

Hampshire College
Amherst, MA 01002

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1999 JANUARY TERM COURSE GUIDE HAMPSHIRE COLLEGE



JANUARY TERM DATES:

Monday, January 4 - Thursday,
January 21, 1999

REGISTRATION DATES:
HAMPSHIRE COLLEGE
STUDENTS

Monday, November 30 - Friday,
December 4, 1998

(Open registration continues until
Friday, December 11, for courses
in which space is still available
from Emily Gallivan, January
Term Office, B3 Prescott House)

Time: 9:00 a.m. - 12:00 p.m. and
1:00 - 4:00 p.m. Daily

Place: Register in person in the
lobby of Franklin Patterson Hall

FIVE COLLEGE AND
COMMUNITY
REGISTRATION:

Wednesday, December 2 - Friday,
December 4, 1998

(same time and place as above)

REGISTRATION
INFORMATION

Hampshire College students
enrolling in courses on other
campuses must take personal
responsibility for recording the
course and any resulting evalua-
tion in their Hampshire College
files. (Speak to the instructor
about an evaluation at the
beginning of the course.)
Registration forms are included in
the back of this catalog for
Hampshire College courses.
Additional forms are available
from Emily Gallivan, January
Term Office, B-3 Prescott House.

LOCAL RESIDENTS

are invited to take January Term
courses. Tuition is \$50.00 per
course (except intensive language
courses). Tuition for the intensive
language courses is \$450.00. Fees
are payable to the January Term
Office at time of registration.

FIVE COLLEGE
STUDENTS

may take January Term courses at
no cost other than any stated lab
fees.

NOTE

Hampshire College *does not* use
grades or credit hours. The
College cannot provide an official
transcript in any form to docu-
ment a visiting student's perfor-
mance. The most that can be
made available is verification of
the student's registration (not
completion) in a January Term
course. An instructor's personal
evaluation can be sent if mutual
agreement is reached between the
student and the instructor.

For further information please
call or write: Coordinator,
January Term program, Hamp-
shire College, Amherst, MA
01002-5001. Telephone
(413) 559-5778.

Visit our website at [http://
www.hampshire.edu/academics/
jan_term/localhome.shtml](http://www.hampshire.edu/academics/jan_term/localhome.shtml).

REGISTRATION
INFORMATIONCOURSE LISTINGS
JANUARY TERM 1999

APPLES FOR THE EAST: A HANDS ON EXPLORATION IN SUSTAINABLE FOOD SUPPLY	JTNS 102
ARTISTIC PERSPECTIVES IN MUSIC	JTHACU 103
BASIC FITNESS AND TRAINING	JTOP 107
BIRDSONG - THE HOWS AND WHYS	JTCS 101
BRIDGING THEATER AND EDUCATION: PERFORMANCE AS A CLASSROOM TOOL	JTHACU 106
THE CHALLENGE OF LATIN AMERICA: COLUMBIA, ITS HISTORY AND CULTURE	JTSS 101
CHOREOGRAPHY LAB	JTWA 107
COMMUNITY-BASED LEARNING WORKSHOPS	JTWA 118
CUBA: LA ISLA DE LA REVOLUCION	JTWA 114
DESIRE AT THE MOVIES: FILM, AFFECT, AND POLITICS	JTHACU 105
DRAWING II	JTIA 103
FICTION WRITING WORKSHOP	JTWA 103
FLORIDA EVERGLADES CANOE TRIP	JTOP 102
GENE CLONING	JTNS 101
THE GOOD FIGHT: COMPOSING AND EMBRACING MODERN MUSIC	JTWA 108
GRAND CANYON BACKPACKING TRIP	JTOP 104
HISTORY OF MENTAL ILLNESS	JTSS 102
I KNOW YOU GOT SOUL: WRITING & RHYTHM	JTWA 104
IMMERSION FRENCH	JTFL 102
IMMERSION SPANISH	JTFL 101
AN INCOMPLETE HISTORY OF AMERICAN POPULAR MUSIC	JTWA 117
INTRODUCTION TO ADULT LITERACY INSTRUCTION	JTWA 101
INTERMEDIATE KYUDO	JTOP 105
INTERMEDIATE SHOTOKAN KARATE	JTOP 106
KILLING YOUR DARLINGS: DRAFTING AND RECRAFTING TEXTS FOR THE THEATRE	JTIA 102
LAW AND THE ARTIST	JTHACU 102
LEARNING STYLES AND LEARNING STRATEGIES	JTWA 113
LEMELSON CENTER FOR DESIGN: ARC WELDING, GAS WELDING, BICYCLE FRAME BUILDING CLINIC	
LIFE IN SENEGAL: AN EXPERIENCE IN WEST AFRICA	JTWA 115
NARRATIVE WRITING FOR FILM	JTHACU 107
PEACE BUILDING AND CONFLICT TRANSFORMATION	JTWA 116
PHOTOGRAPHY AS A PROFESSION	JTHACU 104
THE POETRY DIARY	JTWA 102
PROBLEMS IN CONTEMPORARY U.S. FOREIGN POLICY	JTWA 111
PROTOTYPE TESTING, REFINEMENT, AND PROMOTION	JTWA 112
PUBLIC ART, PERSONAL SPIRITUAL AND COMMUNITY ASPECTS	JTHACU 101
READINGS AND RESEARCH IN THE INTELLECTUAL HISTORY OF AMERICAN WOMEN	JTWA 110
SCULPTURE: CARVING, MODELING, DRAWING	JTIA 101
TECHNIQUE AND REPERTORY	JTWA 106
TOWARD A SUPREME FICTION	JTWA 105
WHERE YOU CAN FIND "HAMPSHIRE" WHEN YOU ARE TWO AND A HALF?	JTWA 109
WILDERNESS FIRST RESPONDER COURSE	JTOP 101
WINTER MOUNTAINEERING/ICE CLIMBING/SKIING	JTOP 103

NOTE: None of the courses may be considered for use in a two-course option Division I examination.
In observance of Martin Luther King Day, no classes will be held on Monday, January 18, 1999.

HAMPSHIRE COLLEGE ROOM SCHEDULING CODES

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

JANUARY TERM

at Hampshire College and the Five
Colleges offers a unique opportu-
nity to pursue a variety of interests.
Students may study a specific
subject in depth, take practical
courses or workshops, participate
in seminars, or work indepen-
dently on divisional examinations.
January Term can also be a time to
study something that doesn't quite
fit into the regular program of
study. Recent January Term
offerings have ranged from sea
kayaking in a tropical paradise to
courses in dance therapy, dramatic
writing, and gene cloning.

Faculty members often use January
Term to experiment with new
approaches or explore new subject
matter, making their students
partners in curriculum develop-
ment. January Term faculty
include regular and visiting
professors. There are also offerings
by alumni, staff, and students.

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

JANUARY TERM AT THE
FIVE COLLEGES

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

Catalogs from the other colleges
will be available in the office of
January Term Coordinator Emily
Gallivan, January Term Office, B-
3 Prescott House. Further
information may be obtained at
the following locations.

AMHERST COLLEGE

Campus Center (542-5773)

MOUNT HOLYOKE

Office of January Program
Coordinator, 117 Blanchard
Campus Center (538-2893 non-
credit course information only)
and the Registrar's Office, Mary
Lyon Hall (credit course informa-
tion)

SMITH COLLEGE

Interterm Office, College Hall,
Room 21 (585-4903 or 585-4914)

UNIVERSITY OF
MASSACHUSETTS

Continuing Education Bldg.
Room 107 358 North Pleasant St.,
Amherst (545-3653 or 800-922-
8211 within Mass.)

COURSES

JTFL 101
IMMERSION SPANISHJTFL 102
IMMERSION FRENCH

Learn more about Spanish/French in three weeks than you would learn in three years of part-time classes. This is an intensive immersion course that will have you eating, sleeping and dreaming Spanish or French. This course will include the four skill areas (speaking, listening, reading, and writing) but 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 course includes class time, videos, parties, trips, etc.

Enrollment: Language level of students needs to be assessed before classes begin. Assessment will take place December 1, 2, and 3. Contact Jennifer Rafferty at Ext. 5228 for more information.

MTWThF 9:00 a.m. - 10:00 p.m. Sat 8:00 a.m. - 12:00 p.m.
Rm. FPH 101, 102, 107, 108
Enrollment limit: 10 per class

JTHACU 101
PUBLIC ART, PERSONAL
SPIRITUAL, AND
COMMUNITY ASPECTS
Laura R. Bloomenstein

Design and create a ceramic tile mural for local public space. Learn clay-tile making, decorating, and installation techniques while exploring issues of public relations, context integration, ceremony, and process. Study of contemporary public artists will encourage and feed discussion and activities needed to be able to reach final installation. Work will extend beyond meeting times.

MTWTh 9:00 a.m. - 12:00 p.m.
ARB
Enrollment Limit: 15
Lab Fee: \$15

JTHACU 102
LAW AND THE ARTIST
Stephanie Cole

Artists make legal transactions whenever they sell, perform, or exhibit their work. The artist is often at a disadvantage during these transactions, because Intellectual Property (or "art law") is one of the more bewildering areas of the legal world. With the concerns of the artist foremost in mind, this class will explore copyright, contract, obscenity, fair use, parody, and internet law.

The class will begin with copyright. A detailed yet practical exploration of the copyright process, augmented by review and discussion of the Copyright Act, will train class members to recognize infringement, misappropriation, and to understand the various rights copyright is composed of.

Following copyright, the class will discuss contract. Several types of "art" contracts will be reviewed: agreements for books, comic books, sound recordings, software, the visual arts, and the performing arts. The detriments and benefits of various contract clauses will be evaluated.

The class will then move on to obscenity, fair use, parody, and the internet regime of artistic expression. Case law from Comstock to the Communications Decency Act will be used to illustrate the problems and progress of art law in the United States.

MTWTh 6:00 - 9:00 p.m.
EDH 4
Enrollment Limit: 25

JTHACU 103
ARTISTIC PERSPECTIVES
IN MUSIC
Lara Golan

What is the definition of music? Where do we draw the line between extremely avante garde and inartistic? Can silence be musical? This class will explore several perspectives on music (and art in general) such as the concept of intended artistic contents, interpretation by the listener, similarities/differences between "classical" and "rock" music, and explicit vs. implicit artistic meaning within a musical composition. This will be primarily a forum for discussion based on the materials presented in class. A field trip to a contemporary musical performance and/or art museum as well as mini-compositions or artistic projects will be incorporated into class depending on time and the musical experience of the students.

M 1:00 - 5:00 p.m. TWThF 1:00 - 3:00 p.m.
FPH 105
Enrollment Limit: 12

JTHACU 104
PHOTOGRAPHY AS A
PROFESSION
Peter R. Peirce

This course will concentrate on professional concerns in photography. We will be spending several days photographing architectural/interior spaces, primarily in large format. Students will learn to solve complex lighting problems, use a view camera as a compositional tool, and work effectively as an assistant. In class we will discuss the sales, marketing, client relationships, copyright law, record keeping, accounting, taxes, lab work, and logistical planning that make shoots like these profitable (or not). No view camera experience necessary, just patience and a desire for technical perfection.

MT 8:00 a.m. - 12:00 p.m., 1:00 - 4:00 p.m.
PFB
Enrollment Limit: 12

JTHACU 105
DESIRE AT THE MOVIES:
FILM, AFFECT, AND
POLITICS
Jason Read

This course begins from the hypothesis that viewing film is as

much a matter of affects, that is, desire, fear, distraction and even disgust, as it is a matter of narrative, or purely intellectual comprehension. Put more simply, we watch the films we want to see. This visceral, and even embodied, enjoyment is not without its ambiguities. We can all admit to "guilty pleasures" films that we know we should not enjoy, because they are stupid, childish, politically offensive, or just not very good, but somehow that knowledge does not stop us from enjoying them. Is all enjoyment riddled with such ambiguities? Is there necessarily a division between pleasure and thinking? If so, do we even know why we enjoy?

Starting from this desire and, the ambiguity that this desire perhaps necessarily entails, this course is an examination of the "politics" of desire and representation at the movies. Politics here includes the manner in which films express, and determine, collective desires and dreams, but also the manner in which films represent, the categories such as class, race, and sex, that determine our lives. Beginning with Walter Benjamin's investigations into the politics of "shock" and "distraction" at the emergence of cinema, we will read several essays, and texts, from different theoretical and political perspectives, that have attempted to explore the fundamentally ambiguous nature of desire, affect, and politics in film. Our readings will be coupled with watching films, most importantly, the films that the varied essays discuss, but more importantly, everyone in the class will have the opportunity to present a film of his, or her, own choice.

MTWTh 1:00 - 4:00 p.m.
ASH Auditorium
Enrollment Limit: None

JTHACU 106
BRIDGING THEATER
AND EDUCATION:
PERFORMANCE AS A
CLASSROOM TOOL
Priscilla Kane Hellweg
Liza Enzer

This three week intensive workshop offers practical methods for using theater arts in the classroom as a way of engaging student learners and helping them embody and master curriculum content. Participants should be prepared to move, paint, write and film as we

take you on a tour of the arts and bridge such subjects as math and music, earth science and movement, video and history. Participants will create and perform their own educational theater piece for area fourth graders as their culminating projects. Students concentrating in all subject areas are invited to attend and all levels of experience are welcome.

MTWTh 9:30 - 12:00 p.m., 1:00 - 4:00 p.m.
Centrum Gallery
Enrollment Limit: 18
Lab Fee: \$10

JTHACU 107
NARRATIVE WRITING
FOR FILM
Aaron Rudelson

This is an intensive workshop designed to introduce students to the principal of narrative writing for the cinema. Course work will involve critical analysis of contemporary films, extensive writing and in class discussion of students' work.

MWF 9:00 - noon., 2:00 - 4:00 p.m.
ASH 111
Enrollment Limit: 10
Lab Fee: \$25

JTNS 101
GENE CLONING
Chris Jarvis, Lynn Miller, et al

We will spend 8 hours each day, 5 days a week learning to grow organisms, to isolate DNA, to digest DNA with enzymes, identify fragments on gels, put those fragments into plasmids, and to put the plasmids back into various bacterial cells. This year we will use messenger RNA and pieces of DNA with the enzyme that survives very high temperatures to copy and make quantities of DNA (the Polymerase Chain Reaction). In other words, this will be an intensive laboratory experience for those interested in this neat little bit of biology.

No experience needed. All that you need is enthusiasm to learn, ability to work carefully, and tolerance of 12 hour days working and thinking.
MTWThF 8:00 a.m. - 5:00 p.m.
(This course will meet on Friday, Jan. 22, 1999)
CSC 2nd Floor lab
Enrollment Limit: 20 first come first serve, see Chris or Lynn then register.

JTNS 102
APPLES FOR THE EAST:
A HANDS ON
EXPLORATION IN
SUSTAINABLE FOOD
SUPPLY

Bonnie Dixon

This course will use a specific crop, apples, as a case study in sustainable farm and food system design. This class will first briefly study the ecological, economic, and community effects of the current system supplying apples to our region. Then we will explore a variety of alternative ideas, with a focus on the challenge of local organic methods of apple orchard management and human scale economics of food distribution and marketing. The class will include guest speakers and field trips to local apple orchards, produce distributors, and food stores. We will also practice hands-on skills, such as pruning, pressing apple cider, and making dried apples. Specific topics will include the history of apple orcharding in the Northeast, energy use and labor, environmental effects of pesticides, integrated pest management, biological control, organic pest management, permaculture design for apple orchards, climate and micro climate, choosing rootstocks and varieties, soils and nutrition, inter cropping, grazing, ground cover management, pruning and grafting, storage and value added products, product quality and consumer expectations, distributing and marketing (including producer-consumer co-ops), and local and global food economics and ethics.

This course will be of interest to those who have environmental concerns about their food supply, intend to grow apples for home use or the market, or intend to work in community food processing, distribution, or marketing. Those receiving an evaluation for this class will do a final project of writing a vision statement describing their design for a more sustainable system of apple supply for the people of the Northeast.

MTWThF 12:30 - 3:30 p.m.
CSC 126
Enrollment Limit: 15

JTIA 101
SCULPTURE: CARVING,
MODELING, DRAWING
Aaron Brewer

This is an intensive three-week sculpture workshop, focusing on the importance of sculpture traditions and their necessary revisions; and the significance of association and reverie for determining materials and exploring content. Short projects emphasizing carving, modeling, and drawing will broaden the methodologies and definitions of these traditions in order to vitalize sculpture and expand notions of the possibilities of content.

Experimentation, observation, and discussion will be encouraged over production. Slides and readings will supplement topics addressed. Materials will include plaster, sheet rock, glass, and wood.

MTWThF 12:00 - 5:00 p.m.
ARB
Enrollment Limit: 15
Lab Fee: \$25

JTIA 102 KILLING YOUR DARLINGS: DRAFTING AND RECRAFTING TEXTS FOR THE THEATER

Judythe Samara Cohen

This playwriting intensive course is divided into three parts:

READING a selection of plays ranging from classical to contemporary, the autobiographical to the fantastical, the thought-provoking cutting edge to the banal spectacle of commercial theater. We will also look at essays by Faulkner, Stanislawski, and professional playwrights which inform the **PROCESS** of play writing.

WRITING scenes both in and out of class. Students will read and critique each other's work.

DISCUSSING current topics such as authorship rights, copyright infringement, and the playwright's role in production rehearsal. Students will also learn how to find an agent and how to market themselves as playwrights (everything from grants, fellowships, and internships to competitions and publication).

The class will culminate in an evening of public readings of the students' work, moderated by a professional playwright.

MTWTh 1:00 - 5:00 p.m.

EDH 2

Enrollment Limit: 15

JTIA 103 DRAWING II

William (Bink) Galbraith

Students will be exposed to drawing as an investigative medium with a freedom to both express and record observations. Classes will draw from the still-life in order to gain a working knowledge of spatial concerns, and will proceed in tandem with the more volumetric figure. Class members will draw on paper not limited to and including tissue and rag. In addition to the media of ink, pencil, charcoal, and pastel, students will be encouraged to explore collage (in both paper and found objects) as another means to generate specific interests and develop artistic concerns. Projects for the term will directly involve memory as a location from which to draw material for development. Students will employ elements from the physical world to substantiate and reflect elements pulled from memory. Given time, students will be encouraged to draw from a variety of areas, such as film, in order to explore their ideas and further develop their drawing vocabularies. This class is designed to handle various skill levels given some prior drawing experience, including very advanced.

MTWTh 1:00 - 4:00 p.m.

ARB

Enrollment Limit: 20

JTSS 101 THE CHALLENGE OF LATIN AMERICA: COLOMBIA, ITS HISTORY AND CULTURE

Bram H. Levin

This interdisciplinary course will draw on sources in history, literature, the social sciences, film (and video) and music to investigate Latin America through the prism of Colombia which has experienced many of the same

problems, and seen some of the same successes, as other Latin American countries. Beyond what it has in common with its neighbors, Colombia has its own specific and complex history and a rich and distinctive culture. By studying Colombia, we can look past the stereotypes and assumptions and better understand Latin America.

In this course, we will mainly examine the modern epoch of Colombian history and culture, beginning in 1948 with the assassination of progressive populist, Jorge Eliecer Gaitan, who almost certainly would have been elected president, continuing through the years of horrible rural violence known as "La Violencia" and up to the current crisis. The course will cover the guerrilla conflict, the rise of the drug mafia, and the introduction of modern market capitalism and a more diversified economy.

TWTh 2:00 - 6:00 p.m.

FPH 106

Enrollment Limit: 25

JTSS 102 HISTORY OF MENTAL ILLNESS

Kirby Randolph

This seminar will explore the ways in which social attitudes and conceptions of insanity, mental illness, and psychological problems have changed throughout American history. It will trace various institutional, clinical, and professional responses to the mentally ill. We will examine how race, gender, class and various therapeutic approaches have effected treatment and diagnosis of mental illness. We will be viewing films and reading autobiographical accounts of madness and of life inside mental institutions.

MTWThF 1:30 - 4:30 p.m.

ASH 221

Enrollment Limit: 20

JTCS 101 BIRDSONG - THE HOWS AND WHYS

Kevin Pilz

What are the functions of birdsong? What is unique about songbird neurobiology? How does song develop? Why do only males sing in most species? We will learn the methods of birdsong research, including sonograph analysis and immunocytochemistry, and discuss birdsong from both "proximate" (causal) and "ultimate" (functional) points of view.

Birdsong is an extremely influential model system in modern biology. Evolutionary biologists study birdsong to test theories of sexual selection; biomedical biologists use birdsong as a model for human learning and sex differentiation. The neurobiology, endocrinology, development and ecology of birdsong are therefore all understood to a degree rarely achieved for a single system.

Our goal is to develop a coherent understanding of the biology of birdsong. Furthermore, I hope this class will enhance students' abilities to think comprehensively (as well as critically) about scientific hypotheses and evidence. It should therefore benefit all research-minded biologists, from premed students to ethologists and natural historians.

MTThF 9:30 - 11:30 a.m.

(discussion); W, time TBA, 4-5 hour lab

CSC 126

Enrollment Limit: 15

JTWA 101 AN INTRODUCTION TO ADULT LITERACY INSTRUCTION

*Margaret Anderson
Thane Thomsen*

This course will provide an introduction to adult literacy and adult basic education. Through hands-on activities, course readings, and classroom observation, we will explore the politics of literacy, how adults learn, and specific methods of teaching. Participants who complete all course work will be prepared to volunteer as tutors with The Literacy Project, in Amherst or Northampton.

MW 9:00 a.m. - 12:00 p.m.

FPH 106

Enrollment Limit: 15

JTWA 102 THE POETRY DIARY

Joshua Beckman

Throughout history, poets have kept journals with the purpose of noting daily occurrences around them, exposing the internal currents that fuel their work, and experimenting with language in an uninhibited format. We will read some of the most exciting poetry journals of this century, (THE VERSE RECORD OF MY PEONIES, Masaoka Shiki (1902), THE JOURNAL OF JOHN WIENERS IS TO BE CALLED 707 SCOTT STREET FOR BILLIE HOLIDAY 1959, SORRENTO, Alice Notley (1984)), and discuss the role of the daily in poetry. Most importantly, each student will keep a diary to be read and discussed in class.

M (Jan. 4) PH B-1 10:00 a.m. -

12:00 p.m./1:00 - 5:00 p.m.

F (Jan. 8, 15, 22) FPH 106 10:00

a.m. - 12:00 p.m./1:00 - 5:00 p.m.

Enrollment Limit: 12

JTWA 103 FICTION WRITING WORKSHOP

Laura Migdal

This is a workshop for fiction writers who want to enlarge their conceptions of what fiction,

narrative, and story are. For inspiration, we will read the poetry of Garcia Lorca; Calvino's Italian folktales; the Grimm Brothers' fairytales; and the prose of Lydia Davis, Primo Levi, Sandra Cisneros, and Gary Indiana. In the first week students will present their work (short story, prose piece, or novel excerpt) to the class for critique. By the end of the course, students will have revised this original draft, having incorporated ideas gleaned from the reading materials.

MWF 1:30 - 3:30 p.m.

ASH 222

Enrollment Limit: 15

JTWA 104 I KNOW YOU GOT SOUL: WRITING AND RHYTHM

Gustavo Alberto Garcia Vaca

Through writing exercises and listening to selective music from around the earth, we will explore the inner worlds of our creativity. In-class and take-home writing exercises will help develop each of our personal voices and styles and will help to experiment with time and place to gain deeper insight into our writing. The writing may take any form—a poem, a song, a story, a play. The wide range of musical selections we will listen to include Afro-Caribbean, Middle Eastern, Indian, Japanese, indigenous music from the Americas, as well as drum and bass, house, hip-hop, and jazz. Listening to this music in class will allow us to journey into rhythms of our planet and find our own languages, intonations, and inspirations. There will be brief discussions of each musical selection, however, the focus of the course is on where the music takes us and our writing. The course will consistently offer an open, positive environment for the in-class reading of our writing. There will be an optional final performance of student work, open to the public on Wednesday, January 20.

MWF 1:00 - 4:00 p.m. (Final

Performance Wed. Jan. 20)

MDB

Enrollment Limit: 25

JTWA 105 TOWARD A SUPREME FICTION

Matthew Specktor

Aspirant writers are told, "write what you know." A superabundance of recent memoirs would seem to support the wisdom of this, but is the art of fiction an act of reportage? How do writers step outside the confines of literal, lived experience to create worlds that do not correspond to the familiar? This course is a workshop for writers who wish to work away from the autobiographical vein, to test their powers of metaphor and invention. We will read widely, using the work of Ondaatje, Calvino, Duras, DeLillo and others to incite our own, to be written and critiqued both in and out of class. Our aim will be writing that exceeds the mere personal; fiction that sets out to uncover the truths—more democratic, less parochial—that lie beyond the seeming limits of our experience. While not essential, previous workshop experience is helpful. If necessary, preference will be given to creative writing majors.

MTTh 1:00 - 3:30 p.m.

CSC 114

Enrollment Limit: 15

JTWA 106 TECHNIQUE AND REPERTORY

Diane Madden

In this class, we will use the Klein Technique to develop an understanding, on the level of bone, of true skeletal connections. Working with the breath, we will establish clear lines of force and support throughout the body in motion. Phrase material will emphasize spatial articulation and qualities of weight. This class is for experienced dancers who are ready to work slowly and deeply towards expanding their movement possibility and potential.

MTWTh 10:00 a.m. - 12:00

noon

Main Dance Studio

Enrollment Limit: 25

Lab Fee: \$15

JTWA 107 CHOREOGRAPHY LAB

Diane Madden

This class will build on experience gained and phrases learned in the previous technique and repertory class. We will look at the choreographic process beginning with the joint creation of a basic movement vocabulary which will provide the fabric into which other phrase material will be woven. Students will also develop individual scores for the creation of solo material. Our goal is to become conscious of the criteria we use in the many stages of choreography, from the development of phrase material to its manipulation through compositional choices. All dancing will be brought to a high level of physical understanding so that the voices of the individual and the ensemble will resonate with equal strength and attention can be paid to nuances of performance.

As a pre-requisite, students must participate in the previous



technique and repertory class with Diane Madden.

MTWTh 1:00 - 2:30 p.m.
Main Dance Studio
Enrollment Limit: 25
Lab Fee: \$15

**JTWA 108
THE GOOD FIGHT:
COMPOSING AND
EMBRACING MODERN
MUSIC**

Chris Connor

A survey of 20th century art music. This course will introduce students to serialism, electronic music, chance music, minimalism, and other developments in modern art music. Relationships between the classical music avant-garde and avant-garde jazz will be explored. Discussion topics will include: modern notational methods, the need for avant-garde and/or tradition, experimentalism in popular music. Students will compose pieces using their own methods or techniques learned in the survey.

4 Sessions: TTh 2:00 - 4:00 p.m.
January 5,7,12,14
MDB
Enrollment Limit: 15

**JTWA 109
WHERE CAN YOU FIND
"HAMPSHIRE" WHEN
YOU ARE TWO AND A
HALF? EXPLORING
CURRENT MODELS OF
PRESCHOOL
EDUCATION.**

Shara Brodsky

This course offers you the opportunity to explore several forms of preschool education in our society. The course addresses the question, "How effective are Montessori, Waldorf, and High Scope preschools in meeting the developmental needs of young children?" You will also explore the way in which corporate versus private ownership influences preschool programs. The format of this course will include lecture, class discussion, and observation of two preschool programs close to Hampshire.

MTWThF 10:00 - 12:00 noon
CSC 114
Enrollment Limit: 30
Lab Fee: \$20

**JTWA 110
READINGS AND
RESEARCH IN THE
INTELLECTUAL
HISTORY OF
AMERICAN WOMEN**

Holly Snyder

Is the history of great American ideas the exclusive province of dead white men? This course will challenge students to rethink the traditional boundaries of American intellectual history, by showing important American ideas from the perspective of women of all colors. Through class discussion, readings, and primary source research, students will address significant themes in American history and reach a new understanding in the place of women as writers, speakers and thinkers in American thought and culture.

MTW 1:00 - 5:00 p.m. (Plus Th Jan. 21 in lieu of M Jan. 18)
ASH 126
Enrollment Limit: 20

**JTWA 111
PROBLEMS IN
CONTEMPORARY U. S.
FOREIGN POLICY**

Gerald Felix Warburg

This course will examine key problems confronting modern American diplomats in an era of turbulent change. We will measure how U.S. Policy on important multilateral concerns has been transformed to meet post Cold-War challenges. In each class, we will examine a specific topic and debate options for policy makers. Issues will include: U.S.-China-Taiwan relations; U.S.-Iran-Iraq dual containment strategy; global warming; U. S. relations with Cuba; NATO expansion; and others. Students will be expected to prepare with selected readings and participate in seminar debates for this ten-day series of intensive workshops.

Daily from Wed., Jan. 6 through Wed. Jan. 13 2:00 - 4:30 p.m.
PH B-1
Enrollment Limit: 25

**JTWA 112
PROTOTYPE TESTING,
REFINEMENT, AND
PROMOTION:
REFINING THE DESIGN
OF A SNOWBOARD FOR
PEOPLE WITH
DISABILITIES**

Colin Twitchell

In this course we will examine the process of refining a design and promoting it to its intended user group and commercial interests. We will do this in an experiential manner by testing and refining the current design of a snowboarding apparatus developed by LATDC. We will meet with potential users to assist us in testing and improving the design. Additionally, we will assess and plan the promotion and commercialization of the snowboarding apparatus.

Students taking this course will be expected to put time into the course outside of class time. No prior design or snowboarding experience is required, however design and/or snowboarding experience may make this course more meaningful to you. There will likely be some funds available to defray the cost of lift tickets and transportation. For more information contact Colin Twitchell at 559-5705.

T 1:00 - 5:00 p.m. Most Thursdays
9:00 a.m. - 6:00 p.m. testing at ski areas.

Lemelson Center for Design classroom
Enrollment Limit: 6

**JTWA 113
LEARNING STYLES AND
LEARNING STRATEGIES**

Karyl Lynch

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 you to develop your critical thinking and writing skills. We'll look at why learning styles have become a popular topic and then we'll move on to making connections between several theories about learning styles and what happens on a day-to-day basis when you're out there in your role as a learner. If you intend to take this workshop, please come by my office (CSC 112) to pick up a questionnaire to fill out so that you can bring it to



the first meeting.

TWTh 3:00 - 4:30 p.m.
FPH 105
Enrollment Limit: 12

**JTWA 114
CUBA: LA ISLA DE LA
REVOLUCION**

*Bob Sanborn
Glenna Alderson*

Cuba is a land of rich culture with an interesting and noteworthy history.

This January we will undertake an exploration of the country and its history, agriculture, and politics. We will examine a country that has been changed by "la revolución" and where "la lucha" continues. It will also include a service component in or near Camagüey where tentative plans are to work on a few projects which may include urban renewal, agriculture, and/or health. Beginning in the Cuban capital of Habana our exploration will include the interior of the island, Camagüey, and the beaches of Veradero. Faculty members Brian Schultz and Larry Winship may also join the trip for brief periods and contribute their expertise in recent Cuban daily life and agriculture. This trip combines active observation, service, and a unique opportunity to explore and be a part of one of the most interesting countries in the world.

Dates of the trip: January 4 - 17, 1999

NOTE: Current plans are for the group to meet and depart from JFK Airport in New York City on Monday, January 4.

Costs: \$1800 per student (all inclusive)
Enrollment Limit: 8 - 10 student

**JTWA 115
LIFE IN SENEGAL: AN
EXPERIENCE IN WEST
AFRICA**

*Glenda Poindexter
Susan Prattis*

Senegal, our destination, is the most western country on the African continent. Senegal and adjacent Gambia have a rich history and a diversity of ethnicities (Wolof, Seren, Mandinka); religions (Islam, Catholicism) and cultures (African, French, Portuguese). It combines rainforests, the Sahara, the Sahel and great beaches. This January we will undertake an exploration of the country, education and cultures of Senegal. Beginning in the bustling metropo-

lis of Dakar, our exploration will include the Isle of Goree, Thies, a rendezvous with the Interfaith Mission, an expedition to Niokolo Kobas National Park wildlife preserve, educational sites, and Senegalese beaches. Although we will initially stay in a hotel, when in the bush, we will camp or do homestays in local villages. This trip will combine active observation, service, academic efforts, and a unique opportunity to explore and be a part of one of the most interesting countries in the world. A current passport (Senegal) and visa (Gambia) will be required. We will follow OPRA guidelines for the duration of this trip.

Dates of the trip: January 3 - 17, 1999.

Estimates cost: \$1,500.00 per student (all inclusive)
Enrollment Limit: 10 students

**JTWA 116
PEACE BUILDING AND
CONFLICT
TRANSFORMATION**

Dr. Paula Green

As practiced in the international arena, the intention of building peace and transforming conflict is to reconstruct and reconcile broken group relations, with an emphasis on dialogue, understanding, movement and mutuality. This course will use a participatory approach to learning that includes case studies, simulations, role plays, and other innovative educational methods to analyze conflict and to develop appropriate interventions for situations of discord and hostility. This course is sponsored by the Five College Program in Peace and World Security Studies (PAWSS). For more information, call Yogesh Chandrani at 559-5367.

TF 9:00 a.m. - 4:00 p.m., Sat.
9:00 a.m. - 12:00 p.m.

FPH 104
Enrollment Limit: 25

**JTWA 117
AN INCOMPLETE
HISTORY OF AMERICAN
POPULAR MUSIC**

Isaac Lipfert

This course will be a combination of informal lecture and (hopefully) discussion of the development of American popular music in the middle to latter half of the 20th century. The main concern will be to illuminate obscure genres and attempt to trace threads through the larger course of pop music

history. "Pop" will be defined as music written and recorded with the explicit intention of mass (to whatever degree) distribution and sale. The music of the cultural undergrounds will be addressed as they relate to pop culture at large. Musics unfamiliar to the instructor but relevant to any discussion will be welcomed.

MWF 10:00 - 11:30 a.m.
EDH 1
Enrollment Limit: 25

**JTWA 118
COMMUNITY-BASED
LEARNING
WORKSHOPS**

**Module 1: Activist Art in
Community Settings**

Beverly Naidus and Bob Spivey

This workshop explores the theory, history and practice of activist art and cultural work done in specific community settings. Questions considered are: How can the arts serve a social change project or act as a tool for empowerment? What is cultural imperialism? What are different strategies for entering a community that you are not a member of, or familiar with? What sorts of cultural politics (re. gender, race and class issues) are you likely to encounter? What are the roles that you can assume—e.g. facilitator, educator, animator, entertainer, documenter, etc.? How might you help to design collaborative projects within a community setting? The workshop targets students who have an interest in exploring the relationship between culture and community development and who are currently, or would like to be doing, a service-related internship for a community arts program.

TWThF 9:00 - 11:30 a.m.
January 5 - January 8
FPH ELH

**Module 2: Working with
Generation Next/Making A
Difference with Youth**

Tracy Levy

In this module, we will emphasize techniques for engaging young people (roughly ages 12-16) in community activism. We will cover topics such as activity development, problem handling, teen development, the concept of leadership, and the nitty gritty of working within an organization. There will be an opportunity to meet teens currently doing community work and to learn about local youth programs.

MTWThF 10:00 a.m. - 12:00 p.m.
January 11 - January 15
FPH 105

**Module 3: Writing Out of
Bounds: Reflective Writing and
Writing for Community/Social
Change Organizations**

Zan Meyer-Goncalves

This module is about using reflective writing as a tool for learning and for integrating your community internship experiences into academic courses and divisional work. The workshop provides ample opportunities for students to work on reflective papers about their own community service experiences and for exploring the role that writing can play in social and personal change. It also focuses on the acquisition of new writing skills such as those styles of writing that might be of use in work with community organizations—e.g. grant writing, press releases, newsletters, brochures, etc.

TWThF 9:00 a.m. - 11:30 p.m.
January 19 - January 22
FPH 105

LEMELSON CENTER FOR DESIGN

The Dorothy and Jerome Lemelson Center for Design is a design and fabrication resource open to the entire campus community. Located at the north end of the Arts Village, the center houses a fabrication shop equipped for work with non-wood materials, chiefly metals and plastics, and a Design Lab housing manual drafting equipment and computer workstations running a number of design, drafting and modeling programs. The facility staff is available to provide one-on-one design and fabrication instruction as well as conducting group workshops and trainings. No prior experience is necessary and all skill levels are welcome.

Arc Welding, 3 hr Sessions

Gas Welding, 3 hr Sessions

For schedule and sign-up information on welding trainings and other possible workshops, come to the Center for Design at the start of January Term.

Bicycle Frame Building Clinic
Glenn Armitage

Interested in learning how to design and build a bicycle frame? Maybe one for yourself? This eight-part seminar will be assisted by Mike Augspurger, nationally known innovator in off road cycle design. You can work on a group frame or build your own. Space is limited. If interested, contact Glenn Armitage by the last day of classes.

There is a \$40 material fee if you want to build your own (forks not included).

TThF 9:30 - 12:30 a.m.
Lemelson Center for Design

OPRA

JTOP 101 WILDERNESS FIRST RESPONDER COURSE

The Wilderness First Responder is a 72 hour course running over nine days. Wilderness medicine differs significantly from standard Red Cross courses and other programs that are oriented toward the urban environment. In this course you will learn to deal with medical emergencies when help is miles away and dialing 911 is not an option. We will prepare you for emergency situations that involve prolonged patient care, severe environments and improvised gear. The course starts at 7:30 a.m. to late afternoon and sometimes includes evening video critiques or simulations. See Earl Alderson for more details in the RCC.

Dates: January 18 - January 26
Cost: \$350
Mandatory meeting: Tuesday, November 17, 4:30 p.m. RCC

JTOP 102 FLORIDA EVERGLADES CANOE TRIP

Kathy Kyker-Snowman

Experience the unique subtropical wilderness of Florida in a way few people have the opportunity to see it. We will spend eight days canoeing the Everglades Wilderness Waterway that traverses the remote areas of this national park from the vast mangrove jungles to the white sand beaches of the Gulf of Mexico. As we paddle in the Florida sun we'll have chances to see such exotic species as the manatee, southern bald eagle, alligators and hundreds of colorful birds. When we exit the Everglades canoe expedition, we will travel to John Pennekamp

Coral Reef State Park on the Florida keys. It is the first underwater park in the U.S. and the only living coral reef. In the clear blue 70° waters we will snorkel to explore this underwater paradise. No experience is necessary for this trip. Canoeing, camping and other outdoor skills will be taught throughout the adventure.

Dates of trip: January 3-January 17
Cost: Approx. \$300-\$350 for Hampshire students, \$500-\$550 non-Hampshire students
Mandatory pre-trip meeting: Tuesday, November 17, 5:30 p.m. RCC
Enrollment Limit: 10

JTOP 103 WINTER MOUNTAINEERING/ICE CLIMBING/SKIING

Earl Alderson
Bob Garimarian

This course will introduce you to the winter mountaineer's tools, crampons, ice axe, skis and rope. Over the twelve days we will ice climb, ski, and climb peaks in the White Mountains of New Hampshire and the Adirondack Mountains of New York. We will stay indoors at night and prepare our own meals. The course will allow students to progress at their own rate. Boots, most clothing, climbing equipment and ski gear will be provided. All food, transportation, lodging and lift tickets are included.

Dates of trip: January 4-January 15
Cost: \$380 Hampshire students, \$580 non-Hampshire students
Mandatory pre-trip meeting: Tuesday, November 17, 5:00 p.m. RCC
Enrollment Limit: 8

JTOP 104 GRAND CANYON BACKPACKING TRIP

Karen Warren
Shana Furman

Hiking the Grand Canyon in northern Arizona is like walking through time as you descend through geologic ages preserved in the rock layers of the canyon. Every step through the Canyon's vertical mile of rock sculpture reveals a new and exciting vantage point. We will backpack down into the Inner Gorge taking time to experience incredible wilderness and solitude. We will also explore the Native American culture and the flora and fauna of the Canyon. The weather of the Grand Canyon in January ranges from winter's snows on the rim to pleasant 60 degree days in the Inner Gorge.

Previous backpacking experience is recommended for this trip. Land costs include food, land transportation, equipment, camping/lodging fees, and park permit fees. SEE THE INSTRUCTORS IN THE RCC RIGHT AWAY IF YOU ARE INTERESTED IN THIS TRIP.

Dates of trip: January 4 - January 21
Cost: Airfare - \$250-350
Land Costs - Approx. \$450
Hampshire students
Approx. \$650 non-Hampshire students
Enrollment Limit: 8

JTOP 105 INTERMEDIATE KYUDO

Marion Taylor

This course will extend the seven coordinations to include the Hitote 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. Prerequisite: Beginning Kyudo.

MW 2:00 - 3:00 p.m.
RCC
Enrollment Limit: None

JTOP 106 INTERMEDIATE SHOTOKAN KARATE

Marion Taylor

This course is designed for people who have completed a one-semester course in beginning Shotokan Karate. We will cover more advanced combinations of techniques for use in sparring as well as more advanced Kata.

TTh 6:00 - 8:00 p.m.
RCC
Enrollment Limit: None

JTOP 107 BASIC FITNESS AND TRAINING

Troy Hill

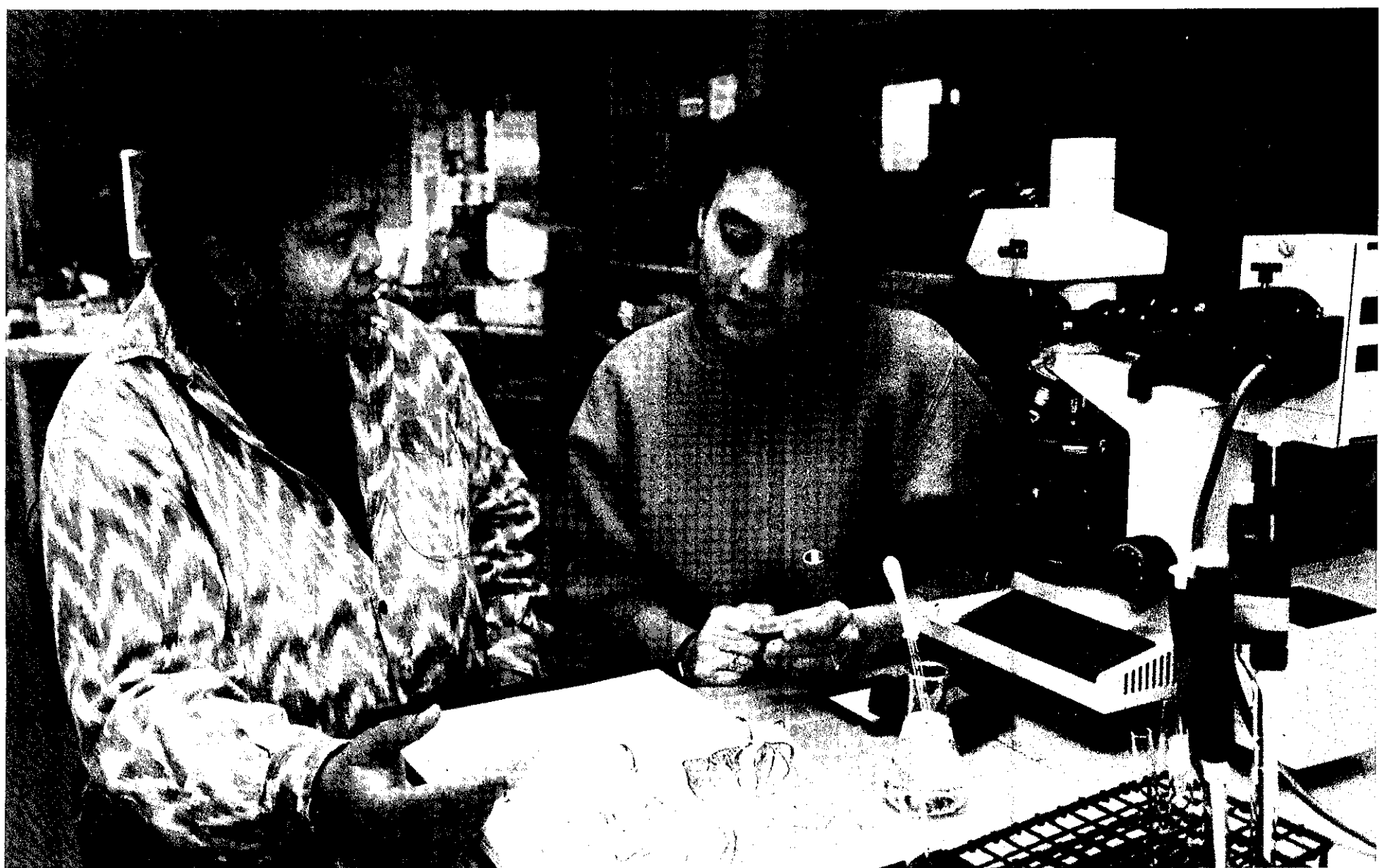
This course will give students background knowledge, firsthand experience in stretching, weight lifting and aerobic conditioning. We will cover the basics of flexibility training, using your heart rate to guide aerobic conditioning, and assist you in designing an individualized weight training program.

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

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



INSTRUCTORS



EARL ALDERSON has taught outdoor skills at Hampshire for several years and is a climbing instructor at Hampshire.

GLENN ALDERSON is an instructor with OPRA and has extensive experience with student trips.

MARGARET ANDERSON is an instructor at the Literacy Project in Western Massachusetts.

GLENN ARMITAGE is the Fabrication Shop Manager for the Lemelson Center for Design.

JOSHUA BECKMAN (90F) is a poet and book artist who lives in Brooklyn. His book, *THINGS ARE HAPPENING*, was published by the American Poetry Review.

LAURA R. BLOOMENSTEIN (89F) has an M.F.A. and has been teaching and working within varied communities for the past eight years.

AARON BREWER (91F) is a sculptor who lives and works in New York City.

SHARA BRODSKY (80F) is a former Hampshire student with a deep concern for the welfare of children. She holds a Colorado teacher's certificate, and currently teaches kindergarten in a multicultural preschool.

JUDYTHE SAMARA COHEN (89F) was accepted into the MFA Playwriting program at Columbia University. She has received numerous awards and recognition for her plays and is currently working in the literary department of the Public Theatre after dramaturging Chiori Miyagawa's play *JAMAICA AVENUE* for the New York Fringe Festival.

STEPHANIE COLE (91F) is currently a third-year student at

SUNY Buffalo School of Law. A part-time journalist, cartoonist, and comic book aficionado, Stephanie is concentrating on Intellectual Property and First Amendment jurisprudence.

CHRIS CONNOR (91F) has recently received a Masters of Music Composition from the City College of New York. He is currently a composer and experimental musician residing in New York.

BONNIE DIXON (97F) is a Hampshire graduate in Agroecology. She has worked in apple orchards, conducted IPM research, and organized student dining collectives.

LISA ENZER is a consultant for the Gill-Montague Regional School District.

SHANA FURMAN is a Division III Hampshire student and National Outdoor Leadership School graduate who will be leading the Grand Canyon trip as part of her Div III.

WILLIAM (BINK) GALBRAITH (89S) currently lives and works as an oil painter and graphic designer in Philadelphia, PA. He received an M.F.A. from the University of Pennsylvania and a B.A. from Hampshire in Painting and critical theory.

BOB GARMIRIAN is the Director of the Outdoors Program and Recreational Athletics Department and a climbing instructor.

LARA GOLAN (94F) graduated from Hampshire with a BA, concentrating in music composition. After receiving her Master's of Music in composition from Northwestern University in June 1998 she participated, for the second time, in a composition workshop in Prague, Czech Republic.

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

KATHY KYKER-SNOWMAN is an instructor in the Outdoors Program and Recreational Athletics. She especially enjoys rock climbing, whitewater paddling, bicycling and soaking up the sun in a warm place in January.

PRISCILLA KANE HELLWEG (76F) is the Artistic Director of Enchanted Circle Theater.

TROY HILL is an instructor in the Outdoors Program/Recreational Athletics Department.

BRAM LEVIN (81F) has worked and conducted research primarily in the field of Education (especially immigrant education and adult literacy) and Latin American culture and history. He currently resides in Cali, Colombia and teaches in the Universidad del Valle.

ISAAC LIPPERT works in the Library at Hampshire College. He likes old music and new records.

KARYL LYNCH, Associate Dean of Advising and Learning Disabilities Support Services Coordinator, is eager to work with students on expanding their understandings of the strategies we can use to best support how we learn.

DIANE MADDEN, a former Hampshire student, has been a member of the Trisha Brown Company since 1980, acting as Rehearsal Director since 1984. She

has received much recognition for her choreographic work and is a founding member of Channel Z, a multi-media improvisational performance group.

LAURA MIGDAL (86F) received her MFA in fiction from Sarah Lawrence College in 1996. Her work has appeared in *Other Voices*.

PETER R. PEIRCE (73F) has been working as a professional photographer in New York City for the last fifteen years.

KEVIN PILZ (90F) is a graduate student at Cornell University. He studies whether variation in avian egg yolk testosterone levels reflects adaptive maternal manipulation of offspring phenotype.

GLENDIA POINDEXTER is the Associate Dean of Student Affairs and has traveled widely.

SUSAN PRATTIS, Assistant Professor of Comparative Health, has traveled and studied overseas and is a fluent French translator.

KIRBY RANDOLPH (89F) is currently a graduate student at the University of Pennsylvania in the History Department. Her dissertation will be "The Colored Insane: Mental Illness among African Americans, 1865-1925."

AARON RUDELSON (88F) is expecting to complete his MFA degree in film from Columbia University in October 1998. He has written three feature length screenplays, directed three short films and edited two feature films.

BOB SANBORN is Dean of Student Affairs, has an academic background in Third World Studies and has lived and traveled throughout the Caribbean.

HOLLY SNYDER (77S) is a Doctoral Candidate in the History of American Civilization Program at Brandeis University, where she is completing a dissertation entitled "A sense of Place: Jews Identity and Social Status in Colonial British America."

MATTHEW SPECKTOR (84F) lives in New York. He is presently completing a novel entitled "Lives of Uncommon Saints."

MARION TAYLOR has been teaching Karate at Hampshire for 22 years and Kyudo for 11 years, also at Hampshire.

THANE THOMSEN (91S) is an instructor at the Literacy Project in Western Massachusetts.

GERALD WARBURG (74F) received a Masters Degree in International Relations from Stanford University. He worked for 15 years on the House and Senate Foreign Relations Committees and currently is a consultant to numerous international businesses as a partner in a Washington, D.C. public relations firm.

KAREN WARREN is an OPRA instructor who teaches experiential education, outdoor leadership, and wilderness studies and has led outdoor trips for 25 years.

GUSTAVO GARCIA VACA (89F) is a Colombian poet and artist working in both Spanish and English, and currently living in Los Angeles. His artwork takes various forms: poetry, short fiction, performance, photography, video, stage plays, and music.

REGISTRATION FORM

JANUARY TERM 1999

All students taking a Hampshire College January Term course, or in residence at the college during January, should complete this form and return it in person to the January Term registration desk, Lobby of Franklin Patterson Hall, during the week of registration (November 30 – December 4, 1998). 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: ☐ HAMPSHIRE STUDENT
☐ 5-COLLEGE STUDENT _____
☐ FACULTY/STAFF (indicate college)
☐ COMMUNITY PERSON
☐ VISITING STUDENT _____
(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 PATTERSON HALL BETWEEN NOVEMBER 30 AND DECEMBER 4, 1998.

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



JTS 101

THE SAMPLER AS AN INSTRUMENT*Andrew Ingalls*

In depth coverage of how to use samplers exclusively to create music and the concerns of copyrights and creativity.

TTh 1:00 - 3:30 p.m.

MDB

Enrollment Limit: 12

JTS 102

GUMBOOT DANCE (SOUTH AFRICAN MINER'S DANCE)*Bruce Maleka*

This is a lively dance developed by the Bhaca mine-workers. It is very similar to the popular step dance, however the incorporation of the gumboot slapping, the clapping of hands and the thumping on the ground makes it very distinctive. A perfect performance means hours of "serious" rehearsal in order to get synchronized sound. (The group has to eventually become one.) Participants must be physically fit with no back problems.

MTWThF 9:00 - 12:00 p.m.

RCC

Enrollment Limit: 10

JTS 103

VRML: 3D GRAPHICS FOR THE WEB*Benjamin Moore*

VRML (Virtual Reality Modeling Language) is a programming language that allows for the description of 3D environments in an easy way. The course will provide a forum for the exploration of the VRML language and its

STUDENT COURSES



uses through a combination of programming and discussion of concepts related to 3D graphics and how to utilize these concepts in the VRML language.

Note: No programming background is required for this course. All programming languages and concepts will be taught within the context of the class.

MW 10:30 - 11:50 a.m.

ASH 125

Enrollment Limit: 15

JTS 104

THEE EXPERIMENTAL MUSIC WORKSHOP*Mallory O'Donnell*

"When we separate music from life, what we get is art." - John Cage. Thee Experimental Music Workshop will explore the possibilities of music divorced from traditional notions of structure, tonality/atonality, traditional definitions of "musical sounds." We will read and listen as well as play, and will have regular discussions on the reasons behind and for an experimental approach, as well as what this approach might imply for music in its other spheres (cultural, political, economic, etc.). No experience necessary, obviously, but a dedication to putting music back into life, life back into music, and figuring out why the two ever went their separate ways. Mostly, however, we will play (in the truest sense of the word) and perform this "new" music.

TTh 2:00 - 4:30 p.m.

MDB

Enrollment Limit: 12



JTS 105

CINEMATOGRAPHY WORKSHOP: PREVISUALIZATION AND EXECUTION

Michael Pessah

This course emphasizes the honing of skills in the theory and practice of creating a purposeful motion picture image. We will cover three key aspects of cinematography: previsualization, lighting and composition. Students will learn how to use cinematography as a tool to create strong visual motifs for any type of project. Topics will include: Script interpretation, testing film stocks, lighting, and lens selection. In addition to the scheduled class meetings, there will be informal meetings to shoot film and to screen work.

TTH 2:00 - 5:00 p.m.

ASH 111

Enrollment Limit: 15

JTS 106

INNER WORK, OUTER PERFORMANCE

Paul Puri

This course is a workshop for actors to explore some new ways of working with their inner process. Of those pre-registered, eight will be chosen by means of a modified audition. Rather than using theater as an approach to becoming a more whole person (psychodrama, drama therapy), the therapeutic environment and process shall be explored as an approach to better acting. As actors engage the moment, they enter a trance-like state, caught up in their character. Combining a safe environment, regular rehearsal techniques, and experimental methods such as hypnosis, we will explore ways of helping actors to enter this state at will, unlock their creativity, engage their transformation into a character, and gain a better understanding and control over themselves.

M - F 10:00 a.m. - 1:00 p.m.

ASH 126

Enrollment Limit: Open until

Audition date (first class 1/4/99)

Note: Classes start Wednesday, January 6.

JTS 107

DESIGNING ONLINE WORKSHOPS USING INTERNET BASED TOOLS

Victoria Rose

Have you ever been inspired by a middle school class? Do you ever wish you had been? If there's something in your Div II or III you think middle school students would be excited to learn about and you're interested in changing how we teach, think about becoming an advisor to middle school students. As an advisor you help students do independent projects, by thinking of ideas, suggesting reading, and offering ways to approach projects and reading. In this class we will put together online workshops where students can find your ideas, and discuss the role of the advisor in a class. In spring, we will work with students from a New Jersey school. I would like to expand this program to other class rooms in the future.

MTW 2:00 - 4:30 p.m.

ASH 125

Enrollment Limit: 10

JTS 108

MODERN CONCEPTS OF FAITH: BUBER AND KIERKEGAARD

Bill Girard

This course will examine two seminal figures in modern Theology, Soren Kierkegaard and Martin Buber. We will focus primarily on the way these thinkers theorized faith in a world that was ever increasingly influenced by reason. It is hoped that through group participation and discussion other important thinkers about faith, from both Western and Eastern traditions, will be included in the course.

MW 10:30 - 12:00 p.m.

FPH 104

Enrollment Limit: 10

JTS 109

VISUAL STORYTELLING THROUGH COMICS

*Matthew LaFrance**Jacob Chabot*

This course will focus on developing an understanding of visual storytelling as it relates to the comic book. We will become familiar with a variety of readings from books like *Understanding Comics*, and Will Eisner's *Graphic Storytelling*. Also we will examine the structure of comics of various genres and cultures (American and Japanese comics, possibly European). Students will be expected to draw inside and outside of class so a familiarity with drawing is preferred. The final assignment will be a five to eight-page short story.

TTh 1:00 - 3:00 p.m.

ASH 222

Enrollment Limit: 15



JACOB CHABOT is a third-year student, instructor of the EPEC comic Book Class and author of "Surly Boy."

BILL GIRARD is a Division III student researching Buber and Kierkegaard's theories of Faith.

ANDREW INGALLS has been composing sample based music for over four years and has used Emu, Alcai, Roland, Ensoniq & Yamaha samplers.

MATTHEW LAFRANCE is a fourth-year studio art concentrator.

BRUCE MALEKA was born and raised in South Africa (Soweto) until the age of 11. He then went into exile for five years, where he engaged in performing South African Art

STUDENT INSTRUCTORS

dances in order to educate people on South African culture. He has conducted a few classes here in the valley for the past three years, in particular for "Black History Month."

BENJAMIN MOORE, computer science and other fields concentrator here at Hampshire College. He also works as a research programmer at the University of Southern California's Informa-

tion Services Institute as a research programmer doing various multimedia-programming tasks.

MALLERY O'DONNELL is a student in his last year who is concentrating in experimental/electronic music. He is one-half of a fully functional interface unit which is used to access the universe. His other interests include the writings of Yukie Mishima, Jim Goag, and Hakim Bey, the music of Coil,

Current '93 and Throbbing Gristle.

MICHAEL PESSAH is an award winning director of photography who has worked on projects ranging from rap videos to ice-cream commercials. He has also worked as a film critic, a sound editor, and a camera repair technician.

PAUL PURI is a third-year student at Hampshire, focusing in theatre and psychology. He directed "Little Murders" last winter at Hampshire, co-directed "My Brothers Keeper," as well as some one act plays. He is certified with the A.C.H.E. as a hypnotherapist.

VICTORIA ROSE is a third-year student focusing on how computers can be used in classrooms.

