA ANALYSIS METHODS
Michael Sutherland/Paul Wright
See description NS 114/314 this publication.

New Course
NS 318 COMPLEX FUNCTION THEORY  David Kelly
The complex numbers, described by Leibniz as amphibia between existence and non-existence, are now an important tool for both pure and applied mathematics. They have a fruitful geometric interpretation, provide algebraic closure to the reals (in the sense that all polynomials with coefficient is C have roots in C), and allow, with a more coherent theory than for real variables, the development of the calculus. The important exponential function, in particular, extends elegantly to the complex domain.

This course will concentrate on the differentiation and integration of complex function, the representation by power series of complex functions, and their mapping properties. We will see application of our theory to geometry, dynamics (including the Mandelbrot set), and physics. A working knowledge of elementary calculus is assumed. There will be a weekly problem session attached to the course and regular written assignments.

Class will meet for one hour and twenty minutes three times a week. Enrollment limit is 15. Note: The regular meeting time and place for NS 318 will be determined at a preliminary meeting on Wednesday, 1/28/98, at 4p.m., in CSC 212. Interested students who are unable to attend that meeting should contact the instructor.

Course Canceled
NS 324 ADVANCED CALCULUS  David Kelly

SCHOOL OF SOCIAL SCIENCE

New Course
SS 132 RELIGIOUS MOVEMENTS AND SOCIAL CHANGE  Sue Darlington
Religion is a powerful social force and is often the basis of, or a coping mechanism for social change. We will explore why people use religion along with politics and/or economics to guide their behavior in situations of social change and how religion responds to and influences change. Through case studies we will examine various religious perspectives and anthropological theories of religion and how these approaches give us insight into current issues. Discussion will focus on the importance of cultural values and understanding in the process of change. Case studies will most likely include early Christianity, cargo cults in Melanesia, liberation theology in Latin America and socially-engaged Buddhism in Thailand. The class will meet for one hour and twenty minutes twice a week; enrollment is limited to 25.

Course Canceled
SS 133 PEOPLE OF THE AMERICAS  Leonard Glick

New Course
SS 146 UNSAFE COMMUNITIES: CITIZEN ACTIVISTS & THE SEARCH FOR A SAFE ENVIRONMENT  Penina Glazer
This course will begin with an examination of the idea of community and communities at risk in the United States. It will then focus on contemporary communities at risk from environmental, health, or other threats and the response of residents, activists and local civic groups. This course will serve as an introduction for those interested in the community service project. There will be several short essays and one research paper. The class will meet for one hour and twenty minutes twice a week. Enrollment limit 25.

New Course
SS 149 NARRATIVES OF TRAUMA  Rachel Conrad
This course will explore psychological understandings of children's reactions to trauma by reading non-fiction narratives of children's experiences. The course will begin with an overview of models of clinical psychology and psychiatry for understanding children's experiences of trauma. Key issues involve
aspects of traumatic situations (e.g., single events versus ongoing traumatic situations) and aspects of children's reactions (e.g., emotion, thought, sense of self and others, sense of the future). We will consider the value of narratives for organizing knowledge, and will then read first- and second-hand narrative accounts of children's experiences of such traumas as the Holocaust, civil war, sexual abuse, physical abuse, and community violence. Class will meet for one hour and twenty minutes twice a week; enrollment limit 25.

Course Canceled
SS 169 WOMEN AND THE FAMILY IN CROSS-CULTURAL PERSPECTIVES: CHINA, KOREA AND THAILAND
Kay Johnson

Course Canceled
SS 173 ENVIRONMENTS AND HUMAN BEHAVIOR Don Poe

New Course
SS 201 MIND AND BEHAVIOR: EVOLUTIONARY AND CROSS-CULTURAL PERSPECTIVES
Leonard Glick
Over recent years the ancient "nature vs. nurture" debate has been superseded by a more promising endeavor, in which anthropologists, psychologists, biologists, paleontologists, and others work cooperatively to advance our understanding of how and why we think and behave in human ways. In addition to familiarizing you with their research, this course will introduce you to cross-cultural perspective through detailed study of mind and behavior in three cultural regions: the mountainous interior of New Guinea, the islands of Polynesia and Micronesia, and the circum-Mediterranean. Students will submit notes on the readings periodically and will work in pairs to write cross-cultural research papers. Class will meet for one hour and twenty minutes twice a week; enrollment is 30.

Course Canceled
SS 207 STATISTICS AND DATA ANALYSIS Don Poe

New Course
SS 219 THE GROWTH OF SOCIAL UNDERSTANDING Rachel Conrad
This course explores the growth of social understanding in young children. The transition from infancy to childhood is often overlooked, yet fascinating and important developments occur in preschool children's understanding of the social world. We will consider the development and consolidation of preschool children's understanding of their own and others' emotions, thoughts, and intentions; ability to talk about feelings and thoughts; understanding of social rules; capacity for empathy, cooperative behavior, conflict, and humor; and participation in relationships with parents, siblings, and peers. Readings will include works in developmental psychology and psychoanalysis. As a component of this course, students will observe young children at a day care center on a weekly basis throughout the semester. Papers for this course will be based on readings as well as an observations of children. Class will meet for one hour and twenty minutes twice a week. In addition to class meetings, students will allot time for child observations on a weekly basis. Enrollment is limited to 20.

Cross Listed, New Course
SS/HA 233b ELEMENTARY YIDDISH
Henia Lewin
See description in HA/SS 233b this publication.

New Course
SS/NS 238 MEN AND REPRODUCTION: BIOLOGICAL, SOCIAL, AND ETHICAL MATTERS Fay Schrater
See description under NS/SS 238 this publication.

Course Canceled
SS/WP 242 FORMS OF WRITING IN THE SOCIAL SCIENCES Will Ryan

Course Cross-listed, Instructors Added, Description Changed
SS/CCS 256 CONFLICT RESOLUTION AND HISTORICAL ANALYSIS
Greg Prince, Janet Rifkin, Slavoljub Milekic
Conflict resolution has emerged as a major field in contemporary scholarship, drawing upon diverse as psychology, biology, anthropology, economics, political science and history. The theory has been applied to an equally diverse set of problems and professions including community development, domestic politics, international relations, medicine, law, education and family relations. This year the course will undertake an experiment focusing on conflict resolution in a multicultural context by working in tandem with a class in conflict resolution at the University of Zagreb, Croatia using internet technology, video tapes, and possibly real time video conferencing.
While much of the focus will be on international and ethnic conflict, we will encourage students to look at other forms of conflict that emerge out of and are impacted by the turmoil and chaos of ethnic and international conflict. A set of common readings for students in Croatia and in Amherst will be developed and a set of common questions will be developed that can be explored through Internet conversations as well as shared video presentations. This course will be an experiment and those participating in it will have to accept some of the uncertainties that are inevitable in such an experiment.

Gregory Prince in collaboration with Branka Sladovic (University of Zagreb) and Janet Rifkin (UMass). Assistance with collaborative teaching and learning tools: Slavoljub Milekic (Hampshire) and Irena Bozin-Mirkovic (AWAKE program).

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

New Course
SS 263 ENCOUNTERS WITH THE PAST Jim Wald
What can the hopes and fears of a given society tell us about it and ourselves? For example, did the gravest “sins” in pre-modern Europe involve food, money, or sex? The unifying theme of the course is the concept of culture as a process through which individuals and groups struggle to shape and make sense of their social institutions and daily lives. By considering in detail representative works of recent scholarship, we will examine the interaction between gender, sexuality, property relations, religion, and the growing power of the state. In the process, we will acquire an overview of European history from the late Middle Ages through the Industrial Revolution. Recommended for actual or prospective concentrators in the social sciences and humanities. Class will meet for three hours once a week; enrollment is limited to 25.

New Course
SS 265 THE SPIRIT OF A WORLD WITHOUT SPIRIT?: READING "THIRD WORLD" REVOLUTIONS, CUBA AND IRAN Carollee Bengelsdorf/Ali Mirsepassi
Revolutions are rare and unique social revolts in human history against the habits of everyday life. These extraordinary qualities of revolutionary moments have always fascinated social scientists, artists, and others with historical and critical sensibilities. In this course we will study the Cuban and the Iranian revolutions and their distinct visions. These revolutions are different in their ideologies (one is Marxist and the other Islamic) and their modes of social mobilization (guerrilla movement vs. urban mass movement). Yet, they shared common aspirations and desires (both sought to overthrow repressive and corrupt governments allied with the U.S., both promised a radical utopian vision, and they both are dominated by modernizing states). In this course, we will look at different readings and meanings of revolutions in general and the Cuban and Iranian revolutions in particular. How does one interpret the intense movement we call revolution? How do scholars and intellectuals read these historically significant events? And more importantly, how do “ordinary” people narrate their experiences in these revolutions and what are their stories of hope and loss? Class will meet for one hour and twenty minutes twice a week; enrollment limit 35.

New Course
SS 279 RACE, GENDER AND POWER IN BRAZIL Helen Quan
In the mid-1960s, the famous Brazilian Marxist historian, Caiio Prado Junior maintained that contemporary economic, racial and political problems (in Brazil) stem from settlement patterns based upon colonial commerce of Brazil’s past. Yet, until recently Brazil was seen as having a nonracist national culture in which democracia racial flourished. How much do we really know about racial formation and power in Brazil? Similarly, what do we really know about gender relations in Brazil? This seminar investigates the material and intellectual structures and processes of race, gender and class in Brazil. In addition, we will examine social, political and cultural movements in the last century to interrogate questions of power and the mappings of Brazil’s social stratification. Therefore, our focus will be on 1) social, economic and political inequalities along the lines of race and gender, and the popular mobilizations for social justice as a result of such inequalities; and 2) the meaning and logic of race and gender as articulated and contested in Brazil. Special emphasis will be placed on the centrality of African heritage in Brazilian culture and history and the role that Afro-Brazilians may or may not play in the African Diaspora. Class will meet for one hour and twenty minutes twice a week. Enrollment is limited to 25. A prior course in
either Latin American Studies, Black Studies or African Studies is highly recommended, but not necessary.

Course Canceled
SS 293 MODERNITY AND ITS CRITICS
Carolee Bengelsdorf/Margaret Cerullo

New Course
SS 307 RACE AND CULTURE IN PSYCHOANALYTIC THEORIES
Lourdes Mattei
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 constructions of psychosocial identities. 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 two hours and fifty minutes once a week.

CO-CURRICULAR COURSES

LEMELSON COURSE
"From Idea to Enterprise"
"From Idea to Enterprise" is a challenging course of classes and seminars which will teach participants how to transform a business concept into a concrete business plan. Bob Hopley, assistant professor at the UMass School of Management will teach the course, aided by entrepreneurs, and business, legal and financial advisors as guest speakers. This course requires active member participation, and research in preparation for class meetings. Participants will have the choice of operating individually or as a member of a small team. This class is sponsored by the Lemelson Program. Contact the Lemelson Program at x5318, or bphilips@hampshire.edu for further information about the course.

January 28th - May 6th
Mondays 1:00 - 3:00 p.m. or noon - 3:00 p.m.
with lunch guest speakers
Wednesdays 1:00 - 3:30 p.m. team or one-on-one seminars
Instructor: Bob Hopley, UMass School of Management, tel. 545-3927
Class limit: 20

CHINESE LANGUAGE TUTORIAL
Nili Luo
This class will provide Chinese language instruction to students learning Chinese at the elementary and intermediate levels. The class will be divided into two sections. For students taking Chinese language courses in the Five Colleges, this course will serve as a tutorial adjunct to those classes to provide students with practice in speaking and listening comprehension. For students just beginning Chinese, the class will use an introductory text and will teach students the basics of Chinese pronunciation and grammar.

The class will meet Tuesday and Thursday, 7 to 9 pm in Greenwich #37.

WRITING AND READING

Course Canceled
WP/SS 242 FORMS OF WRITING IN THE SOCIAL SCIENCES
Will Ryan

OUTDOORS PROGRAM/RECREATIONAL ATHLETICS

OPRA 102 INTERMEDIATE SHOTOKAN KARATE
Marion Taylor
Class meets in South Lounge of the RCC on Tuesday and Thursday pm.

Description, Instructor, Time Changed
OPRA 106 HATHA YOGA (M)
Pamela Williams

An exploration of traditional postures with the body, mind and breath. This exploration will be a meditative experience including an introduction to the chakra system, breathing exercises (ranayama) and setting meditation. All levels will be accommodated in each class with variations of the postures (asanas).
Class meets in the South Lounge of the RCC on Tuesday 4:30-6pm. Enrollment limit 20.

Description, Instructor, Time Change
OPRA 107 HATHA YOGA (N)
Pamela Williams
Same as OPRA 106
Class meets in the South Lounge of the RCC on Wednesday 12:30-2pm. Enrollment limit 20.

Description, Instructor, Time Change
OPRA 108 HATHA YOGA (O) Pamela Williams
Same as OPRA 106
Class meets in the South Lounge of the RCC on Thursday 4:30-6pm. Enrollment limit 20.

Fee Change
OPRA 145 LIFEGUARD TRAINING
Glenna Lee Alderson
Course fee $65.

Time Change
OPRA 156 LEAD ROCK CLIMBING
Kathy Kyker-Snowman
Class will meet Tuesday 1-4:30pm until spring break and 12:30-5:30pm after spring break.

Title and Description Change
OPRA 185 TENNIS EYE-OPENER
Madelyn McRae
If you want to play regularly and are seeking new friends in this great sport, join the club, literally. Open to HC students, faculty, and staff, this group will play under the guidance of Maddie McRae. Clinics will be a part of the course, emphasizing certain aspects of the game, e.g., serves, doubles play, and drills.
Class will meet Wednesday and Friday mornings from 8:30 am AND/OR Friday evenings from 5-6:30 pm at the MultiSport Center. Limit 12. Instructor's permission required. Call Maddie at extension 5785.

Five College Update
See individual Colleges/University for more information

Smith FLS 282b Video (Re)presentation & Activism
Crystal Griffith
An introductory video production course for the activist, the intrigued or the obsessed-in short, for anyone with an idea or story that keeps them up at night. ......Limit 12

University Comm 397M Special Topics Video Production II: Black Cinema
Crystal Griffith
Lecture Studio. The subject of this course is Black representation in American films and videos. ......Prereq by November 19th.

Amherst Arabic 2. First-Year Arabic II Mohammed Mossa Jiyad
A continuation of Arabic 1. Meets MWF 10am - 10:50am
Mount Holyoke: Asian 131 Elementary Arabic II Mohammed Mossa Jiyad
This course is a continuation of Elementary Arabic 1. Meets MWF 11:50 am - 1:05 pm

University Italian 597 Literary Transformations: From the Page to the Stage
Elizabeth H.D. Mazzocco This course focuses on selected Italian operas and their literary origins.....Meets T Th 11am - 12:15pm

Amherst English 89s Production Seminar in the Moving Image Elisabeth Subrin

Hampshire College New Faculty Biographies

Laurie Alberts, (HA) visiting assistant professor of writing, graduated from Hampshire College and received her MFA from the Iowa Writers Workshop. She is the author of two novels, Tempting Fate and The Price of Land in Shelby, and a story collection, Goodnight Silly Sullivan. She has taught at the University of New Mexico, Norwich University, and the Antioch New England Graduate School.

Azir Begovic (HA) is an award winning dancer, choreographer, and teacher from Sarajevo, Bosnia-Herzegovina. He performed in the folk dance company "Krajina" from 1979-1982, and from 1982-1991 in a company called "Saobracajac", in which he taught and choreographed. Under his direction this company won medals of excellence at international competitions. He attended the School of Folklore/Cultural Society of Croatia in Zagreb, Croatia from 1985-91 where he studied the history, costuming, music and dances of Yugoslavia. He was awarded a gold medal from the city of Sarajevo for achievement in dance.
Irena Wozin-Mirkovic (CCS) received her degree in Human Development from the University of Massachusetts. She is one of the founders of the AWAKE program (Association for Worldwide Academic Knowledge Exchange) at Hampshire College. Irena served as a coordinator for the Women's Group Project at the Center for Peace and Nonviolent Conflict Resolution in Zagreb, Croatia. Irena's main interests are the use of technology in mediation and knowledge exchange processes.

Barton Byg (HA) teaches German Studies and film at the University of Massachusetts Amherst. He is a founding faculty member of the University's Interdepartmental Program in Film Studies and Director of the DEFA Film Library at UMass, an archive and study center dedicated to the cinema of Eastern Germany. He has published mainly on the German cinema since 1945 as well as issues of international popular culture. His book, *Landscapes of Resistance: The German Films of Daniele Huillet and Jean-Marie Straub*, was published in 1995 by the University of California Press.

John Fabel, (HA/LM) visiting lecturer of Design, received his BS and MS from the University of Massachusetts at Amherst. He has worked as a project consultant for the Lemelson National Program and as a designer for area businesses.

Thomas Haxo, (HA) Lemelson visiting assistant professor of design, received his B.F.A. from Pratt Institute and his M.F.A. in sculpture from the University of Pennsylvania. He has taught at Mount Holyoke College, Amherst College, the George Walter Smith Art Museum. His work has been shown regionally.

Peter Karp, (CCS) adj. asst. professor of computer science, is a software engineer with DataViews in Northampton, MA, where he is working on a toolkit for developing complex graphical interfaces. His research interests include interactive computer graphics, knowledge-based animation, multimedia, virtual reality over the internet. He has also helped develop computerized theater lighting consoles, video editing systems, and at Children's Television Workshop he developed commercial educational software.

Des McCarthy (CCS) joins the school for the spring term on exchange from the London Institute, U.K., where he is Professor of Film and Video Production at the LCPDTS School of Media. He holds an MA in English Literature from Cambridge University and a postgraduate Film Diploma from the Royal College of Art. He has worked extensively in British television as a drama director, first for the B.B.C., then for Granada Television, Yorkshire TV, Central TV and Channel 4, on plays, serials and series, as well as some factual programs, both on film and tape. He has written several plays for both radio and television and has published poetry. Research projects have included 'Community Access to Cable TV in the U.S.' and 'Local Television in France.' He has also taught at Toulouse University Ecole Superieure Audiovisuelle and has given seminars at Stanford University and the Moscow Film School.

Delilah Montoya, (HA) visiting assistant professor of photography, received her BA, MA, and MFA from the University of New Mexico. She has taught at the College of Arts and Letters, California State University, Los Angeles, the Institute of American Indian Art and the University of New Mexico. Her work has been shown nationally and internationally and is in the collections of several major museums.

H. I. T. Quan, (SS Lecturer) received her B.A., MA and C. Phil in Political Science from the University of California, Santa Barbara. She is currently working on a dissertation titled, "Friends, Miracles and Diplomacy: Japanese Financialism and Brazilian Development, 1960-1990." Her teaching and research interests include radical theories and Third World Development. She has taught courses in political science, Black Studies and Women's Studies at UC Santa Barbara and at Antioch University.

Christine Ricci, (CCS) visiting asst. professor of psychology, received her Ph.D. from the University of Massachusetts where she specialized in child cognitive development. Christine has done Sesame Street research for the Children's Television Workshop and has served as child development consultant for The Center for Research in Art and Technology. Some of her research interests include comprehension and memory, learning difficulties, and eyewitness memory in children.

Jayendran Pillay, (HA) visiting assistant professor of World Music, a South African citizen, received the BMus (ED) degree from the University of Durban-Westville, the Hons. B. Musicology degree from the University of South Africa, and the MA and PhD degrees in Ethnomusicology from Wesleyan University. He was a Fulbright scholar, won various awards in music performance, composed music for theatre and bands, published in journals, and received the prestigious Charles Seeger award from the Society for Ethnomusicology in 1989. Pillay has taught in various schools in South Africa, Wesleyan University, Carleton College, and Middlebury College.

Julie Shapiro, (HA) visiting associate professor of art, received her BA from the University of California, Santa Cruz and her MFA from Yale University. She has taught at Southern Methodist University and The Creative Arts Workshop. Her work has been shown nationally and is in several institutional and corporate collections.

Paul Turano, (HA) 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, Nonotuck 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 assemblage, 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 _Prospect 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 planet.
## HAMPShIRE COLLEGE SCHEDULE OF CLASSES—SPRING 1998
10/29/97

### SCHOOL OF COGNITIVE SCIENCE AND CULTURAL STUDIES

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<td>CCS 111</td>
<td>When Machines Talk</td>
<td>Spector/Weisler</td>
<td>Open</td>
<td>25</td>
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<tr>
<td>CCS 127</td>
<td>Psychology of Reading</td>
<td>Birch</td>
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<tr>
<td>CCS 135</td>
<td>Intro Digital Video</td>
<td>Ra'ad</td>
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<td>M 7-9pm/W630-930pm LIB B-2</td>
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<td>Introduction to Philosophy</td>
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<tr>
<td>CCS 143</td>
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<tr>
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<td>CCS 154</td>
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<td>Open</td>
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<tr>
<td>CCS 171</td>
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<td>CCS 174</td>
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<td>CCS SS186</td>
<td>Ecological Economics</td>
<td>Coppinger/ Warner</td>
<td>Open</td>
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<tr>
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<td>Ra'ad</td>
<td>COURSE: CHANGED TO CCS 135</td>
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<tr>
<td>CCS/IA 197</td>
<td>Cross-Cultural Readings</td>
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<td>Birch/Milekic</td>
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<td>CCS 210</td>
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<tr>
<td>CCS 246</td>
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<td>CCS 253</td>
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<tr>
<td>CCS/SS 256</td>
<td>Conflict Resolution/Analysis</td>
<td>Milekic/Prince/Rifkin</td>
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<td>CCS 263</td>
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<td>CCS 268</td>
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<td>CCS 279</td>
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<td>T 230-320/630-830pm FPH103/ASH AUD</td>
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*Course does not fulfill the requirements for the two-course option. Italicics denotes a new course or change from catalog/course guide.*
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<td>Open</td>
<td>25</td>
<td>MW 230-350</td>
<td>FPH 107</td>
</tr>
<tr>
<td>SS 133</td>
<td>People of the Americas</td>
<td>Glick</td>
<td>C A N C E L E D</td>
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<tr>
<td>SS 134</td>
<td>Law and Difference</td>
<td>Flavio Riesco-Ozeguerza</td>
<td>Open</td>
<td>20</td>
<td>TTh 9-1020</td>
<td>FPH 105</td>
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<tr>
<td>SS 144</td>
<td>African Development</td>
<td>Ford/Holmquist</td>
<td>Open</td>
<td>35</td>
<td>TTh 9-1020</td>
<td>FPH 106</td>
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<tr>
<td>SS 146</td>
<td>Unsafe Communities</td>
<td>Glazer</td>
<td>Open</td>
<td>25</td>
<td>MW 1-220</td>
<td>FPH 105</td>
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<tr>
<td>SS 149</td>
<td>Narratives of Trauma</td>
<td>Conrad</td>
<td>Open</td>
<td>25</td>
<td>TTh 9-1020</td>
<td>FPH 103</td>
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<tr>
<td>SS 169</td>
<td>Woman/Family Cultural Pers</td>
<td>Johnson</td>
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<tr>
<td>SS 170</td>
<td>Changing Cultures/Lives</td>
<td>Sawada</td>
<td>Open</td>
<td>20</td>
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<tr>
<td>SS 172</td>
<td>Law/Culture/Technology</td>
<td>Fried/Yngvesson</td>
<td>Open</td>
<td>35</td>
<td>TTh 1030-1150</td>
<td>FPH 107</td>
</tr>
</tbody>
</table>

*Course does not fulfill the requirements for the two-course option. Italics denotes a new course or change from catalog/course.*
SS 173 Environments/Behavior Poe C A N C E L E D
SS/CCS 186 Ecological Economics Warner/Coppinger Open 35 MW 1030-1150 FPH WLH
SS 201 Cross-Cultural Perspectives Glick Open 30 MF 1030-1150 FPH 104
SS 205 American Government Rakoff Open 25 TTh 1030-1150 FPH 102
SS 207 Statistics and Data Analysis Poe C A N C E L E D
SS 208 Issues in Education Weaver Open 25 MW 4-520 FPH 107
SS 219 Social Understanding Conrad Open 20 TTh 2-320 FPH 106
SS 232 Global Capitalism Holmquist/Weaver Open 25 TTh 2-320 FPH 102
SS/HI 233b Elementary Yiddish Lewin Prereq 18 MW 230-350 YBC
NS/SS 238 Men and Reproduction Schrader Open 25 TTh 2-320 ASH 126
SS/WP 242 Writing in the Social Science Ryan C A N C E L E D
SS 249 Environ/World Security Klare Open 25 TTh 1030-1150 FPH 107
SS/CCS 256 Conflict Resolution Prince et al Open M 7-930pm CSC 126
SS 257 Rights/Law/Culture Darlington/Risech-Oseguera Open 35 TTh 2-320 FPH 107
SS 258 Renaissance/Revolution Sperling/Wald C A N C E L E D
SS 261 Environmental History NA Rakoff Open 25 MW 1-220 FPH 104
SS 263 Encounter with the Past Wald Open 25 M 1-4 FPH 106
SS 264 Japan and the U.S. Sawada Open 25 TTh 2-320 FPH 105
SS 265 Revolutions/Cuba/Iran Bengelsdorf/Mirsepassi Open 35 TTh 1030-1150 FPH 108
SS 269 Children/Environments Breitbart/Schamess Open 35 TTh 1030-1150 FPH ELH
SS 276 Social Construction/Self Cerullo Open 35 TTh 1030-1150 FPH 104
SS 279 Race/Gender/Power Brazil Quan See Descr 25 MW 1-220 FPH 103
SS 281 Jewish Biography/Autobiography Glazer C A N C E L E D
SS 282 Critical Social Theory Mirsepassi Open 25 MW 1030-1150 FPH 105
SS 287 Europe 1890-1956 Wald Open 25 TTh 9-1020 FPH 107
SS 293 Modernity and its Critics Bengelsdorf/Cerullo C A N C E L E D
SS 307 Race/Culture Theories Matei Open 25 M 230-520 FPH 103
SS/HI 355i Gender/Race/Class in US Nisonoff/Tracy Prereq 25 W 1-4 FPH 106
SS/NS 356 Pueblo Indians Yngvesson/Martin InstrPer 15 TTh 1230-320 CSC 126
SS 397i Writing about 3rd World Bengelsdorf InstrPer 15 Th 1230-320 FPH 104
SS 399a Making Social Change Warner InstrPer 16 T 9-12 PH A-1

*Course does not fulfill the requirements for the two-course option. Italics denotes a new course or change from catalog/course guide.

CO-CURRICULAR COURSES

Course Title Instructor Enrollment Method Limit Time Location
WP 130 Writing Strategies Gorlin Open 16 MW 1030-1150 GRW
WP 201 Writing Project Workshop Siegel Open 20 W 230-520 Donut 5
SS/WP 242 Life Expectation Ryan C A N C E L E D
LM From Idea to Enterprise Hopley See Descr 20 See Desc
Chinese Language Tutorial Luo TTh 7-9pm GR #37

FOREIGN LANGUAGES

Course Title Instructor Enrollment Method Limit Time Location
FL 103 Intensive French Roessch InstrPer 10 TTh 330-6pm PHA-1
FL 104 Intensive Spanish Gear InstrPer 10 TTh 330-6pm PHA-1

CHORUS

Chorus Hampshire College Chorus Keams See Desc None MW 4-6pm MDB Recital

OUTDOOR AND RECREATIONAL ATHLETICS PROGRAM

Course Title Instructor Enrollment Method Limit Time Location
OPRA 101 Beginning Shotokan Karate Taylor Open None MW 530-7 pm RCC Lounge
OPRA 102 Inter Shotokan Karate Taylor InstrPer None TTh 6-730 pm RCC Lounge
OPRA 104 Advanced Shotokan Karate Taylor InstrPer None TThSu 6-8 pm RCC Lounge
OPRA 106 Hatha Yoga (M) Williams Open 20 T 430-6pm RCC Lounge
OPRA 107 Hatha Yoga (N) Williams Open 20 Th 430-6pm RCC Lounge
OPRA 108 Hatha Yoga (O) Williams Open 20 W 1230-2pm RCC Lounge
OPRA 112 Intermediate Aikido Hayes InstrPer None WF 4-515pm RCC Lounge
### Opra 115 Beginning Kyudo: Japanese Archery
- Instructor: Taylor
- Open
- Prereq: None
- Days: TTh
- Time: 3-430pm
- Location: RCC Lounge

### Opra 116 Intermediate Kyudo
- Instructor: Taylor
- Prereq: None
- Days: MW
- Time: 2-4
- Location: RCC Lounge

### Opra 118 Beginning T'ai Chi
- Instructor: Barry
- Open
- Prereq: None
- Days: TTh
- Time: 12-1
- Location: RCC Lounge

### Opra 119 Continuing T'ai Chi
- Instructor: Barry
- Open
- Prereq: TTh
- Days: 130-230
- Time: RCC Lounge

### Opra 123 Begin WW Kayaking (X)
- Instructor: E. Alderson
- Prereq: 6 W
- Days: Th
- Time: 130-245/F1230-6pm
- Location: Pool/River

### Opra 124 Begin WW Kayaking (Y)
- Instructor: G. Alderson
- Prereq: 6 W
- Days: Th
- Time: 130-245/F1230-6pm
- Location: Pool/River

### Opra 126 Beyond Begin WW Kayaking
- Instructor: G. Alderson
- Prereq: 6 Th
- Days: 130-230
- Time: RCC Lounge

### Opra 141 A Swimming Evolution
- Instructor: O. Alderson
- Open
- Prereq: None
- Days: W
- Time: 11-12 noon
- Location: Pool

### Opra 145 Lifeguard Training
- Instructor: G. Alderson
- Prereq: 10
- Days: W
- Time: 6-8pm
- Location: Pool

### Opra 149 Openwater Scuba Certification
- Project Deep
- See Desc
- Prereq: None
- Days: M
- Time: 6-730/730-9 pm
- Location: Pool/RCC

### Opra 151 Beginning Top Rope Climbing
- Instructor: E. Alderson
- Open
- Prereq: None
- Days: Th
- Time: begin 3/98
- Location: RCC

### Opra 156 Lead Rock Climbing
- Instructor: Kyker-Snowman
- See Desc
- Prereq: None
- Days: T
- Time: 1-430/1230-530pm
- Location: RCC/Field

### Opra 161 Bicycle Maintenance
- Instructor: E. Alderson
- Open
- Prereq: 10
- Days: W
- Time: 330-6pm
- Location: RCC

### Opra 174 Basic Fitness and Training
- Instructor: Hill
- Open
- Prereq: TTh
- Days: 12
- Time: 830-10am
- Location: MSC

### Opra 182 Telemark Skiing
- Instructor: E. Alderson
- Open
- Prereq: None
- Days: T
- Time: 12-3
- Location: RCC

### Opra 185 Tennis Eye-Opener
- Instructor: McRae
- Prereq: 12
- Days: WF
- Time: 8-930am or 5-630pm
- Location: MSC

### Opra 186 Intermed Tennis (Outdoors)
- Instructor: McRae
- Prereq: 12
- Days: TBA
- Time: TBA
- Location: MSC

### Opra 218 Outdoor Leadership
- Instructor: Warren
- Prereq: TBA
- Days: 1-5/Th 1-3
- Time: ASH 111

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**FIVE COLLEGE ASTRONOMY**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
<th>Description</th>
<th>Days</th>
<th>Time</th>
<th>Location</th>
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<tr>
<td>ASTFC 325</td>
<td>Galactic/Extragalactic</td>
<td>Schneider</td>
<td>Begins Thurs. Jan 29</td>
<td>TTh 230-345</td>
<td>UMass LGRT 1234</td>
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<tr>
<td>ASTFC 452</td>
<td>Astrophysics II:Galaxies</td>
<td>Greenstein</td>
<td>Begins Thurs. Jan 29</td>
<td>TTh 230-345</td>
<td>Amherst College</td>
<td></td>
</tr>
</tbody>
</table>

**CODES**

- ARB: Arts Building
- ARF: Animal Research Facility
- ASH: Adele Simmons Hall
- CSC: Cole Science Center
- EDH: Emily Dickinson Hall
- ELH: Emily Dickinson Hall
- EMS: Electronic Music Studio
- EH: Enfield House
- FPH: Franklin Patterson Hall
- GRW: Greenwich Writing Center
- LJB: Harold F. Johnson Library
- MDB: Music and Dance Building
- MTH: Main Lecture Hall
- MSC: Multi-Sports Center
- PH: Prescott House
- PFB: Photography and Film Bldg
- RCC: Robert Crown Center
- TBA: To Be Announced or Arranged
- WLH: West Lecture Hall
- YBC: Yiddish Book Center
SCHOOL OF COGNITIVE SCIENCE & CULTURAL STUDIES

New Course
CCS 207 INNOVATIVE INTERFACES AND DIGITAL ENVIRONMENTS - A RESEARCH PRACTICUM
Slavko Milekic and Rich Roth
The notion of a digital environment transcends the concept of a computer as a tool. It explores environments which, although supported by digital technology, are uncomputer-like in many respects. Building these environments calls for changes in input devices (touch instead of mouse, voice instead of keyboard), the shape of computers (no boxes, but interactive surfaces), their location (floor, wall, pocket) and content structure.

This research practicum will focus on the development of innovative, touchscreen-based, digital environments using KiddyFace—a child-friendly interface developed by Slavko Milekic. Students interested in software development, child psychology, market product definition and business development will have the opportunity to define, develop and test KiddyFace in a pre-school environment.

The class will meet once a week for one hour and twenty minutes and will include at least three hours of practical work during the week. Enrollment is limited to 6 students. Instructor’s permission required. (Lemelson course)
Thursday 12:30-1:50 in ASH 206.

SCHOOL OF HUMANITIES & ARTS

Title Change
HA 104 INTRODUCTION TO DRAWING
Julie Shapiro

Time Correction
HA 110 FILM/VIDEO WORKSHOP I
Paul Turano
Class meets only Thursday 12:30-3:20 in PFB

Course Canceled
HA 238 FICTION AS HISTORY
Lynn Hanley

SCHOOL OF NATURAL SCIENCE

New Course
NS 103 PHYSICS II
John Reid
Each of the introductory physics courses consists of three modules. Individual modules are focused on a particular phenomenon or investigation that allows the natural development of basic physical principles and their applications. Division I exams will be supported in Physics I and II as extensions of work on one of the modules. Typical module components include problem sets, laboratory work, computer modeling and library research. Topics and modules are divided as follows:

NS 102 Physics I: (Fall Semester)
-kinematics and dynamics
-harmonic motion and waves
-thermodynamics and kinetic theory

NS 103 Physics II: (Spring Semester)
-thermodynamics and heat transfer
-electromagnetic fields
-wave motion

Class will meet for one hour and twenty minutes two times a week with an additional three hour session for laboratory and independent work. Enrollment is open. We recommend students take calculus when they begin this sequence, if they have not already done so.

Tuesday and Thursday 2-3:20 CSC 114
Thursday 3:30-5:20 CSC/lab

New Course Description
NS 123
HUMAN BIOLOGICAL VARIATION
Alan Goodman/Michelle Murrain
This course focuses on the science of human variation, arguably the most highly politicized area of scientific research. We will address questions about the role of environment and genetics in the etiology of biological variability, how variation is apportioned, and the significance of variability. Topics include the history of the idea of "race," why race does not explain human variation, and the misuse of race in studies ranging from intelligence and violence to osteoporosis and drug dosages; gender and differences in mathematical ability and life span; and nature and nurture and the cause(s) of variation in human sexual orientation. Students will be engaged in small class-based research projects and will also work on independent projects on the scientific validity of models and theories of human variation, and how theories and questions asked relate to wider social and political currents. Class will meet Monday and Wednesday 10:30-11:50

Course Canceled
NS 130 CLIMATOLOGY
John Reid
Course Title and Description Changed
NS 254 ANIMAL SUSTAINABILITY AND BIOTECHNOLOGY IN WESTERN AND THIRD WORLD CULTURES
Susan Pranis
Why have some groups been able to maintain their way of life using animals with minimal impact on environmental topography and ecological niches? Have there been human health and behavioral consequences of the symbiotic relationships that have grown and flourished with animal sustainability and biotechnology? What effect have agricultural practices had on regional native flora and fauna? How do the socio-economic aspects of animal sustainability and agriculture vary across cultures? What are the implications of developing genetically engineered and cloned animals and their biological products and whom will they benefit?

This course will examine animal agricultural practices across cultures and environments. We will study animal biology and disease and the development of newer biotechnological applications in various species. We will explore animals' potential uses as sentinels of exposure to environmental chemicals and disease agents in classroom, field and laboratory settings. This class will meet for lecture/discussion Mon. and Wed. 10:30-11:50 and once weekly for field work (Wed. 2:30-5:20), including one trip to a regional research/production facility, to evaluate local exposure indices among animal populations.

Meeting Time Corrected
NS/SS 356 TOURISM AND ANTHROPOLOGY OF THE SW
Debra Martin/Barbara Yngvesson
Class meets only Tuesday 12:30-3:20pm CSC 126

SCHOOL OF SOCIAL SCIENCE

Course Canceled
SS 146 UNSAFE COMMUNITIES
Penina Glazer

SS 252 HISTORY OF BUDDHISM
Jampa Samten
This course is a general introductory study of the Buddhist doctrine and practices with special reference to the Mahayana characteristics. The course will deal with the historical development, theory and system of the four Buddhist philosophical schools. The main focus of the course will be on the following topics which is the core of Buddhist teachings: Buddha's Life and date; Four Noble Truth and Dependent Arising; Buddhist Ethics; Meditative Stabilization and Wisdom; Buddhist Councils and Division in the Sangha Community.

Mahayana Characteristics: Compassion, Altruism and the Awakening Mind (Bodhicitta) and the Practices of Six Perfections. Perfection and Vajra Vehicles (The esoteric Buddhism) of Mahayana Buddhism.

Class will meet Tuesday and Thursday 9-10:30am FPH 104

SS 262 HISTORY OF TIBETAN BUDDHISM AND CULTURE
Jampa Samten
This course is a comprehensive study of the history and doctrinal practices of the Tibetan Buddhism and culture. The main topics of discussion in this course of study are: beginnings of Buddhism in Tibet, its co-existence and conflict among the Indian, Chinese and Bonpo traditions, Samye debate and translations of Buddhist texts and destruction of Buddhism in the 9th century, Atisa and his teachings, historical development of various schools of Tibetan Buddhism, their doctrines and practices, their political and religious role in the development of Tibetan history. Some of the popular folk religious culture such as rites of passage, investigating the omens for an action and procurement of wealth and long life-span will also be dealt with in this course.

Oh the philosophical part, first eight chapters of the famous Madhyamika text by Aryadeva entitled Causalalaka (Four hundred verses) will be thoroughly investigated.

Class will meet Monday and Wednesday 9 - 10:30 am FPH 103.

New Course
SS 281 JEWISH BIOGRAPHY AND AUTOBIOGRAPHY
Penina Glazer
This course, part of the Kaplan Program in Modern Jewish Studies, will focus on autobiography and biography as a lens on the development of Jewish life in Europe and the United States in the modern period. Topics will draw from themes in shtetl life, immigration, the Holocaust, Zionism, and contemporary Jewish identity. The class will meet for one hour and twenty minutes twice a week. Prerequisite: Students should have completed at least one course in the school of social science. Enrollment is limited to 35. Class meets Monday and Wednesday 10:30-11:50 in FPH 105

Meeting Time Corrected
SS/NS 356 TOURISM AND ANTHROPOLOGY OF THE SW
Debra Martin/Barbara Yngvesson
Class meets only Tuesday 12:30-3:20pm CSC 126
OUTDOORS
PROGRAM/RECREATIONAL
ATHLETICS

Time Changed
OPRA 101 BEGINNING SHOTOKAN
KARATE Marion Taylor
Class meets in the South Lounge of the
RCC on Monday and Wednesday 6:00-7:30 pm.

LEMELSON CENTER FOR DESIGN
The Dorothy and Jerome Lemelson Center for
Design is a design and fabrication facility open to
the entire campus community. Its shop is equipped
for work with non-wood materials, chiefly metals
and plastics. Supervised access to a wide range of
tools and equipment is available after completing
the Introductory Training. These tools include:
basic hand tools, power saws and drills, plastic
forming equipment, sheet metal tools, sanding and
polishing equipment, metal bending equipment and
more. Additional toolings are available to gain
access to the shop's arc and gas welding equipment
and larger machine tools. No prior experience is
required and all skill levels are welcome.

Introductory Training
(two 2 1/2 hour sessions)
This training is designed to provide easy access to
the most frequently used tools and equipment in the
shop. In these two sessions we will review shop
safety and shop use policies, provide instruction
and demonstration for some of the frequently used
tools, and allow time for students, working in
groups, to complete a fabrication project.

(1) Fri. 2/6 & 2/13 1:30-4:00 PM
(2) Mon. 2/9 & 2/16 1:00-3:30 PM
(3) Tue. 2/10 & 2/17 6:00-8:30 PM
(4) Sat. 2/28 & 3/7 1:30-4:00 PM

Arc Welding (one 3 hour session)
This training provides instruction in the operation
of our arc welder capable of "stick" (SMAW) and
"TIG" (GTAW) welding of steel and aluminum.
Students will perform practice welds using the
different methods:

(1) Wed. 2/11 1:00-4:00 PM
(2) Mon. 2/16 9:30-12:30 AM
(3) Fri. 2/20 1:00-4:00 PM

Gas Welding (one 3 hour session)
This training provides instruction in the operation
of our oxy-acetylene equipment used for heating,
cutting, welding and brazing metal. Students will
use the equipment to practice the different methods.

(1) Sat. 2/14 2:00-5:00 PM
(2) Sat. 2/21 2:00-5:00 PM

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OJampa Samten is an assistant Professor of Tibetan History and Buddhist Culture at Tibetan University in
exile in India and is in residence at Hampshire College as part of Hampshire's exchange program with the
Central Institute of Higher Tibetan Studies, India. He holds an MA in Buddhist Philosophy at CIHTS and
will receive a Ph.D. in esoteric Buddhism from Visva Bharati University, Shantiniketan.
## SCHOOL OF COGNITIVE SCIENCE AND CULTURAL STUDIES

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<tr>
<th>Course</th>
<th>Title</th>
<th>Instructor</th>
<th>Method</th>
<th>Limit</th>
<th>Time</th>
<th>Location</th>
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<tr>
<td>CCS 111</td>
<td>When Machines Talk</td>
<td>Spector/Weisler</td>
<td>Open</td>
<td>25</td>
<td>TTh 1030-1150</td>
<td>ASH 126</td>
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<td>CCS 127</td>
<td>Psychology of Reading</td>
<td>Birch</td>
<td>Open</td>
<td>25</td>
<td>TTh 9-1020</td>
<td>ASH 111</td>
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<td>CCS 135(191)</td>
<td>Intro Digital Video</td>
<td>Ra'ad</td>
<td>InstrPer</td>
<td>16</td>
<td>M 7:30pm/W 6:30-9:30pm</td>
<td>LJB B-2</td>
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<td>CCS 136</td>
<td>Introduction to Philosophy</td>
<td>Cruz</td>
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<td>25</td>
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<td>CCS 140</td>
<td>Video I</td>
<td>Rueschmann</td>
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<td>25</td>
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<td>FPH 104</td>
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<td>Intro Daoist Philosophy</td>
<td>Lu</td>
<td>Open</td>
<td>25</td>
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<td>Rittermann</td>
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<td>CCS 154</td>
<td>Contemporary Media Culture</td>
<td>Ogdon</td>
<td>Open</td>
<td>25</td>
<td>TTh 1230-150</td>
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<td>CCS 171</td>
<td>Intro Interactive Media Prod</td>
<td>Muller</td>
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<td>Foundation of Behavior</td>
<td>Milekie</td>
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<td>CCS/HA 197</td>
<td>Cross-Cultural Readings</td>
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<td>CCS 199</td>
<td>Research Practicum/Learning</td>
<td>Ricci</td>
<td>InstrPer</td>
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<td>CCS 203</td>
<td>Complex Reasoning-Skills</td>
<td>Rittermann</td>
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<td>CCS 204</td>
<td>Neuro-Cognition</td>
<td>Birch/Milekie</td>
<td>Open</td>
<td>30</td>
<td>TTh 1030-1150</td>
<td>ASH 111</td>
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<td>CCS 207</td>
<td>Interfaces/Digital Environment</td>
<td>Milekie/Roth</td>
<td>InstrPer</td>
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<td>T 1230-150</td>
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<td>CCS 210</td>
<td>New Confucianist Philosophy</td>
<td>Lu</td>
<td>Open</td>
<td>25</td>
<td>T 1230-320</td>
<td>ASH 222</td>
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<td>CCS 216</td>
<td>Data Structures/Programming</td>
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<td>Copinger</td>
<td>Open</td>
<td>25</td>
<td>MW 9-1020</td>
<td>ARF</td>
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<td>CCS 221</td>
<td>Sound, Music-and-Mind</td>
<td>Stillings</td>
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<td>Creating the Text</td>
<td>McCarthy</td>
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<td>Theory of Language</td>
<td>Weisler</td>
<td>Open</td>
<td>25</td>
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<td>ASH 222</td>
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<td>CCS/HA 234</td>
<td>Traveling Identities</td>
<td>Rueschmann</td>
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<td>M 6:30/9:30pm/W 230-520 ASHAUD/FPH 103</td>
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<td>CCS 239</td>
<td>Topics in Cultural Studies</td>
<td>Ra'ad</td>
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<td>Video II Studio Production</td>
<td>McCarthy</td>
<td>Open</td>
<td>15</td>
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<td>MW 1200-350/1200-530</td>
<td>CSC 202/lab</td>
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<td>NS 288</td>
<td>New Ways of Knowing</td>
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<td>30</td>
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<td>NS 289(130)</td>
<td>Climatology</td>
<td>Reid</td>
<td>Open</td>
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<td>TTh 1030-1150/1200-520</td>
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<td>NS 322</td>
<td>Math Folks' Gathering</td>
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<td>NS 324</td>
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<td>CSC 3rd O</td>
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<tr>
<td>NS 356</td>
<td>Tourism/Anthropology SW</td>
<td>Martin/Yngvesson</td>
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<td>TTh 9-1020/1200-530</td>
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<td>NS 359</td>
<td>Nutrition/Pollution</td>
<td>Amarasingwardena/Goodman</td>
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<td>NS 380i</td>
<td>Seminar Alter/Agriculture</td>
<td>Oke</td>
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<td>25</td>
<td>M 630-920</td>
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<td>NS 383/183</td>
<td>Quantum Mechanics/Myriad</td>
<td>Bernstein</td>
<td>See NS 183/183 above</td>
<td>Open</td>
<td>TTh 1030-1150/1200-520</td>
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<td>NS 390i</td>
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<td>McNeal</td>
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<td>W 9-12</td>
<td>CSC 302</td>
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### SCHOOL OF SOCIAL SCIENCE

<table>
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<tr>
<th>Course</th>
<th>Title</th>
<th>Instructor</th>
<th>Enrollment Method</th>
<th>Limit</th>
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<tr>
<td>SS 102</td>
<td>Poverty and Wealth</td>
<td>Nisonoff</td>
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<td>TTh 1030-1150</td>
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<td>SS 124</td>
<td>Women/Gender Europe</td>
<td>Sperling</td>
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<td>SS 132</td>
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<td>MW 230-350</td>
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<td>SS 133</td>
<td>People of the Americas</td>
<td>Glick</td>
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<td>SS 134</td>
<td>Law and Difference</td>
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<tr>
<td>SS 144</td>
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<td>Ford/Holquist</td>
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<td>SS 146</td>
<td>Unsafe Communities</td>
<td>Glazer</td>
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<td>SS 149</td>
<td>Narratives of Trauma</td>
<td>Conrad</td>
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<td>SS 170</td>
<td>Changing Cultures/Lives</td>
<td>Sawada</td>
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<td>SS 172</td>
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<td>SS 173</td>
<td>Environment/Behavior</td>
<td>Poe</td>
<td>Open</td>
<td>35</td>
<td>TTh 1030-1150</td>
<td>FPH 107</td>
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*Course does not fulfill the requirements for the two-course option. Italics denotes a new course or change from catalog/course guide.
SS 219 Cross-Cultural Perspectives Glick Open 30 MF 1030-1150 FPH 104
SS 205 American Government Rakoff Open 25 TTh 1030-1150 FPH 102
SS 207 Statistics and Data Analysis Poe C A N C E L E D
SS 208 Issues in Education Weaver Open 25 MW 4-520 FPH 107
SS 219 Social Understanding Conrad Open 20 TTh 2-320 FPH 106
SS 232 Global Capitalism Holmquist/Weaver Open 25 TTh 2-320 FPH 102
SS/HA 233b Elementary Yiddish Lewin Prereq 18 MW 230-350 YBC
NS/SS 238 Men and Reproduction Schrater Open 25 TTh 2-320 ASH 126
SWP-242 Writing in the Social Science Ryan C A N C E L E D
SS 249 Environ/World Security Klare Open 25 TTh 1030-1150 ASH 221
SS 252 History of Buddhism Samten Open 25 TTh 9-1030 FPH 104
SS/CSC 256 Conflict Resolution Prince et al Open M 7-930pm CSC 126
SS 257 Rights/Law/Culture Darlington/Risen-Ozeguera Open 35 TTh 2-320 FPH 107
SS 258 Renaissance/Revolution Sperling/Wald C A N C E L E D
SS 261 Environmental History NA Rakoff Open 25 MW 1-220 FPH 104
SS 262 Hist/Tibetan Buddhism/Culture Samten Open 25 MW 9-1030 FPH 103
SS 263 Encounter with the Past Wald Open 25 M 1-4 FPH 106
SS 264 Japan and the U.S. Sawada Open 25 TTh 2-320 FPH 105
SS 265 Revolutions/Cuba/Iran Bengelsdorf/Mirsepassi Open 35 TTh 1030-1150 FPH 108
SS 269 Children/Environments Breibart/Schamess Open 35 TTh 1030-1150 FPH ELH
SS 276 Social Construction/Self Cerullo Open 35 TTh 1030-1150 FPH 104
SS 279 Race/Gender/Power Brazil Quan See Descr 25 MW 1-220 FPH 103
SS 281 Jewish Biography/Autobiography Glazer Open 35 MW 1030-1150 FPH 105
SS 282 Critical Social Theory Mirsepassi Open 25 MW 1030-1150 FPH 105
SS 287 Europe 1890-1956 Wald Open 25 TTh 9-1020 FPH 107
SS 293 Modernity and its Critics Bengelsdorf/Cerullo C A N C E L E D
SS 307 Race/Culture Theories Mattei Open 25 M 230-520 FPH 103
SS/HA 355i Gender/Race/Class in US Nisonoff/Tracy Prereq 25 W 1-4 FPH 106
SS/NS 356 Tourism/Anthropology SW Yngvesson/Martin InstrPer 15 T 1230-320 CSC 126
SS 397i Writing About 3rd World Bengelsdorf InstrPer 15 Th 1230-320 FPH 104
SS 399a Making Social Change Warner InstrPer 16 T 9-12 PH A-1

CO-CURRICULAR COURSES
Course Title Instructor Method Limit Time Location
WP 130 Writing Strategies Gorlin Open 16 MW 1030-1150 GRW
WP 201 Writing Project Workshop Siegel Open 20 W 230-520 Donut 5
SS/WP-242 Writing in the Social Science Ryan C A N C E L E D
LM From Idea to Enterprise Hopley See Descr 20 See Desc
Chinese Language Tutorial Luo Open TTh 7-9pm GR #37

FOREIGN LANGUAGES
FL 103 Intensive French Roesch InstrPer 10 MW 330-6pm PHA-1
FL 104 Intensive Spanish Gear InstrPer 10 TTh 330-6pm PHB-1

CHORUS
Chorus Hampshire College Chorus Kearns See Desc None MW 4-6pm MDB Recital

OUTDOOR AND RECREATIONAL ATHLETICS PROGRAM
Course Title Instructor Method Limit Time Location
OPRA 101 Beginning Shotokan Karate Taylor Open None MW 6-730 pm RCC Lounge
OPRA 102 Inter Shotokan Karate Taylor InstrPer None TTh 6-730 pm RCC Lounge
OPRA 104 Advanced Shotokan Karate Taylor InstrPer None TThSu 6-8 pm RCC Lounge
OPRA 106 Hatha Yoga (M) Williams Open 20 T 430-6pm RCC Lounge
OPRA 107 Hatha Yoga (N) Williams Open 20 W 1230-2pm RCC Lounge
OPRA 108 Hatha Yoga (O) Williams Open 20 Th 430-6pm RCC Lounge
OPRA 112 Intermediate Aikido Hayes InstrPer None WF 4-515pm RCC Lounge
<table>
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<tr>
<th>Course</th>
<th>Title</th>
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<th>Days</th>
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<tr>
<td>OPRA 118</td>
<td>Beginning Tai Chi</td>
<td>Barry</td>
<td>Open</td>
<td>TTh</td>
<td>12-1</td>
<td>RCC Lounge</td>
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<tr>
<td>OPRA 119</td>
<td>Continuing Tai Chi</td>
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<td>Begin WW Kayaking (X)</td>
<td>G. Alderson</td>
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<td>OPRA 124</td>
<td>Begin WW Kayaking (Y)</td>
<td>G. Alderson</td>
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<td>OPRA 126</td>
<td>Beyond Begin WW Kayaking</td>
<td>G. Alderson</td>
<td>InstrPr</td>
<td>Th</td>
<td>130-3</td>
<td>Pool/River</td>
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<td>OPRA 141</td>
<td>A Swimming Evolution</td>
<td>G. Alderson</td>
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<td>W</td>
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<td>Pool</td>
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<td>OPRA 145</td>
<td>Lifeguard Training</td>
<td>G. Alderson</td>
<td>Prereq</td>
<td>TW</td>
<td>6-8</td>
<td>Pool</td>
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<td>OPRA 149</td>
<td>Openwater Scuba Certification</td>
<td>Project Deep</td>
<td>SeeDesc</td>
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<td>6-730/730-9</td>
<td>Pool/RCC</td>
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<td>OPRA 151</td>
<td>Beginning Top Rope Climbing</td>
<td>E. Alderson</td>
<td>Open</td>
<td>Th</td>
<td>1230-6pm</td>
<td>begin 3/98</td>
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<td>OPRA 156</td>
<td>Lead Rock Climbing</td>
<td>Kyker-Snowman</td>
<td>SeeDesc</td>
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<td>1-430/1230-530pm</td>
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<td>OPRA 161</td>
<td>Bicycle Maintenance</td>
<td>E. Alderson</td>
<td>Open</td>
<td>W</td>
<td>330-6pm</td>
<td>RCC</td>
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<td>OPRA 174</td>
<td>Basic Fitness and Training</td>
<td>Hill</td>
<td>Open</td>
<td>TTh</td>
<td>830-10am</td>
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<td>OPRA 182</td>
<td>Telemark Skiing</td>
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<td>12-6pm</td>
<td>RCC</td>
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<tr>
<td>OPRA 185</td>
<td>Tennis Eye-Opener</td>
<td>McRae</td>
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<td>WF</td>
<td>8-930am or 5-630pm</td>
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<td>OPRA 187</td>
<td>Intermed Tennis (Outdoors)</td>
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<td>OPRA 218</td>
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<td>Prereq</td>
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**FIVE COLLEGE ASTRONOMY**

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<th>UMass/Hasbrouck</th>
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<td>ASTFC 114</td>
<td>Stars and Galaxies</td>
<td>Weinburg</td>
<td>Wed. Jan 28</td>
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<td>134</td>
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<td>Galactic/Extragalactic</td>
<td>Schneider</td>
<td>Thur. Jan 29</td>
<td>TTh</td>
<td>230-345</td>
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<tr>
<td>ASTFC 452</td>
<td>Astrophysics II/Galaxies</td>
<td>Greenstein</td>
<td>Thurs. Jan 29</td>
<td>TTh</td>
<td>230-345</td>
<td>1234</td>
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**CODES**

- ARB Arts Building
- ARF Animal Research Facility
- ASH Adele Simmons Hall
- CSC Cole Science Center
- EDH Emily Dickinson Hall
- ELH East Lecture Hall
- EMS Electronic Music Studio
- EH Enfield House
- FPH Franklin Patterson Hall
- GRW Greenwich Writing Center
- LIB Harold F. Johnson Library
- MDB Music and Dance Building
- MLH Main Lecture Hall
- PH Prescott House
- PFB Photography and Film Bldg
- RCC Robert Crown Center
- TBA To Be Announced or Arrange<
- WLH West Lecture Hall
- YBC Yiddish Book Center