HAMPSHIRE COLLEGE COURSE GUIDE SUPPLEMENT
SPRING 1998

SCHOOL OF COGNITIVE SCIENCE AND CULTURAL STUDIES

New Course

CCS 127 PSYCHOLOGY OF READING
Stacy Birch

Most people would agree that the ability to read is a critically important skill, since in our society so much information is communicated in written form. What may be less obvious is that the ease with which reading is accomplished by most people is amazing: Reading is an enormously complex skill. The aim of this course is to explore how the process of reading occurs, how it is learned, and what happens when it goes wrong (i.e., cases of reading disability). Students will read and discuss studies in the field, will observe methods of research in reading, and will carry out research on a topic of interest. This course will carry teaching practicum and community service options. Class will meet twice a week for one hour and twenty minutes each time. Enrollment limit is 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

Our question, though simple, is ambitious: 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.

Course Canceled

CCS 140 VIDEO I Joan Braderman

Course Canceled

CCS 150 THE DEVELOPMENT OF THE INFANT
Mary Jo Rattermann

New Course

CCS 154 IMAGE AND REALITY IN CONTEMPORARY MEDIA CULTURE
Bethany Ogdon

In this course we will critically investigate "reality television" and "cyberspace" as dominant fin-de-siècle regimes of vision, each structured around a particular way of seeing. Reality TV and cyberspace (or cyberculture) are fairly recent media phenomena which seem to arouse anxiety and hope in equal measure: for some they represent the use of visual technologies for increased surveillance and the promotion of voyeuristic social relations, for others they represent the use of visual technologies for expanded democratic participation in the public sphere and the creation of a wider spectrum of
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 ideals.

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

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New Course

CCS 198 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 psychology or education.

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

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New Course

CCS 203 THE ACQUISITION OF COMPLEX REASONING SKILLS
Mary Jo Rattermann

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New Course

CCS 210 NEW-CONFUCIANIST PHILOSOPHY OF CULTURE
Zhaoli Li

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 Confucianism 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 is 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.

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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.

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Course Canceled

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

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Description Changed

CCS 171 INTRODUCTION TO INTERACTIVE MEDIA PRODUCTION
Richard Mulier

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, editing still images, sound, 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.

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Course Canceled

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

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Course Canceled

CCS 175 now CCS 135 VIDEO I: INTRODUCTION TO DIGITAL VIDEO
Wild RA'd

See description above under CCS 135.

Course Cross-listed

CS/HA 197 CROSS-CULTURAL READINGS OF THE SHORT STORY
Eva Rueschmann
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 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 courses such as those of the 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 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 excitement at Hampshire and in the world at large.

This class will function as a research collaborative to generate ideas for studying the process of discovery 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 technologies. This course will be a component of this research project and will initiate projects of its 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 social 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 build software that can sustain 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

Cross-listed, Instructors Added

CCS/SS 256 CONFLICT RESOLUTION AND HISTORICAL ANALYSIS
Slavoljub Milekic and Irena Bozin-Mirkovic

See description under Social Science for this publication.

New Course

CCS 279 AFRICAN AMERICAN IMAGE AND IMAGE-MAKER IN AMERICAN CINEMA

In Framing Blackness, Ed Guerrero notes that throughout their history, Hollywood movies have overwhelmingly "subordinated, marginalized, positioned and devalued" African-American characters in a strategy 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 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 Fox-Pathé films of the 30s and 40s, the "socially aware" films of the 50s and 60s, the "blaxploitation" films of the early 70s, and the "new black cinema" of the late 70s and 80s. Our exploration of African-American film history will focus on the inter-relationship between cinematic representation and cultural history, 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, and the competing 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 of a Western 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 get critiques on work in progress.

This fall we are offering 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 is.
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 twice each week for two hours and fifty minutes. Enrollment is limited to 20.

New Course

CCS 332 TOPICS IN CULTURAL STUDIES: IDEOLOGY 
Waldid Ra’id

This course will investigate the concept of ideology in contemporary cultural criticism. The unsettled definition of the term in Marx’ss 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 unseedliness has not yet been fully clarified. The concept has surfaced as central in twentieth-century literary theory, psychoanalysis, feminist theory, film theory, and semiotics. The course will examine 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

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 the 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 courses at Hampshire.

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 portraits/biographies—is intended to develop that skill in students who intend to tell true stories about living people and the worlds they inhabit.

An understanding of history and literature, 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 Dispatches, James McBride’s The Color of Water, and Jon Krakauer’s Into the Wild.

Students will be asked to write short portraits/biographies of friends, relatives, acquaintances, and strangers. They will then be asked to extend those portraits into longer, more insightful and analytical short stories. 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 135 MUSIC OF AFRICA AND ITS DIASPORA 
Jay Pillay

This course concentrates on some of the traditional and contemporary musical styles of Africa and its transplantes into the Caribbean and South America. Using a number of case studies including South African kwela, mbanga and mbube, Nigerian juju, Angolan kudum, Ghanaian highlife, Zairean soukous, Zimbabwean chimurenga, Latin American salsas, the Caribbean steel band, and Brazilian samba, we will discuss issues raised by Africa and her diasporic musics; the relationship of music to cultural identity, gender construction, nationalism, political struggle, ethnicity, modernism, westernization, and the recording and broadcast industries. Theories of traditional and popular culture will also be critically examined.

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

New Course

HA 157 LITERARY COUNTERCULTURE 
Robert Coles

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 its contextual settings, and what that may mean when considering issues of 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.

New Course

HA 193 THE DESIGN RESPONSE 
Wayne Kranzberg

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 communicative 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 theorists 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/CSC 197 CROSS-CULTURAL READING 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. This course is sponsored in part by the Lemelson Foundation.

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 any additional found materials relating to particular problems. This course is sponsored in part by the Lemelson Program in Innovation, Invention 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) is given to students with other courses in studio completed.

Class will meet once each week for four hours.

**New Course**
HA/L/M 207 GREEN DESIGN: TOWARD SUSTAINABILITY
John Faber

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 architecture, landscape planning, and 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 concrete identification of 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

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 developing the kinetic 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 will 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 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 class and once for a lab devoted to exploring these issues in various modalities -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 or selected outside stories. We will focus on craft as well as content in our approach to 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 others' work. Members 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**
HA/S/S 233b ELEMENTARY YIDDISH
Henia Lewin

Yiddish, the native language 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 in 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**
HA 236 THE PRACTICE OF LITERARY JOURNALISM
Michael Latsky

Literary journalism encompasses a variety of genres, including portrait/biography, memoir, and investigation of the social landscape. As its best, literary journalism uses such dramatic devices as plot, characterization, and dialogue to extend and elaborate the who/what/where/how/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 Knumma, Abraham Verghese's My Own Country, and Rian Malan's My Traitor's Heart.

Students will be asked to write short, non-fiction narratives that will require participant/observation of local scenes and interview/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-end 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 permission.
New Course
HA 254 CRITICAL ISSUES IN FILM AND PHOTOGRAPHY: PHOTOGRAPHY AND FILM OF THE 1930'S AND 1940'S
Sandra Matthews
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 painting course at college level are minimum required. Class will meet twice each week for two hours.

New Course
HA 270 PROCESS AND CRITIQUE
Ellen Donkin/Wayne Kramer/Kym Moore
This course will focus 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 is "race" defined 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.

New Course
HA 278 ADVANCED TECHNIQUES IN PERFORMANCE
Kym Moore
This course will focus on 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 painting course at college level are minimum required. Class will meet twice each week for two hours.

Instructor Added
HA 288 PRODUCTION SEMINAR
Ellen Donkin/Wayne Kramer/Kym Moore
This course is designed to develop each student's comprehension of set design. 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.

New Course
HA 305 ADVANCED PAINTING
Julie Shapiro
This course is designed to develop each student's comprehension of set design. 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.

New Course
HA 316 CONCENTRATOR'S SEMINAR IN STUDIO ARTS
David Diao/Judith Mann
This course is designed to develop each student's comprehension of set design. 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.

New Course
NS 205 Introduction to Microbiology
Theodore H. C. Ohtsubo
This course is designed to develop each student's comprehension of set design. 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.

New Course
NS 254 CRITICAL ISSUES IN FILM AND PHOTOGRAPHY: PHOTOGRAPHY AND FILM OF THE 1930'S AND 1940'S
Sandra Matthews
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 painting course at college level are minimum required. Class will meet twice each week for two hours.

New Course
NS 278 ADVANCED TECHNIQUES IN PERFORMANCE
Kym Moore
This course will focus on 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 painting course at college level are minimum required. Class will meet twice each week for two hours.

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NS 288 PRODUCTION SEMINAR
Ellen Donkin/Wayne Kramer/Kym Moore
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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.

New Course
NS 305 ADVANCED PAINTING
Julie Shapiro
This course is designed to develop each student's comprehension of set design. 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.

New Course
NS 316 CONCENTRATOR'S SEMINAR IN STUDIO ARTS
David Diao/Judith Mann
for women. It is also important to analyze the children they help beget and for the women who toward sexuality and fidelity, the social, ethical matters" bear those children. Students also will write a physical and social consequences of fertility, it also have the greater responsibilities for the dependents of men's attitudes about the biological and social sciences 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 ETHICAL 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 differential 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 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 ENVIRON- MENTAL SENTINELS: ISSUES IN COMPARATIVE HEALTH Susan Pramsky

This course will explore the development of small ruminant (sheep and goat) usage in Western and Third World agricultural models. Tropics covered will include ruminant behavior, functional comparative anatomy, physiology and developmental biology, and their role as animal models of 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 and tissue, 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/Hanslin

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

Course Number Changed
NS 310 (formerly NS 210) TROPICAL ECOLOGY Brian Schultze

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 swallow 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 peculiar to the tropics, such as rainforest ecology, biodiversity, canopy biology, and complex plant-animal interactions. We will also cover related issues such as agricultural, desertification, 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 amphiathia between existence and non-existence, are now an important tool for both pure and applied mathematicians. They have a fruitful geometric interpretation, provide algebraic closure to the reals (in the sense that all polynomials with coefficient in 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 and Julia sets), 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, 1/29/98, at 4 p.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 set 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 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 Indonesia and Micronesia, and the circum-Mediterranean. Students will submit notes on the readings periodically and will work in pairs to write cross-cultural 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
Hena Lewin
See description in HA/SS 233b this publication.

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

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

Course Cross-listed, Instructors Added,
Description Changed
SS/CSCS 256 CONFLICT RESOLUTION AND HISTORICAL ANALYSIS
Greg Prince, Janet Ristik, Slavoljub Milečk
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, be they intra- or intergroup and in the process to identify the tools by which the turmoil and chaos of ethnic and international conflict. A set of common readings for students in both classes 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 through these two 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 Ristik (UMass). Assistance with collaborative teaching and learning tools: Slavoljub Milečk (Hamshire) and Irena Bozin-Mirkovic (AWAKE program).

Course Canceled
SS 255 THE BIRTH OF MODERNITY: EUROPE FROM RENAISSANCE TO REVOLUTION, C. 1400-1800
Jutta Speerling/James Wald

New Course
SS 263 ENCOUNTERS WITH THE PAST
Jim Walz
What can the hopes and fears of a given society tell us about it and ourselves? For example, did the great tens in pre-modern Europe involve sex, money, or sex? The unifying theme of the course is the concept of culture as a process through which individuals and groups are able to come to terms with 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 IRAQ
Christopher Bengelsoff
All Marxist revolutions are rare and unique social revolts in human history against the habits of everyday life. This 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 ideological and the other (Islamic) and their modes of social mobilization (guerrilla movement vs. urban mass movement). Yet, they shared common aspirations and desires (both to overthrow repressive and corrupt governments allied with the U.S., both promised a radical utopian vision, and they both are dominated by modernist 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 movements we call revolution? How do scholars and intellectuals read these historically significant events? And more importantly, why 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 is limited.

New Course
SS 279 RACE, GENDER AND POWER IN BRAZIL
Helen Quan
In the mid-1960s, the famous Brazilian Marxist historian, Calo Prado Junior maintained that contemporary social 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 non-racist national culture in which democracia racial flourished. How much do we really know about racial formation and power 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) economic, social 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
African necessary.

PSYCHOANALYTIC THEORIES

SS 307 psychoanalytic schools understand the participants how to transform a business concept into a concrete business plan. Bob Hopley, "From entrepreneurs, and business, legal and financial Management will teach the course, aided by active member participation, and research in advisors as guest speakers. This course requires preparation for class meetings. Participants will member of a small team. This class is sponsored Program January 28th by the Lemelson Program. Contact the Lemelson Mondays 1

WP/SS

Class THE

TIME

KARA TE Marion Taylor

Description, Instructor, Time Change

OPRA

Pamela Williams

Same as OPRA 106

Class meets in the South Lounge of the RCC on Wednesday 1230-2pm. 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.

Five College Update

See individual Colleges/University for more information

Svith FLS 282b Video (R) Presentation & Activism

Crystal Griffith

An introductory video production course for the activist, the intrigued or the obsessed-in short, anyone with an idea or story that keeps them up at night. ......Limit 12

University Comm 397M Special Topies 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 I. Meets MWF 10am - 10:50am

Hampshire College New Faculty Biographies

Laarle Alberts, (GIA) 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 Love in Shelby, and a story collection, Goodnight Siley Sullivan. She has taught at the University of New Mexico, Norwich University, and the Antioch New England Graduate School.

Asir Begovic (IA) 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 "Sari Brajica", 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, costumes, music and dances of Yugoslavia. He was awarded a gold medal from the city of Sarajevo for achievement in dance.
Irena Bozin-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 Dzantie Hallie and Jean-Marie Smadu," 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) Lemanon 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 tool kit 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 LCPOT 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 Supérieure Audiovisuelle and has given seminars at Stanford University and the Moscow Film School.

Dilihah Monteuyu, (HA) visiting assistant professor of photography, 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. L. Quan, (SS Lecturer) received her B.A., MA and&nbsp;C. Phil in Political Science from the University of California, Santa Barbara. She is currently working on a dissertation titled, "Friends, Militaries and Diplomacy: Japanese Financialism and Brazilian Development, 1960-1990." Her teaching and research interests include radical theories and Third World Developments. 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 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 Mem. B. Muscology 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 theater 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 created his own video production collective, Nonstop 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 <em>87 </em>Perspective St. won a Kodak Special Merit Award at the 1994 New England Film and Video Festival, and received a Director Citation at the Black Maria Film Festival. Currently, he is in the process of finishing <em>This is a Film About Mars</em>, an hour long personal film essay on the planet.
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<td>Tech/Art Education</td>
<td>Miletic/Mirkinovic</td>
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<td>12</td>
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<td>ASH 111</td>
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<tr>
<td>CCS 292</td>
<td>Multimedia Lab II</td>
<td>Muller</td>
<td>Open</td>
<td>20</td>
<td>W 230-520</td>
<td>ASH 221</td>
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<tr>
<td>CCS 294</td>
<td>Psychology/Cognitive Science Cruz</td>
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<td>W 230-520</td>
<td>ASH 221</td>
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<tr>
<td>CCS 302</td>
<td>Problems in Journalism</td>
<td>Miller</td>
<td>Open</td>
<td>15</td>
<td>TTh 12-30</td>
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<tr>
<td>CCS 332</td>
<td>Topics in Cultural Studies/Relaiton</td>
<td>Open</td>
<td>15</td>
<td>TTh 12-30</td>
<td>ASH 222</td>
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<td>CCS 332</td>
<td>Topics in Cultural Studies/Relaiton</td>
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<td>TTh 12-30</td>
<td>ASH 222</td>
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<tr>
<td>CCS 340</td>
<td>Literature, Philosophy</td>
<td>Fabel</td>
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<td>HASA 340</td>
<td>Lit/Phil/Representation</td>
<td>Michaels/Russo</td>
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<td>CCS 359</td>
<td>Video III</td>
<td>Brandman</td>
<td>InstrPer</td>
<td>15</td>
<td>TTh 12-30</td>
<td>LIB studio B-5</td>
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**SCHOOL OF HUMANITIES AND ARTS**

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<th>Method</th>
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<tr>
<td>HA 104</td>
<td>Introduction Drawing</td>
<td>Shapiro</td>
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<td>15</td>
<td>TTh 1-320</td>
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<tr>
<td>HA 110</td>
<td>Film/Video Workshop I</td>
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<td>TTh 12-30</td>
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<td>HA 111</td>
<td>Still Photography I</td>
<td>Montoya</td>
<td>InstrPer</td>
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<td>TTh 11-30</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.

**SCHOOL OF COGNITIVE SCIENCE AND CULTURAL STUDIES**

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<tr>
<td>CCS 111</td>
<td>When Machines Talk</td>
<td>Specter/Weisler</td>
<td>Open</td>
<td>25</td>
<td>TTh1030-1150</td>
<td>ASH 126</td>
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<td>CCS 127</td>
<td>Psychology of Reading</td>
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<td>CCS 135</td>
<td>Introduction to Philosophy</td>
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<tr>
<td>CCS 140</td>
<td>Video I</td>
<td>Brandman</td>
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<td>CCS 143</td>
<td>Intro Dante Philosophy</td>
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<td>TTh 4-520</td>
<td>FPH 104</td>
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<tr>
<td>CCS 154</td>
<td>Contemporary Media Culture</td>
<td>Ogden</td>
<td>Open</td>
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<td>TTh 1030-1150</td>
<td>FPH 103</td>
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<td>CCS 171</td>
<td>Intro Interactive Media Prod</td>
<td>Muller</td>
<td>Open</td>
<td>25</td>
<td>TTh 10-450</td>
<td>ASH AUD</td>
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<tr>
<td>CCS 186</td>
<td>Ecological Economics</td>
<td>Coppinger/Weisler</td>
<td>Open</td>
<td>25</td>
<td>MW 1030-1150</td>
<td>FPH WLH</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.

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**HAMPSHIRE COLLEGE SCHEDULE OF CLASSES—SPRING 1998**

10/29/98
<table>
<thead>
<tr>
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<td><strong>SCHOOL OF NATURAL SCIENCE</strong></td>
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<tr>
<td><strong>Data Analysis Methods</strong></td>
<td>Sutherland/Wright</td>
<td>Open</td>
<td>25</td>
<td>TTh 2-320</td>
<td>CSC 3rd O</td>
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<tr>
<td><strong>Human Biol, Variation</strong></td>
<td>Goodman/Muirn</td>
<td>Open</td>
<td>35</td>
<td>MW 10:30-1150</td>
<td>FPH ELH</td>
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<tr>
<td><strong>Ecology/Biology Old Forest</strong></td>
<td>Winship</td>
<td>Open</td>
<td>25</td>
<td>MW 10:30-1150/M130-430</td>
<td>CSC114/1</td>
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<tr>
<td><strong>Climatology</strong></td>
<td>Reid</td>
<td>Open</td>
<td>25</td>
<td>TTh 2-230/TTh 330-520</td>
<td>CSC 114/2</td>
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<tr>
<td><strong>Health/Treatment Civilizations</strong></td>
<td>Martin</td>
<td>Open</td>
<td>25</td>
<td>TTh 10:30-1150</td>
<td>CSC 211</td>
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<tr>
<td><strong>Human Gene Therapy</strong></td>
<td>Miller</td>
<td>Open</td>
<td>25</td>
<td>TTh 10:30-1150</td>
<td>CSC 212</td>
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<tr>
<td><strong>Pathological Praxis</strong></td>
<td>Pratts</td>
<td>Open</td>
<td>25</td>
<td>MW 9-10:20</td>
<td>CSC 216</td>
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<tr>
<td><strong>Structure of Personality</strong></td>
<td>Hoffman</td>
<td>Open</td>
<td>25</td>
<td>MWF 10:30-1150</td>
<td>CSC 218</td>
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<tr>
<td><strong>Quantum Mechanics/Myriad</strong></td>
<td>Bernstein</td>
<td>Open</td>
<td>25</td>
<td>TTh 10:30-1150</td>
<td>CSC 220</td>
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<tr>
<td><strong>Ecological Geofores Resto</strong></td>
<td>Open</td>
<td>25</td>
<td>TTh 10:30-1150</td>
<td>CSC 222</td>
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<tr>
<td><strong>Chemistry II</strong></td>
<td>Amasariwardana</td>
<td>InstrPer</td>
<td>25</td>
<td>MWF 10:30-1150/M130-430</td>
<td>CSC 12</td>
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<tr>
<td><strong>Ecology</strong></td>
<td>D'Avanzo</td>
<td>Open</td>
<td>25</td>
<td>TTh 10:20-1150/FTh 114-330</td>
<td>CSC 114</td>
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<tr>
<td><strong>Tropical Ecology</strong></td>
<td>Schults</td>
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<td>See Below</td>
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<td><strong>Computer Technology</strong></td>
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<td>16</td>
<td>W 220/F230-330</td>
<td>CSC 114/1ab</td>
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<tr>
<td><strong>Physiology/Biology</strong></td>
<td>McNal</td>
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<td>25</td>
<td>TTh 10:30-1150/M230-520</td>
<td>CSC 2nd O</td>
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<tr>
<td><strong>Population Genetics/Evolution</strong></td>
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<td>25</td>
<td>MW 10:30-1150</td>
<td>CSC 211</td>
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<tr>
<td><strong>Men and Reproduction</strong></td>
<td>Scharer</td>
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<td>25</td>
<td>TTh 2-320</td>
<td>ASH 126</td>
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<tr>
<td><strong>Computers/Science Education</strong></td>
<td>Bruns/Murain</td>
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<td>20</td>
<td>TTh 430-6:34+</td>
<td>CSC 2nd O</td>
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<tr>
<td><strong>Evolution of the Earth II</strong></td>
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<td>25</td>
<td>MWF 9-10:20</td>
<td>CSC 202</td>
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<td><strong>Biochemistry</strong></td>
<td>Oke</td>
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<td>15</td>
<td>MW230-350/W2-350</td>
<td>CSC 202/2ab</td>
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<td><strong>Mathematics</strong></td>
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<td>Open</td>
<td>25</td>
<td>M 230-520</td>
<td>CSC 114</td>
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<td><strong>Tropical Ecology</strong></td>
<td>Schults</td>
<td>Open</td>
<td>25</td>
<td>M 10:30-1150</td>
<td>CSC 114</td>
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<tr>
<td><strong>Data Analysis Methods</strong></td>
<td>Sutherland/Wright</td>
<td>Open</td>
<td>20</td>
<td>TTh 2-320</td>
<td>CSC 3rd O</td>
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<td><strong>Complex Function Theory</strong></td>
<td>Kelly</td>
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<td>17</td>
<td>Precis met 1284 cpms</td>
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<tr>
<td><strong>Advanced Calculus</strong></td>
<td>Kelly</td>
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<tr>
<td><strong>Tourism/Anthropology SW</strong></td>
<td>Martin/Yngvess</td>
<td>InstrPer</td>
<td>12</td>
<td>TTh 1230-302</td>
<td>CSC 275</td>
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<tr>
<td><strong>Environmental Pollution</strong></td>
<td>Fernanda/Goodman/Instr</td>
<td>Open</td>
<td>15</td>
<td>MW 230-350</td>
<td>CSC 202/2ab</td>
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<tr>
<td><strong>Seminar Agriculture</strong></td>
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<td>25</td>
<td>M 630-920</td>
<td>CSC 114</td>
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<td><strong>Human Health Seminar</strong></td>
<td>McNeal</td>
<td>Prereq</td>
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<td>W 9-12</td>
<td>CSC 302</td>
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| **SCHOOL OF SOCIAL SCIENCE** | | | | | |
| **Poverty and Wealth** | Nilsonoff | Open | 25 | TTh 10:30-1150 | FPH 106 |
| **Women/Gender Europe** | Sperling | Open | 25 | TTh 10:30-1150 | FPH 101 |
| **Religious Education** | Darlington | Open | 25 | MW 230-350 | FPH 107 |
| **History/Economics** | E E L | Open | 25 | MW 10:30-1150 | FPH 101 |
| **Law and Difference** | Flavio Risch-Ozeguera | Open | 25 | TTh 9-1020 | FPH 105 |
| **African Development** | Ford/Holquist | Open | 35 | TTh 10:30-1150 | FPH 106 |
| **Unsafe Communities** | Glazer | Open | 25 | MW 1-220 | FPH 105 |
| **Narratives of Trauma** | Conrad | Open | 25 | TTh 10:30-1150 | FPH 103 |
| **Women/female Cultural Perse Johnson** | Open | | | | CANCELLED |
| **Changing Cultures/Lives** | Sawada | Open | 20 | MW 230-350 | FPH 105 |
| **Law/Culture Technology** | Fried/Yngvess | Open | 35 | TTh 10:30-1150 | FPH 107 |

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<table>
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<th>Type</th>
<th>Time</th>
<th>Location</th>
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<tbody>
<tr>
<td>OPRA 115</td>
<td>Beginning Kyudo: Japanese Archery</td>
<td>Taylor</td>
<td>Open</td>
<td>None</td>
<td>RCC Lounge</td>
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<tr>
<td>OPRA 116</td>
<td>Intermediate Kyudo</td>
<td>Taylor</td>
<td>Prereq</td>
<td>None</td>
<td>RCC Lounge</td>
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<tr>
<td>OPRA 118</td>
<td>Beginning Tai Chi</td>
<td>Barry</td>
<td>Open</td>
<td>None</td>
<td>RCC Lounge</td>
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<tr>
<td>OPRA 119</td>
<td>Continuing Tai Chi</td>
<td>Barry</td>
<td>Open</td>
<td>None</td>
<td>RCC Lounge</td>
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<td>OPRA 123</td>
<td>Begin WW Kayaking (X)</td>
<td>E. Alderson</td>
<td>InstrPer</td>
<td>6 W 130-245/F1230-6pm</td>
<td>Pool/River</td>
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<tr>
<td>OPRA 124</td>
<td>Begin WW Kayaking (Y)</td>
<td>G. Alderson</td>
<td>InstrPer</td>
<td>6 W 245-4/F1230-6pm</td>
<td>Pool/River</td>
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<tr>
<td>OPRA 126</td>
<td>Beyond Begin WW Kayaking</td>
<td>G. Alderson</td>
<td>InstrPer</td>
<td>6 Th 130-3/Th 1230-6pm</td>
<td>Pool/River</td>
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<tr>
<td>OPRA 141</td>
<td>A Swimming Evolution</td>
<td>G. Alderson</td>
<td>Open</td>
<td>None</td>
<td>Pool</td>
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<tr>
<td>OPRA 145</td>
<td>Lifeguard Training</td>
<td>G. Alderson</td>
<td>Prereq</td>
<td>10 TW 6-6pm</td>
<td>Pool</td>
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<tr>
<td>OPRA 149</td>
<td>Openwater Scuba Certification</td>
<td>Project Deep</td>
<td>SeeDesc</td>
<td>M 6-730/730-9 pm</td>
<td>Pool/RCC</td>
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<tr>
<td>OPRA 151</td>
<td>Beginning Top Rope Climbing</td>
<td>E. Alderson</td>
<td>Open</td>
<td>12 Th 1230-6pm</td>
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<tr>
<td>OPRA 156</td>
<td>Lead Rock Climbing</td>
<td>Kyker-Snowman</td>
<td>SeeDesc</td>
<td>None T 1-430/1230-530pm</td>
<td>RCC/Field</td>
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<td>OPRA 161</td>
<td>Bicycle Maintenance</td>
<td>E. Alderson</td>
<td>Open</td>
<td>10 W 330-6pm</td>
<td>RCC</td>
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<tr>
<td>OPRA 174</td>
<td>Basic Fitness and Training</td>
<td>Hill</td>
<td>Open</td>
<td>12 TTh 830-10am</td>
<td>MSC</td>
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<td>OPRA 182</td>
<td>Telemark Skiing</td>
<td>E. Alderson</td>
<td>Open</td>
<td>None</td>
<td>T 12-6pm</td>
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<tr>
<td>OPRA 185</td>
<td>Tennis Eye-Opener</td>
<td>McRae</td>
<td>InstrPer</td>
<td>12 WF 8-930am or 5-630pm</td>
<td>MSC</td>
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<tr>
<td>OPRA 187</td>
<td>Intermed Tennis (Outdoors)</td>
<td>McRae</td>
<td>InstrPer</td>
<td>12 TBA</td>
<td>MSC</td>
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<td>OPRA 218</td>
<td>Outdoor Leadership</td>
<td>Warren</td>
<td>Prereq</td>
<td>12 T 1-5/Th 1-3</td>
<td>ASH 111</td>
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*Italics denotes a new course or change from catalog/course guide.*

### FIVE COLLEGE ASTRONOMY

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<th>Type</th>
<th>Time</th>
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<tr>
<td>ASTFC 225</td>
<td>Galactic/Extragalactic</td>
<td>Schneider</td>
<td>Begins Thur. Jan 29</td>
<td>TTh 230-345</td>
<td>UMass LGRT 1234</td>
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<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>
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### CODES

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