

HAMPSHIRE COLLEGE CATALOG 2000–2001

30th ANNIVERSARY ISSUE



"Shoshanah," 1997, 67" x 55"
oil on linen, by
Visiting Assistant Professor of Art
Gideon Bok (89S)

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ACADEMIC YEAR CALENDAR 2000/2001

FALL TERM

Student Orientation Period	Tues Aug 29 – Tues Sept 5
New Students Arrive and Enroll	Tues Aug 29
Returning Students Arrive and Enroll	Mon Sept 4
Classes Begin	Wed Sept 6
Division III Contract Filing Recommended for Completion in May 2001	Tues Sept 19
Course Selection Period Ends (Hampshire and Five College)	Tues Sept 19
Division I Plan Filing Deadline	Fri Sept 22
October Break	Sat Oct 7 – Tues Oct 10
Five College Drop Deadline	Mon Oct 16
Advising/Exam Day (No Classes)	Wed Oct 18
Division III Contract Filing Deadline for Completion in May 2001	Fri Oct 20
January Term Registration	Mon Oct 30 – Fri Nov 3
Preregistration/Advising Week	Mon Nov 6 – Fri Nov 10
Preregistration/Advising Day (No Classes)	Tues Nov 7
Field Study Application Deadline	Fri Nov 10
Thanksgiving Break	Wed Nov 22 – Sun Nov 26
Last Day of Classes	Wed Dec 6
Hampshire College Divisional Examination Period	Thurs Dec 7 – Wed Dec 13*
Completion of All Division I/Division II Contract Filing for Division II completion Dec 2001	Wed Dec 13*
Hampshire College Evaluation Period	Thurs Dec 14 – Wed Dec 20
Winter Recess	Thurs Dec 14 – Mon Jan 1

JANUARY TERM

Students Arrive	Tues Jan 2
January Term Classes Begin	Wed Jan 3
Martin Luther King, Jr. Day (No Classes)	Mon Jan 15
Last Day of Classes	Thurs Jan 25
Recess Between Terms	Fri Jan 26 – Sat Jan 27

SPRING TERM

New Students Arrive and Enroll	Sun Jan 28
New Students Program	Sun Jan 28 – Tues Jan 30
Returning Students Arrive and Enroll	Mon Jan 29
Classes Begin	Wed Jan 31
Division III Contract Filing Recommended for Completion in December 2001	Mon Feb 12
Course Selection Period (Hampshire and Five College)	Tues Feb 13
Advising/Exam Day (No Classes)	Wed Feb 28
Division III Contract Filing Deadline for Completion in December 2001	Fri Mar 2
Five College Drop Deadline	Thurs Mar 15
Spring Break	Sat Mar 17 – Sun Mar 25
Preregistration/Advising Week	Mon Apr 9 – Fri Apr 13
Preregistration/Advising Day (No Classes)	Tues Apr 10
Field Study Application Deadline	Fri Apr 13
Last Day of Classes	Fri May 4
Hampshire College Divisional Examination Period	Mon May 7 – Fri May 11
Completion of All Division I/Division II Contract Filing for Division II completion May 2002	Fri May 11
Hampshire College Evaluation Period	Mon May 14 – Fri May 18
Commencement	Sat May 19

*Wednesday, December 13: Houses close at 4:30 p.m. Only students enrolled in Five College courses with exams scheduled after December 13 will be allowed to remain in their rooms.

HAMPSHIRE COLLEGE

MISSION

Hampshire's primary mission is to graduate men and women with the skills and perspectives needed for understanding and participating responsibly and creatively in a complex world. It fosters such an education through close student-faculty collaboration, self-initiated and individualized programs of study, a strong multidisciplinary curriculum, and critical inquiry at every stage of the student's work, including an understanding of the multicultural nature of our world and the necessity for responsible leadership within it.

Since knowledge and culture are not static, the College also has a continuing commitment to the testing and evaluation of new ideas and innovative methods of teaching and learning.

A HAMPSHIRE EDUCATION

Hampshire College began with a compelling belief that the most meaningful and lasting education is shaped by a student's own interests. Further, the student should play a role in directing not just the content of his or her education, but also the means. Education is not something imposed upon a student, but a process that each student initiates and actively pursues.

This idea holds profound implications for the practice of higher education. As Hampshire's founders realized, student interests can seldom be adequately explored through course work alone, the traditional mode of learning in liberal arts colleges. For this reason, students at Hampshire engage in substantial independent research and creative work in addition to taking courses, and they enhance their academic experience with internships and studies in the field. In short, they are given ample opportunity to explore those questions that most concern them, not just to answer questions posed to them by teachers. In an academic atmosphere which energizes students to work hard and grow tremendously, students leave with much greater intellectual and social maturity than when they entered.

THE ROLE OF THE FACULTY

As Hampshire students direct the course of their education, the faculty play a crucial role, providing guidance, criticism, and support, both inside and outside the classroom. In small seminars and frequent individual conferences, faculty encourage discussion and independent thinking, and act as catalysts and mentors as students conceive, develop, and evaluate original work, whether first-year independent work, concentration of study, or capstone project.

ADVANCED INDEPENDENT WORK

A Hampshire education is not complete until students demonstrate the ability to use their knowledge in successively more sophisticated independent projects of their own design. These projects follow a graduate thesis model, with students expected to complete original work of a high standard, with assistance from their faculty mentors.

AN INTERDISCIPLINARY CURRICULUM

Many students come to Hampshire with multiple talents or interests that coalesce around questions that can be addressed only from the perspectives of several disciplines. For example, problems of war and peace, of environmental policy, and of the uses of new information technology demand scientific as well as political, economic, and ethical understanding. A student may wish to combine talents within the arts, such as writing and photography, with a particular cultural interest. Within a traditional framework of required majors and academic departments, these students would not be able to fully explore the relationships among their interests.

To encourage such multidisciplinary work, Hampshire has replaced single-subject departments with five interdisciplinary Schools—Cognitive Science; Humanities, Arts, and Cultural Studies; Interdisciplinary Arts; Natural Science; and Social Science. This flexible structure permits a great richness and variety of academic activity.

Students may design academic programs encompassing several disciplines, or choose to study a single field in depth after satisfying distribution requirements. In either case, Hampshire's Schools serve as vehicles for students' intellectual explorations, not as a rigid framework into which they must fit. Faculty also take advantage of this arrangement. In jointly-taught courses and on student advisory committees, faculty from different disciplines and different Schools collaborate with one another, enriching their students' scholarship and each other's with their several perspectives.

HISTORY

The idea for Hampshire originated in 1958, when the presidents of four distinguished New England colleges, Amherst, Mount Holyoke, and Smith Colleges, and the University of Massachusetts, appointed a committee of faculty to reexamine the assumptions and practices of liberal arts education. Their report, "The New College Plan," advocated many of the features that have since been realized in the Hampshire curriculum: emphasis on each student's curiosity and motivation; broad, multidisciplinary learning; and the teacher-student relationship.

In 1965, Amherst College alumnus Harold F. Johnson donated \$6 million toward the founding of Hampshire College. With a matching grant from The Ford Foundation, Hampshire's first trustees purchased 800 acres of orchard and farmland in South Amherst, Massachusetts, and construction began. Hampshire admitted its first students in 1970.

THE FIVE COLLEGE CONSORTIUM

The Five College Consortium, one of the oldest and most successful educational consortia in the country, provides an extraordinarily rich set of academic and cultural resources. Hampshire students currently have access to more than 6,000 courses, 8 million library volumes, and the academic facilities of Amherst, Mount Holyoke, and Smith Colleges and the University of Massachusetts. The Five Colleges' 25,000 students, 1,900 faculty, extensive calendar of cultural events, and ancillary businesses have made the area a vital educational and cultural center.

HAMPSHIRE STUDENTS

Today, approximately 1,100 men and women make up Hampshire's student body and continue to put the vision of its founders into practice, creating an intellectual community of unusual vitality, imagination, and strength. They bring with them a diverse set of backgrounds, interests, and talents and come from nearly every state and almost 30 foreign countries.

Hampshire students find deeper meaning in their studies than just getting a degree. As they pursue introductory work in the Schools, design and carry out a concentration, and complete a major independent project, they acquire habits of mind that will serve them well in a rapidly changing world. They learn to think critically and independently, to approach new ideas with confidence; and to ask good questions and devise creative solutions to complex problems. They take with them the discipline and self-reliance essential to reaching their goals through a lifetime of decision-making.

HAMPSHIRE GRADUATES

Today more than 8,000 Hampshire alumni provide convincing evidence of the soundness of the founders' vision. Nearly one-fifth of Hampshire's graduates have started their own businesses, while others are pursuing successful careers in medicine, law, education, publishing, finance, public service, and the arts. Highlights include significant inventions or discoveries in medical research, adaptive technology, environmentally-responsible manufacturing processes, and leading-edge work in computing communications and arts technology. Honors bestowed upon Hampshire alumni include more than 15 Academy Award nominations (and four winners), two MacArthur Fellowships (commonly referred to as "the genius grants"), Emmys, Peabodys, and a Pulitzer Prize. More than half of Hampshire's alumni have earned at least one graduate degree.

THE ACADEMIC PROGRAM

Hampshire students qualify for the Bachelor of Arts degree by completing a full-time program composed of three levels, or Divisions, of study. In Division I, or Basic Studies, students pursue substantial work in the liberal arts—completing four Division I examinations or projects. In Division II, or the Concentration, they explore their chosen field or fields of emphasis through an individually designed program of courses, independent work and, often, internships or field studies. In Division III, or Advanced Studies, students complete a major independent study project centered on a specific topic, question, or idea.

In addition to these requirements, students must include volunteer service to Hampshire or the surrounding community as part of their Hampshire education and, in Division III, are asked to look beyond the specific focus of their work by integrating their scholarship into the larger academic life of the college. The faculty also expect all students to consider some aspect of their Hampshire work from a non-Western perspective. A complete description of Division I, II and III, which comprises the College's academic program, may be found in *Non Satis Non Scire*, the Hampshire College policy handbook.

THE ADVISOR

Close student-faculty relationships are a central feature of a Hampshire education. Every entering student is assigned a faculty advisor to assist with the selection of courses and the planning of his or her academic program. Advisors are assigned on the basis of information provided in the Advisor Preference Form and in the student's application for admission. Every effort is made to match students with faculty members who share their interests and concerns. Students have ample opportunity to develop relationships with faculty through courses and Division I projects.

DIVISION I (BASIC STUDIES):

Division I serves two essential purposes. Like the distribution or "core" requirements of most liberal arts colleges, it introduces students to a broad range of subject matter before they choose an area of concentration. Unlike most traditional breadth requirements, Division I also acquaints students with the methodological and critical tools necessary for independent study.

Hampshire students must pursue substantial work across the liberal arts by completing Division I requirements in at least three of Hampshire's five schools by passing an examination or by taking two approved courses. Division I requirements must be passed in **Humanities, Arts, and Cultural Studies or Interdisciplinary Arts; Cognitive Science or Natural Science; and Social Science**. In addition, the Fourth Division I requirement gives students an opportunity to develop background and skills in particular areas of interest. Students can complete this requirement by passing two semesters of language study or two semesters of quantitative skills, or by completing a Division I requirement in a fourth school in which the student has not already passed an examination. Students can also fulfill this requirement by successfully participating in a specially designated seminar and community internship. The word "examina-

tion" has a special meaning at Hampshire: it is not a test, like a mid-term or final exam, but an independent research or creative project, proposed and carried out by the student under the close supervision of a faculty member.

LANGUAGE STUDY

The Language Study (LS) Division I is satisfied by taking two sequential courses beyond your current level of proficiency. Other forms of study equivalent to two semesters of work, for example, study abroad, or intensive language programs, may also suffice. Any language is acceptable, except English or another language in which you are already fluent. You may study familiar languages such as Spanish or French as well as less commonly studied languages such as Chinese, Japanese, Arabic, Norwegian or American Sign Language.

QUANTITATIVE ANALYSIS

Quantitative analysis (QA) is the use of numerical data, statistical and computational techniques, and formal approaches such as computer languages, symbolic logic, mathematics and mathematical models as aids to inquiry. The purpose of this Division I option is to help you appreciate the value of quantitative analysis in many areas of intellectual endeavor (not just in the sciences). The goal is not so much to acquire a skill, for example, learning the techniques of simple statistical analysis—but rather to help you understand how to use that skill to illuminate a problem and explore it more deeply.

As a general rule, any Hampshire courses can be used to satisfy the QA requirement—provided that you carry out work in the class using quantitative methods to address a question of interest. For instance, you might complete a history course on the Great Depression in which you explore a quantitative account of population change in the Dust Bowl. You might also take a class in video art or digital photography, where you delve into the computational or mathematical basis of digital imaging techniques. Talk with the instructor for ideas about how you might proceed.

To propose a Division I examination, the student approaches a faculty member—usually a professor with whom he or she has taken a course, or someone with expertise in the field the student wishes to explore—and together they agree on what the project will entail: what questions will be asked, what resources will be used to answer them, and what the student will produce for evaluation (a research paper, portfolio of artwork, laboratory report, or computer program, for example). The student and faculty member meet on a regular basis to discuss the work in progress, and an oral review takes place when the project is completed. A "pass" on the examination indicates that the student is ready to go on to more advanced work in that School. Otherwise, additional work is assigned in order to meet Division I standards.

Typically, students begin their Hampshire careers by taking a standard program of four courses. No specific courses are required, but students are urged to pursue a program of study that encompasses more than one discipline. In small seminars (most average 20 students), questioning and critical discussion are emphasized. First-year seminars, designed especially for first-semester students, develop research, writing, and analytic skills through the close examination of specific problems or issues. These courses prepare students for the independent study that is the core of a Hampshire education. Division I projects usually develop from involvement in a specific course.

Although there is variation in the amount of time students spend on Division I, students are expected to complete all Division I work by the end of the fourth semester. Most complete their requirements in two Schools the first year, and in the remaining Schools or options by the end of the second year. A program might consist of four courses during the student's first semester; three courses and two Division I projects by the end of the second semester; three courses and one Division I examination in each of the third and fourth semesters, along with the filing of the Division II contract.

DIVISION II (THE CONCENTRATION):

Most students begin to formulate a concentration in the second year. Each student selects two professors to serve on the concentration committee, and together the student and committee members discuss how the student's interests and goals might best be addressed. The student then drafts a concentration statement—a description of the various learning activities to be undertaken over the next two or three semesters—that reflects both the student's interests and goals and the faculty's concern for breadth and intellectual rigor.

The flexibility of this process—in contrast to that of declaring a "major," whereby one chooses a single academic subject and is given a list of requirements to fulfill—generates an extraordinary variety of student work. This richness is largely responsible for the intellectual excitement that so characterizes the Hampshire community.

As each student carries out the concentration, the faculty committee provides criticism, advice, and ongoing evaluation. The culmination of this work is the Division II examination, for which the student presents a portfolio consisting of papers written for courses or independent projects, course and field work or internship evaluations, artistic products, and other evidence that he or she has fulfilled the terms of the Division II contract. The student and committee members discuss the material. Then, if the student is judged to have passed Division II, they discuss what subjects or questions the student might explore in Division III. If the committee determines that the student has not yet passed, additional work is assigned.

DIVISION III (ADVANCED STUDIES):

In the final year, students undertake a major independent study project with the guidance of a committee. The committee must include two Hampshire faculty members, one of whom shall be the chairperson. Many committees consist of only these two members, but it is possible to include an additional member, who may be a faculty member at one of the four neighboring colleges, a professional working in the student's chosen field, or another advanced student.

Typically, Division III projects explore in depth a specific aspect of the student's Division II work. Most Division III students devote the major part of their time to the independent study project. They must also take part in two advanced educational activities. At least one of these must be an advanced-level course or a teaching activity. Teaching may involve assisting a Hampshire faculty member with an introductory course, or serving as a second reader on a Division I exam

committee. In works-in-progress seminars, small groups of Division III students working in related fields join with a faculty member in discussing and critiquing each student's project according to professional standards.

ACADEMIC GOOD STANDING

At the end of each semester and academic year, the student's academic advisor certifies whether or not the student is in academic good standing, according to faculty standards of satisfactory progress. Faculty certify good standing through determining a student's timely completion of the Divisional examination requirements. The complete policy on standards may be found in *Non Satis Non Scire*, the Hampshire College policy handbook.

COMMUNITY SERVICE

In addition to developing a student's individual talents and capabilities, a Hampshire education should foster concern for others. To this end, the college requires students to perform some service to Hampshire or to the broader community. Community service projects range from participating in college governance to volunteering time to work with developmentally disabled citizens. This requirement must be fulfilled before a student begins Division III work. Students with strong interests in community service may participate in the Community Connections Program.

EVALUATIONS/TRANSCRIPTS

One of the principles of a Hampshire education is that students learn more from a teacher's thoughtful reaction to their work than from a letter or number grade. The college has therefore eliminated the latter in favor of detailed written evaluations. Students receive extensive commentary on course work, independent study projects, and Divisional examinations. These reports highlight each student's strengths, suggest areas for improvement, and serve as a permanent record of the student's work at Hampshire. Hampshire graduates have found that this narrative transcript, far from being a liability, can be a distinct advantage when applying for jobs or admission to graduate or professional schools. Unlike a typical list of undergraduate course titles, the Hampshire transcript is a detailed picture of the student's work. It makes clear not only the distinctiveness of the student's academic program, but the independent research skills that have been acquired.

Evidence of the effectiveness of Hampshire's evaluation system can be found in the graduate school admissions record of its alumni. Recent graduates have been admitted to and have attended a variety of programs in law, medicine, business, and other fields at such leading colleges and universities as: Harvard; Georgetown; University of California, Santa Cruz; University of California, Berkeley; Duke; Brandeis; University of Chicago; Columbia; Princeton; and Yale, among others.

FIVE COLLEGE EXCHANGE

Every Hampshire student's education is enriched by Hampshire's membership in the Five College Consortium. According to the Five College cooperative agreement, any student at Amherst, Hampshire, Mount Holyoke, Smith, or the University of Massachusetts, may take courses and use the facilities at all five institutions. A convenient free bus system

links the five campuses. Hampshire students may easily register for Five College courses through Hampshire's Central Records office.

Hampshire students are not encouraged to take courses at the other colleges during their first semester. After that, they may take up to two courses each semester at one of the other campuses.

Five College cooperative programs have been developed in several disciplines, including dance, astronomy, and East Asian studies. These and other offerings are described in the "Five College Programs" section of this catalog. In addition, the Joint Faculty Program brings distinguished visiting professors to the area.

Additional information on Five College facilities as well as social and cultural activities appears in the "Student Life" section of this catalog.

JANUARY TERM

January term at Hampshire offers a unique opportunity to pursue a variety of interests. Students may study a specific subject in depth, take practical courses or workshops, participate in seminars, or work independently on divisional examinations. January term can also be a time to study something that does not quite fit into the regular program of study. Important features of January term are an intensive foreign language program, an emphasis on the arts, and study trips abroad. The language program gives students an opportunity to immerse themselves in a language for 12 to 14 hours a day, and they are actually able to use a language by the end of the term. Art courses have included painting, drawing, sculpture, dance, theatre, and creative writing. Recent study trips include three weeks in India with the Tibetan community in exile, and a trip to Cuba.

Faculty members may use January term to experiment with new approaches or explore new subject matter, making their students partners in curriculum development. January term faculty include both regular and visiting professors. Gene Cloning is one of these examples which is taught every January term. There are also course offerings by alumni, staff, parents, and students.

The college strongly encourages participation in January term, but does not require it. Students may also work, travel, or study elsewhere in January. The other members of the Five College consortium offer courses open to Hampshire students throughout the month.

MULTICULTURAL EDUCATION

The Office of Multicultural Education is responsible for the advancement of diversity in the academic life of the college. Its mission is to work with the faculty and academic offices on issues of faculty development, and curricular and pedagogical innovations which advance the representation of peoples of African, Asian, Latina/o and Native American descent in the academic program. As part of the Office of the Dean of Faculty, the Office of Multicultural Education is engaged in initiatives and projects which support a diverse faculty and a multicultural curriculum at Hampshire.

Students who are interested in issues of diversity and curriculum are encouraged to make use of the office as an advising resource about faculty, programs, and events—both on and off campus—that facilitate academic pursuits involving

multicultural education, i.e., the Third World Expectation.

QUANTITATIVE RESOURCE CENTER

The Quantitative Resource Center (QRC) supports the use of mathematics, statistics, and other related types of analysis by students and faculty across the Hampshire College curriculum. The QRC provides assistance to students who are studying mathematics or statistics as disciplines in their own right. In addition, it helps students who are encountering mathematical, statistical, or logical methods in other disciplines, which has become increasingly common as advances in computer technology have made mathematical modeling and data analysis available to students, researchers, and professionals in virtually all fields. Examples in the latter case might include differential equations, discrete mathematics, game theory, and geometry and their respective applications to wave phenomena, computer algorithms, political systems, and visual design.

The QRC staff work with students at all levels of study. For example, they can provide advice regarding how to fulfill the quantitative option for the fourth Division I exam, help understanding mathematics or statistics encountered in research papers, and guidance in collecting, organizing, and analyzing data for class assignments, independent studies, or divisional exams. The QRC staff also offers instruction in other areas such as GRE preparation and the use of mathematical or statistical software. The QRC's resources include a number of PC and Macintosh workstations and a variety of mathematical and statistical software. For more information, contact Phil Kelleher at (413) 559-6001, pkelleher@hampshire.edu, or Sal Lesik at (413) 559-6013, slesik@hampshire.edu.

RELIGIOUS HOLIDAYS

The need to observe religious holidays will be honored by arrangement with individual faculty.

The Commonwealth of Massachusetts statute assures any student who is unable, because of religious beliefs, to attend classes or to participate in any examination, study, or work requirement on a particular day shall be excused and shall be provided with an opportunity to make up such examination, study, or work requirement which may have missed because of such absence on any particular day; provided, however, that such make-up shall not create an unreasonable burden upon the school. No adverse or prejudicial effects shall result to the students.

THIRD WORLD EXPECTATION

Hampshire College is committed to the principle that a student's education is incomplete without an intellectually substantive understanding of multicultural perspectives. The peoples of Africa, Asia, and Latin America make up more than two-thirds of humanity. Until recently, however, the experiences and interests of these peoples have not been deemed legitimate subjects of academic study. When such experiences and points of view are incorporated into serious scholarship, the terms of that scholarship are profoundly influenced. Entirely new areas of inquiry are frequently created.

In recognition of the intrinsic importance of such knowledge, the college expects each student to present tangible evidence that engagement with issues pertaining to Third World and minority cultures has occurred. For example, one student, concentrating in American literature, fulfilled the Third World

Expectation by combining course work and an independent paper on the Harlem Renaissance; another, who planned to attend law school, devoted a portion of required course work to exploring the relationship between the American legal system and minorities; an art history concentrator presented a project entitled "Images of Black Women in French Art."

Fulfillment of the Third World Expectation normally takes place in Division II; planning takes place in consultation with the Division II committee in the context of designing a concentration.

LANGUAGE STUDY

Hampshire College has no foreign language departments as such, although instruction in Spanish is offered. Languages study may be used to fulfill the Fourth Division I requirement. Students with an interest in language will find that a deeper knowledge of world languages can enhance their work in many areas of language research: linguistic theory, sociolinguistics, literary stylistics, and anthropology. Courses in other languages and world language literature courses are available through Five College cooperation. Some examples: Chinese and Japanese, as part of the Five College Asian Studies Program; Greek and Latin; Germanic languages, including Danish, Dutch and Swedish; Slavic languages including Russian and Polish; and Romance languages, including French, Italian, and Portuguese. Also see the Five College Self-Instructional Language Program.

INTERNATIONAL EDUCATION

Hampshire College is committed to educating men and women with an understanding of the multicultural nature of our world and the necessity for responsible leadership within it. As part of that goal, the Office of International Education encourages every Hampshire student to consider study in the international community. Many former Hampshire study abroad students have pursued a variety of exciting paths in the field of international studies. Students go on to professional and graduate schools, pursue careers in social justice, and continue their work through prestigious fellowship programs, such as the Fulbright Fellowship, among others.

Hampshire has several outstanding programs in Central America, China, Cuba, and India. The Office of International Education is continually investigating new, exciting, and challenging opportunities for unique international programs.

In Central America, students spend four weeks at the beginning of the spring or fall term studying intensive Spanish while they plan independent study and structured internships in Belize, Costa Rica, or Nicaragua. In China, students may engage in studies at the Anhui Academy of Social Science or the Anhui Agricultural University. Chinese scholars from both of these institutions visit Hampshire each semester to teach Chinese language and culture and to participate in academic discourse in their areas of specialty. Hampshire students interested in Cuba have opportunities at the Universidad de Camagüey, an agricultural university and several scholarly institutions in Havana including UNEAC, the national union of writers and artists of Cuba. Beginning in spring semester 2001, the Hampshire in Berlin program will bring a group of students and a faculty member to Germany and parts of Eastern Europe for an interesting and exciting semester of study. Students can also pursue work in Buddhist studies at the Central Institute of Higher Tibetan Studies in Sarnath, India. This is an exclusive exchange program with the Tibetan exile

community.

Aside from Hampshire-sponsored programs, students may choose from thousands of study abroad options available to them all over the world: participation in a U.S. college-sponsored program; direct enrollment in a foreign institution of higher education or specialized study; immersion in an intensive language and culture program; a paid or unpaid internship; a volunteer service project; or a service learning program.

In addition, the Office of International Education works diligently to provide international opportunities on campus. Hampshire supports faculty in their efforts to do research with international grant opportunities. The College encourages cross-cultural experiences for faculty and tries to facilitate their professional academic relationships abroad, resulting in enhanced curricular offerings and international course content. Faculty also serve as a resource for students as they can recommend specific programs and/or academic colleagues abroad. In turn, the diverse group of international scholars sponsored by the Office of International Education contributes to the stimulating environment on campus and provides a unique perspective in the classroom.

The Office of International Education encourages Hampshire students to take advantage of the unparalleled international offerings available to them and to speak with staff members about individual interests.

U.S. SOUTHWEST AND MEXICO PROGRAM **Crossing Borders and Collaborative Research at** **Hampshire College**

The U.S. Southwest and Mexico Program provides support and opportunities for students and others to learn about and carry out research in the Greater Southwest, an area encompassing the American Southwest and Mexico. This distinctive program directs and supports interdisciplinary research done largely in collaboration with partnership organizations on both sides of the border. Hampshire College is committed to engaging in the international debate concerning migration and displacement of people, and the transnational implications and consequences of living within national and political borders. In a departure from "area studies," this program seeks to examine boundaries and borders using the Greater Southwest as a starting point and to provide a productive arena where this can take place. This program facilitates active engagement of students with their education by "moving the classroom" to locations in the Southwest and in Mexico where educational opportunities in this area of study are exponentially expanded. Features of the program include:

- Moving the classroom to the Southwest and Mexico and engaging students in community-based active research.
- Focusing on borders, border crossing, border culture and boundaries of many kinds.
- Involving students in collaborative research with indigenous communities.
- Emphasizing studies that integrate scientific method, theory, and data into social contexts.
- Forming outside partnerships that benefit the organization, the community, and Hampshire.

The U.S. Southwest and Mexico Program offers the opportunity for intensive study at Hampshire and in the American Southwest and Mexico on a wide range of topics, with a special emphasis on the sciences. Students at all levels of study are eligible to participate in the program through the following activities:

- Hampshire courses that incorporate a 5-10 day field trip to the Southwest or to Mexico (such as "Identity and Inequality in the Greater Southwest" offered Fall 2000).
- Semester-in-the-Southwest—a semester spent doing field work and courses in the Southwest (Spring 2001, Spring 2003).
- Internships at various locations with partnership institutions and facilities
- Lecture series and visiting scholars.
- Division I projects, Division II concentrations, and Division III senior thesis research projects in disciplines such as geology, health, archaeology and medical anthropology, with a focus on research conducted in the Southwest or Mexico.

For further information on the U.S. Southwest and Mexico Program, contact Debra L. Martin or Alan H. Goodman (Professors of Biological Anthropology and Directors of the Program) at dmartin@hampshire.edu, (413) 559-5576, or mail to School of Natural Science, Hampshire College, Amherst, MA 01002.

THE CAMPUS

ACADEMIC FACILITIES

THE HAROLD F. JOHNSON LIBRARY CENTER houses the college's print and media collections as well as a computer laboratory, television production facilities, bookstore, post office, art gallery, the Career Options Resource Center, and the International Studies office.

The library's basic collection of 111,000 volumes supports Hampshire courses and general student interests. Students also have ready access to over 4 million volumes in the Five College Consortium. The Five Colleges employ a consortium-wide computerized catalog system which lists the holdings at all Five College libraries. This system enables students at any of the colleges to locate a book or periodical simply by consulting a computer terminal at the library of their home institution. The library also provides access to a number of bibliographic and other databases for student use.

Hampshire's reference collection, periodical reading area, study room, microfilm reading room, video viewing facilities, and preview rooms serve the needs of students who wish to study in the library. Members of the reference staff provide students with instruction in library use for classes and individual research projects.

Students and faculty alike have access to Hampshire's extensive video production facilities through the library's office of media services. The media services staff provides equipment and technical instruction in color video production, both portable and studio formats. The closed circuit video distribution system, INTRAN (Information Transfer Center), allows original television programming anywhere on campus to be fed into the library system and distributed to all parts of the campus, including student apartments and dormitory lounges. The media services office also maintains a growing collection of documentary and curriculum-related films and videos as well as films jointly owned by the Five Colleges.

Computing resources at Hampshire include several file servers along with microcomputer clusters. These are fully networked and support access to campus, Five Colleges, and worldwide information resources, including the Internet and World Wide Web. The microcomputer facilities on the third floor of the library center include Macintosh and MS-DOS/Windows machines, and staff are available to teach the use of popular software for word processing, spreadsheets, publications, and statistics. Computers may be purchased through the college at substantial savings.

THE CHARLES W. COLE SCIENCE CENTER houses classrooms and laboratories for the School of Natural Science, as well as the main college administrative offices. The two floors of laboratories used for teaching and research are open to encourage students to interact with other students and faculty. These lab areas are used for interdisciplinary studies including microbiology, geology, environmental sciences, ecology, entomology, physiology, organic chemistry, analytical chemistry, inorganic chemistry, biochemistry, cell biology, plant biology, and physics. In addition, there are two computer classrooms with PowerMac and Pentium-based computers.

Additional computer facilities, classroom space, and laboratory areas on the first floor are scheduled for construction in the summer of 2000.

Science students at Hampshire College have the unique opportunity of combining the benefits of a small liberal arts institution with unusually well equipped laboratory facilities which provide state-of-the-art scientific equipment. Instrumentation used for chemistry-related research includes a nuclear magnetic resonance spectrophotometer (NMR), an inductively coupled plasma-mass spectrometer (ICP-MS), an atomic absorption spectrophotometer, a Fourier transform infrared spectrophotometer (FTIR), a gas chromatograph-mass spectrometer (GC-MS), two diode array UV-visible spectrophotometers, a high performance liquid chromatograph (HPLC), and sample preparation equipment.

Equipment for human health, microbiology, and immunology related research includes a gamma spectrometer, an electromyograph, ultracentrifuges, a gel analysis and documentation system, and, a polymerase chain reaction (PCR) machine.

Other specialized facilities include an optics laboratory, research microscopes, a geology preparation room, an osteology laboratory, animal room, and a research darkroom.

The Natural Science Reading Room has a collection of scientific books and periodicals on microbiology, genetics, chemistry, the environment, women in science, energy, and general science.

The Hampshire College Bioshelter, a two-story, 2,600 square-foot integrated greenhouse and aquaculture facility located on the south side of the Cole Science Center, serves as a center for fish and plant aquaculture and energy research. All of Hampshire's scientific facilities are open to all students 16 hours a day.

FRANKLIN PATTERSON HALL, named in honor of Hampshire's first president and one of its founders, contains three large lecture halls, several seminar rooms, faculty offices, and a faculty lounge. The administrative offices of the School of Social Science are also located in Franklin Patterson Hall.

EMILY DICKINSON HALL contains the Performing Arts Center, which includes a "black box" theater capable of great flexibility in seating, lighting, and stage design; a smaller performing space used mainly for acting and directing classes and for smaller-scale productions; sound and lighting booths; and areas for set construction and costume-making. Seminar rooms, an environmental design studio, and the office of the School of Humanities, Arts, and Cultural Studies are also located here.

THE LONGSWORTH ARTS VILLAGE is composed of four buildings providing facilities for the study, production, exhibition, and performance of music, dance, photography, film, painting, drawing, and sculpture, as well as computer science, psychology, and animation.

Within the film and photography building are several darkrooms equipped for black-and-white and color processing, an animation studio, film editing facilities, a gallery, classrooms, and laboratories for digital image work.

The music and dance building contains two dance studios, one of which converts to a formal performing space, a recital hall, several soundproof practice rooms, a recording studio, and a music library.

The studio arts building provides a large sculpture studio, two large painting/drawing studios, individual studio space, and critique rooms for Hampshire's visual artists.

ADELE SIMMONS HALL is the newest academic building on campus. Located in the Longworth Arts Village, the building houses faculty offices, classrooms, cognitive science laboratories, and an auditorium equipped for large-scale video, film, and slide projection. There is also a computer classroom, a child psychology observation room, and facilities for computer animation and video editing. The building is connected via computer cable to the video editing facilities in the library and the computer music studio in the music building.

THE HAMPSHIRE COLLEGE FARM CENTER is a working farm dedicated to sustainable agricultural needs. The Farm Center provides a variety of student learning opportunities. Students may participate at the farm through work study, volunteer work, or independent projects in the following areas: pastures; hay fields; small grain fields; orchards; barns; animal handling facilities; a 150 member Community Supported Agriculture program which includes 10 acres of vegetable and small fruit production; maple sugar operation; dog kennels for working agricultural dogs; herb gardens; and a bee apiary. In addition to the classes and workshops in rural life skills offered through the Farm Center, the School-to-Farm program offers agricultural education programs for K-12 students.



STUDENT LIFE

Located in the Pioneer Valley of western Massachusetts, Hampshire's 800-acre campus of former orchards, farmland, and forest combines pastoral beauty with the liveliness that derives from its location in one of the country's leading educational centers. As home to the Five College consortium, Amherst and the nearby towns of Northampton and South Hadley offer a variety of intellectual, social, and artistic activity rarely found outside large cities. Opportunities also abound in the area for such outdoor pursuits as hiking, cross-country skiing, bicycling, rock climbing, and the quiet enjoyment of nature.

The student affairs staff at Hampshire College works to maintain and promote a safe, socially active, and aware community. Through educational outreach and programs, they focus on and actively promote diversity, service, and leadership. Student affairs serves as a complement and partner to the experimenting and innovative academic program. The staff within student affairs strive to educate in innovative and alternative forms, creating ideas and living environments that encourage the development of relationships, community, and intellectual and experiential discovery beyond the classroom.

Kayaking on the South Deerfield River, debating politics in the hallways of Dakin House, socializing with the community at the annual fall clambake...Students at Hampshire can be found engaged in a diverse variety of activities. Afternoons may include a game of ultimate frisbee or a bicycle ride through the surrounding forests and farmland of the Pioneer Valley. As dusk falls, students might migrate to the cafes and diners of Amherst and Northampton. They might also be found crowding a kitchen to make the night's meal in the mods or as part of a vegan or gourmet dinner co-op, bumping into one another and laughing while conversations about religion or pop culture spring up around them. Later, one or two might head to a library or dorm room with cups of coffee and the day's class notes, settling in for a night of studying, be it quantum mechanics or feminist film theory. Another may wander to the Negative Space Cafe, located in Prescott House, for an evening of spoken word or musical performance, while another might go with some friends to hear a lecture in Franklin Patterson Hall on environmental issues or African-American filmmakers.

Balancing respect for the individual with responsibility to the community is the essence of student life at Hampshire. Beyond their differences in geographical background, Hampshire students vary significantly in political outlook, intellectual and recreational interests, and career aspirations. There is no "typical" Hampshire student: what unites this diverse and lively community of individuals is a strong commitment to learning and a desire to determine the course of one's own education. At the same time, Hampshire students shape life outside the classroom through extensive participation in college governance committees and responsibility to each other in their residential areas.

Living cannot easily be separated from learning at Hampshire. The house system is designed to encourage participation by residents in a variety of social and intellectual activities. Students who share an academic interest may create informal study groups that develop into friendships; one's social or political involvement's often surface as substantive intellectual questions in one's academic work. This integration of academic and community concerns is part of what gives life at Hampshire

its special excitement—indeed, part of what makes it unique among liberal arts colleges.

As a residential college, Hampshire expects its students to live on campus. Only students 25 years of age or older, students living with their parents within 30 miles of Hampshire, and students with their own families are allowed to live off campus.

RESIDENCE LIFE AND HOUSING

Much of the variety of life at Hampshire begins in the five residential “houses.” The houses are more than residences—they are the locus of a great range of student activity. House-sponsored courses, films, lectures, and recreational activities are open to the entire Hampshire community while lending a distinctive “personality” to each residence. The residential staff in each house is responsible for organizing academic and recreational activities, and providing counseling and referral services on matters affecting student life. Two of the houses are traditional “residential hall” style facilities, the other three are “apartment” style living areas known at Hampshire as “mods.”

DAKIN AND MERRILL HOUSES

About half of Hampshire’s students, including most first-year students, live in Winthrop S. Dakin House or Charles E. Merrill House. First-year students are often housed in double rooms, although most students live in singles. Although most hallways are coed, some are designated single-sex. Entering students receive housing preference forms that allow them to state their housing preferences before they arrive on campus; students may, for example, request a non-smoking or a quiet hall. A common lounge serves as a gathering place for residents of each hallway living area.

Hampshire College recognizes that certain students, regardless of legal age, want or need a living situation wherein residents and guests agree to adhere to strictly defined standards of behavior regarding the decision not to use alcohol or other drugs. “Substance-free” (or chemical-free) housing is a hall or mod where all residents and their guests agree to keep their area free from substances at all times. Substances are defined to include alcohol, tobacco, and other drugs.

Students who live in Dakin and Merrill houses, as well as first-year/first-semester mod students are required to be on the meal plan. Vegetarian entrees and a well-stocked salad bar are a regular part to the breakfast, lunch, and dinner menu.

Surrounded by the residence halls and the dining commons, the Merrill-Dakin quadrangle is a popular outdoor meeting place and the site of impromptu games.

Activities in Dakin and Merrill vary in response to student needs and interests; residents of both halls collaborate with the house staff to determine each year’s offerings. Recent activities have ranged from an arts festival, open mike nights, and evening movies to presentations of Division III works-in-progress, discussions of student field study and internship experiences, and conversations with alumni on their lives and careers after Hampshire.

PRESCOTT, GREENWICH, AND ENFIELD HOUSES — THE MODS

Students often choose to live in Greenwich, Enfield, or Prescott houses, the apartments or “mods” on campus. (A few spaces in double rooms in the mods are available for entering students by application.) Mods accommodate from five to 10 students and are equipped with single and double bedrooms, bathroom(s), a kitchen, and a living/dining common area.

Students who wish to live in a mod may apply as a group to the housing office. Individual students may join a group already sharing a mod when another member moves or graduates. Mod groups often form around a shared interest or preference: they may be pursuing similar programs of study, interested in environmental issues, vegetarians—or just a group of good friends.

The three “mod” house living areas offer students a broad choice of architectural styles and social atmosphere. Prescott House, the largest of the three, features three- and four-story buildings linked by a series of stairways and catwalks. Among its buildings are several faculty offices and classrooms, the Negative Space Cafe and the student-run Mixed Nuts Food Co-op.

Greenwich House consists of several circular buildings (called “donuts”) on the northern edge of the campus. Though just a short walk from the college’s main academic buildings, its location affords considerable privacy and quiet. Each donut contains eight two-story apartments and a large common space which serves different functions in each donut.

Enfield House, located in a meadow near the main campus entrance, consists of two- and three-story buildings with spacious living areas and large windows looking out on the campus and surrounding hills. Like the residence halls, Prescott, Greenwich, and Enfield houses sponsor a variety of social and academic events.

Students sharing a mod may do all their cooking and food-buying cooperatively, or they may purchase a meal plan for the dining commons. Declining balance accounts and partial meal plans are also available for mod residents.

DINING SERVICES

Hampshire College’s Dining Services are managed by Sodexo Marriott Services, which has been a partner with the College for over 25 years. The dining services are constantly changing and looking for ways to improve in order to provide the college community with the most up-to-date programs and services.

The Dining Commons has continuous service hours with meals served from 7:30 am until 7:00 pm, Monday through Friday. Brunch and dinner are served on Saturday and Sunday. The meal plan offered in the Dining Commons is unique to the Five-College system; students can enter as often as they wish and eat as much as they wish during the week. The dining commons is also able to accommodate almost any dietary restriction or special meals. Vegan, vegetarian, and other food options are always available in abundance at the Hampshire Dining Commons.

Dining services also works with students and the staff in student affairs to present a number of special events and all-community meals throughout the year. These include the annual fall clambake, and southern exposure during the spring.

Other food options on campus include the Bridge Cafe in the Robert Crown Center, the Campus Store in the library, the

Negative Space Cafe in Prescott House, and the Mixed Nut Food Co-op, also in Prescott House.

THE FIVE COLLEGE AREA

The richness of student life at Hampshire is enhanced by the college's location in the Five College area—"the Valley," as it is called by its residents. Cooperation among the five institutions extends to social and cultural life. Each of the Five Colleges offers a full program of films, lectures, artistic performances, and exhibitions open to all members of the community. The Five College bus service, free to all students and members of the community, makes frequent stops at each campus during weekdays, evenings, and weekends.

Hampshire students also participate in a number of Five College organizations, such as the Five College Orchestra, the Asian Students Alliance, and the Hillel Foundation. Several have worked at the student-run radio stations at the other four campuses.

Surrounding the colleges, the towns of Amherst (three miles from Hampshire), South Hadley (six miles from Hampshire), and the city of Northampton (eight miles from Hampshire) offer a wealth of resources and events of their own. Movie theaters, bookstores, restaurants, cafés, galleries, and small shops enrich the social life and augment the academic and cultural resources of the Five College community.

COLLEGE GOVERNANCE

Hampshire students participate in the governance of the college to a degree unusual in American colleges and universities. They serve on all of Hampshire's governing bodies. Student members of each of the boards have a vote equal to that of faculty, administration, and staff. Students also play a central role in the reappointment and promotion of faculty through participation in the College Committee on Faculty Reappointments and Promotions (CCFRAP). As members of each of Hampshire's four Schools, they affect curricular development and academic policy. The Community Council is a student based community governance organization that works with the Dean of Student Affairs and others to facilitate community life on the campus.

STUDENT SERVICES

COMMUNITY DEVELOPMENT is an integral component of Hampshire's commitment to enhancing diversity initiatives on campus. The primary mission of the office is to promote principles of respect, tolerance, support, and honesty in the Hampshire College community and to raise awareness on matters of diversity and multiculturalism. The mission of the office is threefold: Education, Advocacy, and Support. Community Development organizes events and workshops, and provides training and consulting to various groups and offices on campus. The office works to continue to make diversity and multiculturalism a priority on the campus and to incorporate commitment toward diversity in all aspects of the college. The office works collaboratively with student groups, offices, and programs at Hampshire and the Five College Consortium. Community Development oversees the Lebrón-Wiggins-Pran

Cultural Center, the Women's Center, Spiritual Life at Hampshire, the Queer Community Alliance, Health Education, and International Student programs and activities.

THE WOMEN'S CENTER is a resource center dedicated to raising awareness on gender and women's issues and providing support and resources to members of the Hampshire College community. The Center is located in Enfield House and is open to the entire community. The Women's Center provides a range of services and organizes a variety of educational events and workshops. Some examples include lectures and presentations by Five College professors and community members, workshops, support groups, speak-outs, discussions, film screenings, and informal social gatherings. The Women's Center also houses the Counselor Advocate Program which provides information, support, and advocacy on issues of sexual harassment, rape, incest, and other forms of abuse. The Women's Center is staffed by a part-time Coordinator, students, and volunteers. For more information about the Women's Center, please call (413) 559-5540.

THE LEBRON-WIGGINS-PRAN CULTURAL CENTER is a resource center dedicated to raising awareness on issues of race, ethnicity, oppression, and underrepresentation and providing support and resources to members of the community. In addition, the Center is a safe space and home away from home for students of color and international students on campus. The Center houses a living room, dining room, kitchen, and a small library, and provides students with access to a computer, printer, email, and Internet, as well as to a range of multicultural resources and publications. In addition, the Cultural Center provides office space and support to the following students of color and international student organizations, who use the space for their meetings and events: Raices, Umoja, PASA, the James Baldwin Scholars Organization, and FISH. The Center is located behind the Cole Science Building and is staffed by students.

THE CAREER OPTIONS RESOURCE CENTER (CORC), located on the third floor of the Johnson Library, helps Hampshire students and alumni make connections between their academic and personal interests and potential work opportunities as well as assisting them in making decisions about what to do after graduation. Its main function is to provide the resources and counseling necessary to help students set priorities, make choices, explore the world of work, choose a career, and apply for either graduate or professional school or for a job.

The CORC staff is concerned with helping students learn the "how to's" of planning: how to decide what to do; how to find an internship or summer job; how to prepare an effective resume and write a cover letter; how to research an organization; how to interview well; and how to select and gain admission to graduate school programs. The staff maintains an extensive resource library, offers life/work exploration courses, runs group information sessions and workshops, and is available for both drop-in visits and scheduled individual counseling. In addition, each student receives a weekly CORC newsletter which lists information about jobs, Five College events and employer recruiting schedules, internship and fellowship opportunities, and the recent activities and achievements of Hampshire students and graduates. The Center also maintains bulletin

boards around campus with Five College career planning newsletters and calendars, job openings, alumni news, local volunteer work positions, graduate school posters, fellowship announcements, summer program information, and work-related news items. It has a great deal of information on how to use the Internet for career exploration and the job search. The CORC web home page features information on services, resources, and events.

HEALTH AND COUNSELING SERVICES, located in Montague Hall, offers a comprehensive program which combines preventive medicine, mental health counseling, and health education with the treatment of illness, injury, and emotional problems. The staff includes nurse practitioners, a physician, psychologists, and a health educator. Clinic hours are 8:30 a.m. to 5:00 p.m. weekdays. Students are seen primarily by appointment. When Hampshire's health center is closed during the academic year (weekends, nights, and during vacation periods), students with emergency problems may be seen at the University of Massachusetts Health Center. Information about all visits is kept in strict confidence.

COUNSELOR/ADVOCATES AGAINST SEXUAL ABUSE (C/A) provides counseling and support to students who have been victims of sexual or physical abuse. A program coordinated by the Hampshire Health Services, the C/A program is supervised by a Health Services professional and staffed by a trained group of student volunteers. Counselor/Advocates train students in peer counseling and referral and serve as a resource for groups on other college campuses who wish to establish similar organizations.

DISABILITIES SUPPORT SERVICES is strongly committed to providing services to assure an accessible, supportive environment for students with disabilities. The college provides a variety of support services on an individual basis to students with special needs; three staff members share responsibility for the provision of services. Students with physical disabilities, learning disabilities, and/or psychological disabilities should contact the advising office located in the Cole Science Center.

To ensure the availability of necessary aids at the start of any particular semester, a student with a disability who believes he or she will need an auxiliary aid must notify the appropriate staff member of their request for assistance several weeks before the beginning of the term.

THE STUDENT TO STUDENT ADVISING CENTER (S.T.A.R.) is staffed by experienced students and supervised by the Associate Dean of Advising. Open regularly on a drop-in basis, the center is an excellent resource for information and advice about the academic interests of faculty and staff, ideas and approaches to divisional examinations, clarification of academic policies, academic planning, and Five College information. The staff also offers workshops and provides resource information on study skills. Samples of Division I proposals, Division II concentration statements, Division II portfolios, and Division III project abstracts are available, as is information on Five College area studies. The Center is located in Merrill House.

THE LEADERSHIP CENTER is a hub for campus life which includes resources for student groups, leadership opportunities and workshops, and the coordination and support of campus activities. The mission of the leadership center is to complement the academic program in the development of the leadership potential of Hampshire students. The Leadership Center works collaboratively with the Hampshire community to provide an educational, supportive, safe, and fun atmosphere for all students.

Objectives include providing students with leadership training programs; providing workshops aimed at developing leadership skills; supporting student organizations, events, and programs; and assisting students in making student organizations more effective and sustainable.

NEW STUDENT ORIENTATION is likely to be the first activity in which a new student participates at Hampshire. Coordinated through the Leadership Center and the Outdoor Program, Hampshire's orientation often includes a selection of multi-day trips with a variety of themes to choose from. Past orientation trips themes have included biking, canoeing, theater, community service, and writing. Students are able to choose the trip they want. Orientation also includes a number of programs designed to facilitate the transition to college life and Hampshire academics.

THE HAMPSHIRE COLLEGE GREEN CORE sponsored by the Leadership Center, is a program designed for work-study students who have an interest in, and a commitment to, addressing environmental issues which impact our lives. Green Core is a work-study force intended to maintain Hampshire's farm, and to improve the ecological health of the campus and the Pioneer Valley community. In addition to participating in work projects and organizational meetings, Green Core members organize and attend weekly environmental and leadership seminars.

STUDENT ORGANIZATIONS at Hampshire reflect current student interests and concerns. They range from the academic to the purely recreational, and include publications, support and service groups, entertainment committees, political groups, and cultural organizations. Scheduling, support, and liaison for these organizations are provided by the Leadership Center. The following partial list suggests the variety of groups to which students can belong:

- AIDS Action Collective
- Alternative Music Collective
- Amnesty International
- Asian Students Organization
- Bart's Arm (artists' collective)
- Christian Fellowship
- Civil Liberties and Public Policy
- Community Garden Group
- Contra Dance Collective
- Counselor Advocates Against Sexual Abuse
- Emergency Medical Technicians
(a 24-hour volunteer service)

- Excalibur (game playing group)
- FISH (Forum of International Students at Hampshire College)
- *The Forward* (student newspaper)
- Hampshire Independent Productions (supports student theater productions)
- Infinity Video Collective
- Jewish Student Group
- Men's Resource Center
- Mixed Nuts Food Co-op
- Raices/La Raza (Latina/o Student Organization)
- Responsible Ecology
- Second Sight Films
- SOURCE (umbrella organization for students of color)
- Sports Co-op
- Swing Dance
- Umoja (African-American student group)

OUTDOORS PROGRAM AND RECREATIONAL ATHLETICS (OPRA)

NON SATIS LUDERE, "to play is not enough," may well be the motto of Hampshire's Outdoors Program and Recreational Athletics. OPRA staff teach that it's not how high you climb, how fast you paddle, or how many games you win that matters. What's important is how you integrate sport into your life, what you learn from it and continue to learn from it long after you leave Hampshire.

This philosophy meets the needs of an amazing variety of students. Hampshire is one of the few colleges in the United States with the quality of staff, sports community, and access to terrain to satisfy really serious rock-climbers and kayakers. In recent years, Hampshire teams have made top regional showings in cycling and ultimate frisbee. Although the basketball and soccer teams may play at a less competitive level, they boast talented and dedicated players, and home games draw a loyal and vocal crowd. Courses in outdoor leadership, hatha yoga, scuba certification, martial arts, fitness, cycling, tennis, and other areas give students a chance to develop not just their bodies, but their mental, social, and spiritual dimensions, while enjoying the techniques and traditions of a particular sport. A student raised in the city can discover a passion for whitewater kayaking. A student who has shunned competitive sports can find the meditative aspects of martial arts to be a revelation. Connections with academics can become powerful, such as Asian studies and practice of kyudo, or education and outdoor leadership.

OPRA offers a multifaceted program of instruction in outdoors and martial arts skills, day and weekend trips, intensive January term and spring break trips and courses, and intercollegiate and intramural team sports. Participation is valued. All students, regardless of their level of experience, are encouraged to try new sports, improve their skill level, or share their expertise by teaching others.

TRIPS

OPRA's year-round schedule of trips gives students a chance to travel, test and hone their skills, deepen friendships, and enjoy some of the most beautiful natural spots in the world. A typical year's trips include:

- Ski-touring in Yellowstone National Park (January Term)
- Kayaking in the southeastern U.S. (spring break)
- Women's Bike and Brunch (back roads of Western Massachusetts)
- Wilderness First Aid Course (weekend)
- Delaware Water Gap Canoe Trip (weekend)
- Whale Watch Trip (Gloucester, Massachusetts)
- Rock Climbing in the Gunks (weekend)
- Multiple whitewater rafting and kayaking trips in local waters
- High Peaks Trek (weekend in the Adirondack or White Mountains)
- Multiple local cross-country ski, telemarking, and ice-climbing trips
- White Mountains Winter Traverse (weekend)

INTERCOLLEGIATE AND CLUB COMPETITION

Although Hampshire's founders envisioned a noncompetitive athletic program, students have shown an increasing interest in competition in both team and individual sports. Hampshire's athletic nickname is the "Black Sheep." The following Black Sheep teams maintain an intercollegiate competition schedule: men's and women's basketball, men's and women's soccer, and coed fencing. Team sports typically practice two or three times a week and compete within a two-hour travel radius.

While ultimate frisbee is a club sport, Hampshire has a long tradition of competitive men's, women's, and coed teams within the Ultimate Players Association College Series, competing in weekend tournaments against such teams as UMass, Cornell, and MIT. In recent years, students have competed individually or in clubs in cycling (road, mountain biking, and cyclo-cross), running, kayaking, and skiing (nordic and alpine).

FACILITIES

The Robert Crown Center is where most activities start. Students can use the topo maps and hiking guides for planning their own hikes, practice kayak rolls in the pool, climb with friends in the bouldering cave, enjoy a pick up game of basketball, consult with OPRA staff, or just hang out. Facilities include a competition-size pool, 12,000-square-foot playing floor, 30 foot climbing wall, bouldering cave, sauna, bike maintenance workshop, and weight lifting and games areas. An extensive equipment inventory means that students need not own equipment in order to try a sport. They may use packs, stoves, tents, ice- and rock-climbing equipment, touring and telemark skis, mountain bikes, canoes, kayaks, and other items.

The Multi-sport Center houses four indoor tennis courts, jogging track, weight room, and space for indoor soccer, volleyball, or ultimate.

Outdoor facilities include four tennis courts, playing fields for soccer and ultimate frisbee, and an extensive nature trail system. Just across Route 116 from campus lies the Holyoke

Range, with 60 miles of trails for hiking, trail-running, mountain biking, and cross-country skiing. Amherst was recently listed as one of America's ten best cycling towns by *Bicycling* magazine.

ACTIVE ALUMNI

For many Hampshire graduates, outdoor interests continue to play a major role in their lives. Just a few of the more prominently active include:

Lamar Sims, 71F, Denver's Chief Deputy District Attorney, is also Chairman of the U.S. Canoe and Kayak Team.

Jon Krakauer, 72F, a contributing editor for *Outside* magazine, has written three books, *Eiger Dreams*, *Into the Wild*, and *Into Thin Air*, and written for *Smithsonian*, *National Geographic*, *Rolling Stone*, *Outside*, and other publications.

Nate Zinser, 74F, earned a Ph.D. in sports psychology and works at the Performance Enhancement Institute at West Point.

Cathy Hearn, 76F, competed for the U.S. in kayaking in the 1992 and 1996 Olympics.

Colin Twitchell, 78F, translated the bike-building skills of his college days into a career designing adaptive sports equipment for the physically disabled.

Hannah Swayze, 86F, a former competitor in high-level rodeo and slalom kayaking championships, organizes kayak trips to Chile, Costa Rica, and Ecuador for Expediciones Chile and Endless River Adventures.



ADMISSION

Hampshire's admission process, like its academic program, reflects the college's concern for the intellectual and personal development of each individual student. The admissions committee considers a broad range of factors as it considers a student's readiness to take full advantage of a Hampshire education. Students are asked to submit a personal statement and a critical essay or academic paper, in addition to transcripts and recommendations. They may, if they wish, include a sample of creative work, such as a portfolio of creative writing, photography, or artwork; a musical recording; or videotape. Candidates are also asked to complete an activities index describing their interests and accomplishments, along with a statement of their reasons for choosing to apply to Hampshire.

As it evaluates this material, the admissions committee looks for evidence of academic preparation and ability. In addition, the committee evaluates qualities that may not be evident in grades and test scores alone. Such qualities include, but are not limited to: writing ability; initiative, persistence, and ability to use time and opportunities well; a desire to engage in independent work; and a willingness to assume substantial responsibility for one's own education.

INTERVIEWS

Prospective students are encouraged to visit the college for an admissions interview and tour of the campus. Interviews are scheduled from April 1 through the application deadline (February 1 for first-year students and March 1 for transfers). Appointments are available from 9:00 a.m. to 3:00 p.m. each weekday (except Wednesday mornings) and on Saturdays mornings from September through January. Students who cannot visit the campus can arrange for an interview with a Hampshire graduate in their area. To schedule on or off-campus interviews, call the admissions office at least two weeks in advance at (413) 559-5471.

VISITING CAMPUS

Students and their families can choose from different activities when visiting campus, according to their schedule and needs. Information sessions are held weekdays at 10:00 a.m. and 2:00 p.m. (except Wednesdays) from March through August, and on Saturdays at 11:00 a.m. from late September through January.

Student-led tours are available on weekdays all year. Students are also invited to attend spring and fall term classes. During the fall, there are a number of open house and campus visit day programs. Call the admissions office for further information: telephone (413) 559-5471; fax (413) 559-5631; e-mail admissions@hampshire.edu.

ADMISSION PLANS

REGULAR ADMISSION

First-year applicants should apply during their senior year of high school and must complete all application materials by February 1. Regular Admission is also available to candidates who will receive a high school diploma after the junior year.

The college will mail its decision to on-time candidates beginning April 1. Accepted applicants must confirm their intention to enroll by submitting a nonrefundable deposit of \$400 by May 1.

EARLY DECISION

High school seniors who consider Hampshire College their first and only choice are invited to apply for Early Decision. Complete applications for Early Decision must arrive at the admissions office by November 15, and notification of the college's decision will be mailed beginning December 15. Those accepted under the Early Decision plan must withdraw all applications to other colleges and commit themselves to attend Hampshire the following September. A nonrefundable deposit of \$400, required of all accepted Early Decision candidates, must arrive at the admissions office by February 1.

EARLY ACTION

Seniors in high school who wish to receive an early response to their applications should submit all materials by January 1. The college will mail its decision beginning January 21, and candidates must confirm their intention to enroll by submitting the \$400 deposit no later than May 1. Early Action candidates are free to submit applications to other colleges.

EARLY ENTRANCE

Students possessing exceptional maturity and academic ability may apply during the junior year of high school. A limited number of places are available for Early Entrance candidates; an on- or off-campus interview is required, along with written approval from the student's high school. Further information about the Early Entrance plan may be obtained from the admissions office.

NOTE: Students who will receive a high school diploma after three years should apply as Regular Admission candidates.

FEBRUARY ENTRANCE

Students who plan to graduate early from secondary school, students who have taken time off from school before entering college, transfer students, or adult students may wish to take advantage of the opportunity to apply for February admission. Applications must arrive at the admissions office by November 15; notification will be mailed beginning December 15.

TRANSFER, INTERNATIONAL, AND VISITING STUDENTS

TRANSFER STUDENTS

Transfer students are often attracted by Hampshire's multidisciplinary approach, the flexibility of its curriculum, and the wealth of resources offered by the Five College Consortium. They may apply for September or February admission. Applications for September entrance must arrive at the admissions office by March 1; notification letters will be sent on a rolling basis from April 15 to May 15. Applicants for February entrance should submit all materials by November 15 in order to have notification mailed on December 15.

NOTE: Transfer students may not apply under the Early Decision or Early Action plans.

INTERNATIONAL STUDENTS

International candidates complete the same application and supporting materials as applicants who live in the United States. In addition, students whose native language is not English are required to provide evidence of their English proficiency by submitting official TOEFL (Test of English as a Foreign Language) scores obtained within the past two years, even if they have attended a secondary school where English is the language of instruction. A minimum TOEFL score of 577 (233 on the computer version) is necessary for admission to Hampshire. For more complete information about the application process, international students should consult the Hampshire application booklet.

VISITING STUDENTS

Each year a number of students from other colleges and universities take a semester's or a year's leave of absence from their home institution in order to take advantage of the resources at Hampshire and the Five College consortium. Visiting students should have completed two to five semesters of college work and must be prepared to pursue Division II-level work at Hampshire. They may not undertake Division I examinations while in residence at Hampshire, and are ineligible for Hampshire financial aid. Students should submit written permission of the host institution to study at Hampshire College, and must apply by the appropriate admission deadlines for September or February entrance. Admission is granted for the visiting term or year only; in order to transfer to Hampshire, formal reapplication must be made through the admissions office.

THE JAMES BALDWIN SCHOLARS PROGRAM

The James Baldwin Scholars Program at Hampshire College provides scholarships to talented African American and Latino/a students who can benefit from a transition year before college in which to improve general academic skills and prepare for the rigor of college studies.

Named after preeminent African American writer and scholar James Baldwin, who taught at Hampshire as a Five College professor, the program was founded in 1992 as part of an urban initiative undertaken by Hampshire College and two student support organizations, The Learning Tree and Northern Educational Services in Springfield, Massachusetts. The intent of this program is to give ambitious urban students who are underprepared for college because of limited access to academic resources, inappropriate high school tracking, or heavy family or work responsibilities the skills necessary to succeed in college-level studies.

Successful completion of the transition year prepares students to apply for acceptance to Hampshire College. Students may also choose to apply to other selective liberal arts colleges. Baldwin graduates who are accepted at Hampshire may use course work completed during the transition year to fulfill Hampshire's academic requirements.

During the Baldwin year, scholars participate fully in the college's academic program, residential community, and social life. Students live on campus and take courses available to all Hampshire students. To supplement their course work, students

are usually require to enroll in classes and workshops that develop stronger writing, quantitative, and interpretive skills. Regular meetings with an academic advisor are a critical element of the support the college provides Baldwin Scholars.

Admission to the James Baldwin Scholars Program is offered to students who show intellectual promise, who wish to develop the skills necessary to successfully carry out independent study and research, and who have demonstrated the capacity for leadership. Students are referred to the program by community agencies, as well as by high school teachers and guidance counselors. The cost of the year's tuition, room and board, and a book allowance are awarded to each student admitted to the program.

To receive an application, or for more information on the James Baldwin Scholars Program, contact Madelaine Marquez, director, Baldwin Scholars Program at (413) 559-5301 or Hampshire College Admission Office (413) 559-5471.

ADULT STUDENTS

Hampshire is pleased to consider applications from mid- or late-career adults whether or not they have previously attended college. Adult students often find that their life and career experiences are relevant to their work at Hampshire, and they are attracted by the opportunity Hampshire offers to pursue their own interests. Adult applicants are urged to contact the admissions office to arrange an interview before initiating an application.

STUDENTS SEEKING A SECOND BACHELOR'S DEGREE

While Hampshire will consider applications from students seeking second bachelor's degrees, it is important to note that no financial aid is available for such students.

HOW TO APPLY

We accept admission applications in several formats. Each receives equal consideration. We do not currently accept applications by disk, email, or fax. You must mail us a printed, signed copy of your application.

THE HAMPSHIRE APPLICATION

All students who have requested information from the admissions office will receive a Hampshire College Admissions application in August prior to the year in which they plan to apply.

COMMON APPLICATION

Hampshire participates in the Common Application Program. Students who use the Common Application must submit a brief supplement form and an analytic writing sample. The application is available at most high school guidance offices and at their website: <http://www.commonapp.org>.

CD-ROM/DISK

Hampshire recommends that candidates use the following independent, commercial services: Apply! by Princeton Review

(800) 932-7759 and College Link (800) 394-0606. Contact them directly for details.

INTERNET APPLICATIONS

Using the internet you can find the Hampshire application on our admissions website (see below) or register with Princeton Review on-line to use Apply! technology at: <http://www.review.com>.

To download and print these applications you must install Adobe Acrobat software or a plug-in on your web browser. Additional information and instructions on how to download these documents properly are on our website.

ADMISSIONS WEBSITE

For timely information, such as updated tour and information session schedules, directions to campus, and links to other useful resources on the Internet, visit our website at <http://www.hampshire.edu>.



FINANCIAL AID

FINANCIAL AID FOR U.S. CITIZENS AND PERMANENT RESIDENT ALIENS

Hampshire has a generous financial aid program that consists of scholarships, grants, student loans, and work-study opportunities. Awards are based on financial need as determined by an institutional methodology that is also used by many colleges and universities. Every effort is made to provide an award package to meet the need of all students who are accepted for enrollment. Applicants must adhere to the admission and financial aid application deadlines listed in the admission application booklet to be considered.

The methodology considers many factors when determining the family contribution. Consideration is given to family income, assets, household size, number of children in college, private elementary and secondary school expenses for siblings, medical expenses, etc. Other unusual factors that may affect the family's ability to finance higher education are also considered when they are identified and documented. Demonstrated financial need is the difference between the cost of education and the expected family contribution.

Applicants and their parents must complete: 1) a Hampshire College aid application, 2) a PROFILE Application, 3) a Noncustodial Parent Statement (if applicable), and 4) a Free Application for Federal Student Aid (FAFSA). The Hampshire aid application is included in the admission application booklet. It can also be obtained on our website www.hampshire.edu. The PROFILE Application can be obtained after you register for it. You can register online at www.collegeboard.org. The Noncustodial Parent Statement can be downloaded from the College Board or Hampshire website. The FAFSA can be completed online at www.fafsa.ed.gov. The paper PROFILE Registration and the paper FAFSA can also be obtained from your high school guidance office.

FINANCIAL AID FOR FOREIGN STUDENTS

Each year Hampshire provides limited amount of grant aid to foreign students who show evidence of superior academic achievement and who demonstrate financial need. These grants can cover up to the cost of tuition. Students who receive assistance are responsible for any remaining cost of tuition. Students who receive assistance are responsible for any remaining cost of tuition as well as the expense of room, board, fees, transportation, books, supplies, and personal expenses. No assistance is available for summer study or living expenses when college is not in session.

Grants are awarded to qualified candidates upon admission to Hampshire. College policy prohibits the awarding of grants to foreign students after their initial enrollment. Also, grant awards cannot be increased during a student's Hampshire career, even if there are changes in the family's circumstances.

Foreign applicants and their parents must complete 1) a Hampshire Aid Application, 2) the College Scholarship Service's Foreign Student Financial Aid Application, 3) a second Foreign Student Financial Aid Application from the noncustodial parent (if applicable), and 4) a Certification of Finances form. All of these forms are included in the Admissions Application booklet or can be downloaded from our website www.hampshire.edu.

More complete information on financial aid, including application deadlines, award notification dates, etc. may be found in the Admissions Application booklet or in Financing a Hampshire Education.

TUITION AND FEES

APPLICATION FEE

Applications must be accompanied by a nonrefundable \$50 check or money order payable to Trustees of Hampshire College.

Costs for the 2000/2001 academic year at Hampshire College are given below. Please contact the Hampshire College business office for the 2000/2001 academic year payment due dates. These charges are based on full-time enrollment for the year, and participation in the standard board plan of 15 meals per week. Other board plans are available.

Tuition	\$ 25,709
Room	4,331
Board	<u>2,483</u>
TOTAL	\$ 32,939

Other fees and one-time deposits are charged where applicable. Billing is based on a semester's costs, with payment due on August 1 for the fall term and on January 2 for the spring term. Miscellaneous charges such as fees for late filing, course materials, motor vehicle registration, etc., are payable with the semester's comprehensive fees, or when incurred.

REFUND POLICY

Hampshire's refunds of tuition, room, and board are prorated and are based on a distinction between necessary leaves or withdrawals for medical reasons (as certified in writing by Hampshire College Health Services), and leaves or withdrawals for nonmedical reasons. The complete refund schedule appears in Hampshire College Fees 2000/2001 and will be mailed from the business office with the first bill.*

REFUND POLICY FOR FINANCIAL AID RECIPIENTS

Students who receive financial aid and who go on leave or withdraw before the end of the semester may have a part of their aid refunded to the programs that assisted them.

The amount to be refunded to federal student aid programs is based on a formula that reviews the amount of aid received, the amount that can be retained by the college, and the amount of time the student was enrolled in the semester. Refunds are applied in the following order: federal loans, federal grants, college and outside grants and scholarships, and the student.

More complete information on the financial aid refund policy may be found in the booklet entitled Meeting the Costs of a Hampshire Education.

*Fees listed above are subject to change. For further information, contact the business office.

REGISTRATION INFORMATION

Hampshire students have the option of preregistering for Hampshire classes as well as Five College classes. The preregistration period for Fall 2000 classes is Tuesday, April 11 through Friday, April 14. The final registration deadline for Fall 2000 classes is Tuesday, September 19. The preregistration period for Spring 2001 classes is Tuesday, November 14 through Friday, November 17. The final registration deadline for Spring 2001 classes is Tuesday, February 13.

Students who have arranged an independent study with a Hampshire faculty member may pick up a form at Central Records. If this form is completed, the independent study will be included in the student schedule.

NOTE: Five College Interchange applications for registration in courses at the other four institutions are available at Central Records. They must be completely filled out and have all the necessary signatures; if they are incomplete they may be returned, causing delays which might affect ability to get into a particular course.

No Five College courses may be added after Tuesday, September 19, 2000, in the fall semester, or Tuesday, February 13, 2001, in the spring semester. Students should familiarize themselves with all the rules, regulations, and penalties associated with Five College Interchange. They are listed in the Student Handbook, and it is each student's responsibility to be aware of them. Questions regarding this procedure may be directed to Central Records, (413) 559-5430.

NOTE FOR FIVE COLLEGE STUDENTS: Hampshire College courses have different enrollment procedures depending on instructor and course. All students should refer to the schedule of class meeting times to find the method of enrollment for a particular course. Courses with open enrollment do not require permission of the instructor.

Five College students who wish to preregister for Hampshire classes listed as needing instructor permission must have the instructor's signature on the interchange form. Students having problems reaching an instructor should contact the appropriate school office. Five College students may not preregister for first-year seminars, which are designed for new Hampshire College students.

Interchange students will receive grades for Hampshire courses, unless otherwise noted in the course description. Interchange students should discuss this with the instructor during the first week of class.

SPECIAL STUDENTS AND AUDITORS

On occasion, someone from the outside community wishes to enroll in a Hampshire course. Special students are permitted to take one course per term. They are officially enrolled in a course but do not matriculate. A fee is paid at the time of registration. No refunds will be made after the end of the course registration period. A special student who enrolls in a course and fulfills the course requirements will receive a certificate of enrollment, verifying registration in the course and having a copy of the evaluation attached. The certificate will receive the

college seal and be an official document. No grades and no credit designations are given. Instructors are obligated to provide a written evaluation of students' work if they have fulfilled the course requirements, unless the director of Central Records is notified of a change in enrollment status. Auditors may attend a course, but do not participate in class and do not receive evaluations of any kind. No written documentation of an audit will be provided. There is a fee for auditing. Consult with the Office of Central Records for special students' fees.

Some courses, especially those which require use of special college facilities, are restricted and are not available for audit. Courses in great demand such as film, photography, and video are not available to special students under any circumstances. Dance courses and Outdoors and Recreational Athletics Program activities have separate fees. Consult with the instructor of these courses for availability and fees.

The form for enrolling as a special student or as an auditor is available from the Central Records office; it requires the student's signature, the instructor's signature, and the signature of the director of Central Records. It is due in the Central Records office by the end of the course registration period.

Students who are on leave from the college are not eligible for special student status. Special students and auditors are eligible to use only those college facilities required in order to complete the course. No additional privileges such as student housing or use of recreational facilities will be granted.

COURSES OF INSTRUCTION

Hampshire College courses are divided into three levels. The 100 (Exploratory) and 200 (Foundational) courses are open to all students. The 300 (Advanced) courses, designed primarily for upper-Division students, require previous background. Course levels are explained as follows:

100 EXPLORATORY COURSES (often seminars) are designed to introduce students to the conceptual tools necessary to college work in general and the Hampshire examination process in particular. Besides providing specific subject content, these courses emphasize individual attention to students' needs and interests, engage them directly in the excitement of learning, and allow opportunity for close faculty teaching and evaluation of students' skills and preparation.

200 FOUNDATIONAL COURSES explore subject matter needed by students in any division. These can be "skills courses" (statistics, computer programming, or dance techniques); they can be general surveys or introduction-to-the-field courses, designed to convey a large body of information (e.g., introduction to economics); they can be "foundational" in that they present the combination of skills and concepts which are literally prerequisite to any further work in the area (e.g., Film or Photo I); or they can be designed to cover a body of central theories or methodologies.

300 ADVANCED SEMINARS AND COURSES are taught on an advanced level and presume some background or experience and knowledge on the part of the student.

FIRST-YEAR SEMINARS

These Division I courses, offered by faculty in each of the Schools, are designed especially for entering students. They address issues, reflect various methods for analysis and expression, and introduce students to the larger academic life of the college (including the basic structure of Divisional examinations). These seminars are intended to develop general intellectual skills essential to the pursuit of learning. For example, students will examine how to work through an analytical process, assay evidence and inference, and organize an argument; how to read thoughtfully, critically, and imaginatively; how to write with clarity, economy, and grace; how to make efficient use of resources and tools of research and documentation.

See School listings for course descriptions.

COURSE LISTING

CS 110f
INTRODUCTION TO COGNITIVE SCIENCE
Carter Smith

CS 126f
THE INTERNET: A PRIMER
James Miller

CS 191f
SOUND IN NATURE
Mark Feinstein

CS/NS 198f
EVER SINCE DARWIN
Lynn Miller

HACU 132f
EXPERIMENTS IN JOURNALISM
David Kerr

HACU 133f
SOUTHERN WRITERS: A SENSE OF PLACE?
L. Brown Kennedy

HACU 135f
INTRODUCTION TO PHILOSOPHY
Christoph Cox

HACU 136f
HAMPSHIRE FILMS: COMMUNITY ENGAGEMENT
Abraham Ravett

HACU 137f
COLLAGE HISTORY AND PRACTICE
Robert Seydel

HACU 138f
THE AMERICAN CLASSICS IN CONTEXT
Eric Schocket

IA 123f
PAGE TO STAGE
Ellen Donkin and TBA

IA 132f
FEMINIST FICTIONS
Lynne Hanley

NS 108f
MARINE AND FRESHWATER ECOLOGY AND CONSERVATION
Charlene D'Avanzo

NS 121f
HUMAN BIOLOGY: SELECTED TOPICS IN MEDICINE
Merle Bruno and Christopher Jarvis

NS 122f
HOW PEOPLE MOVE
Ann McNeal

NS 153f
NEW GUINEA TAPEWORMS & JEWISH GRANDMOTHERS: NATURAL HISTORY OF INFECTIOUS DISEASE
Lynn Miller

NS 175f
ETHNOBOTANY OF THE NORTHERN AMERICAS
Lawrence J. Winship and Enrique Salmon

NS 179f
LOCAL AND GLOBAL CLIMATE CHANGE
Steve Roof

NS/SS 193f
SOUTHWEST SEMINAR: EXPLORATIONS OF HEALTH, ENVIRONMENT AND REPRESENTATION
Debra Martin and Barbara Yngvesson

NS/CS 198f
EVER SINCE DARWIN
Lynn Miller

NS 194f
GEOLOGICAL CONTROVERSIES
Steve Roof

SS 107f
FACT AND FICTION OF SOUTHEAST ASIA
Sue Darlington

SS 115f
POLITICAL JUSTICE
Lester Mazor

SS 119f
THIRD WORLD, SECOND SEX: DOES ECONOMIC DEVELOPMENT ENRICH OR IMPOVERISH WOMEN'S LIVES?
Laurie Nisonoff

SS 123f
TOURISM: BEYOND SAND, SEA, SUN AND SEX
Frederick Weaver

SS 141f
THIRD WORLD DEVELOPMENT: GRASSROOTS PERSPECTIVES
Frank Holmquist

SS/NS 193f

SOUTHWEST SEMINAR: EXPLORATIONS OF
HEALTH, ENVIRONMENT AND REPRESENTATION

Barbara Yngvesson and Debra Martin

**COGNITIVE SCIENCE****CURRICULUM STATEMENT**

Cognitive Science is an interdisciplinary field devoted to the study of the mind, the brain, and computing technology. Hampshire's diverse program serves students with interests in many areas, including psychology, philosophy, linguistics, biology, animal behavior, computer science, anthropology, education, child development, learning, digital multimedia, and the social effects of new information technology. Many different types of Division II concentrations and Division III projects can be organized in whole or in part around the study of the remarkable capacities of the mind and brain or around the potential of computers and digital technologies.

Over the past 30 years cognitive science has become a central area of knowledge and liberal arts learning, offering a critical perspective on human nature, on the nature of knowledge itself, and on our possible futures in the digital age. The three interlocking areas of the School's curriculum reflect these perspectives:

MIND AND BRAIN. Research on the mind and brain is one of the most exciting frontiers of science. Our understanding of ourselves and our potential are being profoundly altered by studies in many areas: brain imaging; the perceptual and mental abilities of infants and young children; theories of neural networks; the roots of learning disabilities, dyslexia, and autism; the evolution of animal consciousness and behavior; the nature of learning and memory; the effects of psychiatric medications; and the possibility of intelligent machines are just a few examples. We examine all of these areas in our courses and work with students in the laboratory and field to produce new research results in many of them.

KNOWLEDGE AND LANGUAGE. The nature of meaning and knowledge and the question of how they can be represented in the mind and conveyed by language are among the oldest and most central issues in philosophy, linguistics, and psychology. In our program faculty members and students examine and extend the new ideas that are emerging from interdisciplinary research in this area. We study, for example, the relation between language and thought, the acquisition of language by young children in widely varying environments, the implications of philosophical theories of knowledge for neuroscience and computer science, and the question of how mere words can possibly capture the richness and variety of our thoughts.

COMPUTING TECHNOLOGY. Computers and other digital technologies are extensions of the human mind, and, increasingly, they have more or less capable minds of their own. One focus of our curriculum is to give students a foundation for further work by providing them with skills in programming and digital media. Another focus is understanding computers, networks, and digital media as tools for learning and creativity and as powerful catalysts of intended and unintended social transformation. A final interest is the study of the potential and limits of artificial intelligence and its relationship to biological intelligence.

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Fall 2000, Cognitive Science

Courses and projects in cognitive science are supported by the School's laboratory facilities in Adele Simmons Hall, which include an open computing laboratory, child development and cognitive psychology laboratories, and laboratories for projects in digital media, artificial intelligence, and learning technology. Work on animal cognition and behavior is supported by the Animal Research Facility, located on the college farm.

One method of completing the Division I requirements is through two courses: one at the 100-level and the other at either the 100- or 200-level. Unless otherwise stated 100- and 200-level courses may serve as one of the two courses for completing a Division I in Cognitive Science. 100- and 200-level cross-listed courses in two schools may serve as one of the two courses for completing a Division I in only ONE of the schools.

COURSE LISTING - FALL 2000

CS 101
ANIMAL BEHAVIOR
Raymond Copping

CS 109
INTRODUCTION TO COMPUTER SCIENCE
Jaime Dávila

CS 110f
INTRODUCTION TO COGNITIVE SCIENCE
Carter Smith

CS/SS 121
LEARNING REVOLUTIONS: EDUCATIONAL
SOFTWARE AND INQUIRY LEARNING
Tom Murray

CS 126f
THE INTERNET: A PRIMER
James Miller

CS/NS 132
NEUROBIOLOGY: THE NEUROBIOLOGY OF SEX AND
REPRODUCTION
Susan Prattis

CS 159
COMPUTER ANIMATION AND LIGHTING
Chris Perry

CS 165
INTRODUCTION TO EXPERIMENTAL PSYCHOLOGY
Joanna Morris

CS 168
INTRODUCTION TO LANGUAGE
Steven Weisler

CS 170
INTRODUCTORY TOPICS IN MORAL AND
POLITICAL PHILOSOPHY
Ernest Alleva

CS 191f
SOUND IN NATURE
Mark Feinstein

CS/NS 198f
EVER SINCE DARWIN
Lynn Miller

CS 228
THE EXCEPTIONAL CHILD
Mary Anne Ramirez

CS 235
PHILOSOPHY OF EDUCATION
Ernest Alleva

CS/HACU 255
HISTORY OF MODERN PHILOSOPHY
Lisa Shapiro

CS 289
ARTIFICIAL INTELLIGENCE SEMINAR: AGENTS
Jaime Dávila

CS 296
FREEDOM OF EXPRESSION
James Miller

CS 313
BRAIN AND COGNITION II
Joanna Morris

CS/NS 316
LINEAR ALGEBRA AND ITS APPLICATIONS
Kenneth Hoffman

CS 337
DEVELOPING AND PREPRODUCING THE SHORT
FILM
Chris Perry

CS 370
CULTURE AND COGNITION
Carter Smith and Neil Stillings

COURSE DESCRIPTIONS - FALL 2000

CS 101
ANIMAL BEHAVIOR
Raymond Copping

What is an animal doing when it "behaves?" Can animals be said to "think" or have "minds"? In this class we will focus on behavioral questions from the standpoint of the evolutionary biologist as well as the cognitive scientist. Animals feed, reproduce, and spend much of their time protecting themselves from the environment. To accomplish these ends, they must be able to perceive the world around them and gather and use a wide range of types of information. Did they evolve these abilities through natural selection, as Darwin suggested? Are animals' abilities "genetic" or have they learned the technique of living a (reproductively) successful life? Is that a good way to pose the question? We will look in some detail at the behavior of many animal species and explore the methods that scientists

have used in trying to answer such questions. Students will be expected to read and critique a series of articles from the professional scientific literature. In addition they will write a final paper which may develop into a Division I examination in Cognitive Science or Natural Science.

CS 109

INTRODUCTION TO COMPUTER SCIENCE

Jaime Dávila

This course is designed to give students a general understanding of what computers are and how they do their job. By the end of the semester students will have seen subjects ranging over most of the core areas of computer science, including programming languages, computer hardware, operating systems, networking, computability, and artificial intelligence.

There will be several programming assignments during the semester, in which students will be working in small groups. Readings having to do with more theoretical aspects of computation will be assigned and then discussed in class. Towards the end of the semester students will give a presentation in class, discussing issues surrounding topics we mentioned in class but were not able to cover deeply. No previous experience with computers is required.

CS 110f

INTRODUCTION TO COGNITIVE SCIENCE

Carter Smith

How can we explain behavior? There are several kinds of explanations of behavior. In the social sciences, explanations tend towards an examination of the origins and consequences of individual and group attitudes. In the natural sciences, we look to biology, chemistry, and physics for explanations of human behavior. The cognitive sciences attempt to explain the mental aspects of our behavior. How do we remember events from our past? How do we recognize objects? What gives rise to emotions and how do they affect our thoughts? What is language and how is it different from other forms of communication? Is the brain a kind of computer? Do animals have minds like us? Are there reliable methods we can use to study these questions?

This course is organized around readings and small collaborative projects. Students will complete a series of short essays, each of which examines a question in contemporary cognitive science. The course is designed to prepare students for a Division I project in Cognitive Science.

CS/SS 121

LEARNING REVOLUTIONS: EDUCATIONAL SOFTWARE AND INQUIRY LEARNING

Tom Murray

The founding vision of Hampshire College included two revolutionary ideas about college education. First, that learning would be inquiry-oriented and "hands-on," and second, that state-of-the-art educational technology would be used to facilitate this style of learning where appropriate. The arrival of highly interactive multi-media computing and the world wide web opens up the possibility that technology finally will make critical contributions to educational change. In this class we will use inquiry and experiential methods to explore topics in educational theory and computer-based learning. A major focus will be on the inquiry learning process and how technology can be used to enhance it. We will use and evaluate cutting-edge educational software and discuss the state of the art and future trends in educational software. Students will work in groups on

educational software design projects. Class activities will also include discussing relevant readings from the educational, psychological, and computer science literature. No previous technical experience is required for this interdisciplinary class. This class is relevant to those interested in K-12 and adult education. Additional project-group meetings will also be required.

CS 126f

THE INTERNET: A PRIMER

James Miller

This course will introduce the Internet, its history and development, use, and potential futures. It will examine the Internet as a new kind of communications medium, some unexpected combination of the telephone, textual expression, and video, possibly one big step toward the often predicted convergence of previously discrete media like the newspaper, broadcasting, and film. Some of the basic technical components of the Internet will be presented, but emphasis will be on its social significance and consequences. Students will have the opportunity to learn related web skills in a separate workshop. Students will write short essays, carry out group projects, and complete a final project involving the construction and maintenance of a personal web page.

CS/NS 132

NEUROBIOLOGY: THE NEUROBIOLOGY OF SEX AND REPRODUCTION

Susan Prattis

What attracts individuals for reproductive purposes? How does the brain affect mating and reproduction? Is it the same in animals as it is in people? Is there a strategy that is in place affecting this process - and is it conscious? Are there gender and cognitive aspects that influence sex and reproduction across species? We will explore these questions and more as we delve into biology, neurology, and cognition of sex and reproduction as we know it today, using journal articles, experimental research and other sources to develop answers across the semester. For evaluation students will need to complete two individually written full laboratory reports from a group project developed in class and a midterm and final paper (with oral / poster presentation). This course will be appropriate for Division I and one + one divisional credit in Natural or Cognitive Science.

CS 159

COMPUTER ANIMATION AND LIGHTING

Chris Perry

The emotional impact of a computer generated film is heavily determined by the animation and lighting used to communicate its story. Animation is the posing of a virtual character over time and is greatly analogous to acting in traditional film. Lighting is what reveals the animated actions as happening at high noon, in a heavy fog, or under soft candlelight.

This course will introduce the student to animating and lighting on a computer. Class material will cover the theoretical and mathematical concepts that enable both techniques, including the algorithms at work under the hood of current software implementations. The course will also explore the larger history that supports these two art forms, including cell-based animation, painting, and cinematography. Theories and principles will be put into practice through project work with

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off-the-shelf software tools. Advanced math and computer programming experience are NOT required.

CS 165

INTRODUCTION TO EXPERIMENTAL PSYCHOLOGY

Joanna Morris

This course will focus on the fundamental areas of experimental psychology: including motivation and learning, sensory processes, perception, memory, thinking, language, social cognition and physical and cognitive development. This course will aim to answer the questions: How do humans (and where relevant, animals) act, how do they know, how do they interact, how do they develop, and how do they differ from each other? We will also try to take a step backward to look at psychology's intellectual history. We will see how issues that have become complex over time become more understandable when traced back to their origin. Readings will consist of a comprehensive text and selected journal articles describing original research. Students will be expected to complete weekly assignments and a comprehensive research paper at the end of the semester.

CS 168

INTRODUCTION TO LANGUAGE

Steven Weisler

Have you like noticed that language is like majorly changing? This grammatical sentence English language NOT! Fan-f***ing-tastic (but not fantast-f***ing-ic). And why do we need those ***, anyway? [[This Class] [will] [[introduce] [you] [to [these and [[many other] [linguistic mysteries.]]]]]]

CS 170

INTRODUCTORY TOPICS IN MORAL AND POLITICAL PHILOSOPHY

Ernest Alleva

What is the good life for human beings? What claims, rights, duties, or responsibilities do people have regarding one another? What is the meaning and significance of values such as happiness, well-being, justice, equality, and community? Is there one morality, a view of good and evil, right and wrong, justice and injustice, that applies to everyone? Or is morality, in some sense, relative to individuals or culture? Who counts morally? Do only humans count? Do all humans count equally? How might moral claims be justified or criticized? What role do reason and emotion have in moral deliberation and action? Are people at root only self-interested, or are they capable of acting for other, nonself-interested reasons? We will examine several influential approaches to these and related questions within the Western philosophical tradition, and we will explore a number of contemporary moral controversies from alternative moral perspectives.

CS 191f

SOUND IN NATURE

Mark Feinstein

The natural world is a very noisy place—filled with bird calls and human speech, the rumble of thunder and of elephants, the howling of wind and wolves, the singing of desert sands and whales. Sound is a favorite way for animals to communicate and regulate their lives in nature, and it provides a remarkably rich source of information about the world we live in. In this course, we will explore the new field of bioacoustics, from the joint perspectives of biology, physics and cognitive

science, with the goal of understanding what sound is, how it is produced and perceived by biological organisms, how it conveys information and influences behavior. Students will be expected to engage in one major project—to collect data, to learn to record and analyze sound phenomena, and to read and write about how scientists explore relevant issues in the professional literature. For many students this work will lead to the completion of a Division I project in cognitive science.

Class meets twice a week for one hour and 20 minutes, and at various other times for laboratory and field work.

CS/NS 198f

EVER SINCE DARWIN

Lynn Miller

"Getting tired of being human is a very human habit."

R. Dubois.

In the last few years, a number of authors have attempted to reduce human history to genetic principles or biologically fixed sexual differences in human behavior which keep men and women in separate groups. These simplistic arguments were invented over one hundred years ago by those who misread or misinterpreted Darwin's ideas. To think about these arguments, we will read and discuss a small sample of the literature of the past 120 years on the explanations of the behavior of *Homo sapiens*. We will read essays by Stephen J. Gould and papers about our close relatives, the primates.

For an evaluation, students are expected to write three short essays and to give an oral presentation to the class during the term. Students who finish the three essays and class presentation on time usually can finish an Natural Science S Division I exam by the end of the term or early in the next term.

CS 228

THE EXCEPTIONAL CHILD

Mary Anne Ramirez

Frequently boundaries are set up that prevent individuals who learn differently from the considered "norm", that is, those who differ in culture, language, absence of health, learning style or ability, or who exhibit giftedness, to develop at their full potential. This course will take a critical look at who exceptional learners are throughout the educational years from pre-school to adulthood. Throughout the course we will look at both learning theory and practice. Students will be expected to investigate and debate notable legal cases surrounding the exceptional child as well as develop a research project in a particular area of interest. While this course is especially pertinent to those interested in education as a career, it is designed to engage all students who want a deeper understanding of exceptional learners. The course will include a web-based component.

CS 235

PHILOSOPHY OF EDUCATION

Ernest Alleva

What is education and what is it for? What is the meaning and value of education to individuals and society? What should the aims and content of education be? Are there things that everyone should know or be able to do? Should education promote morality or moral virtue? What are alternative methods of education? How might education contribute to or undermine certain inequalities in society? How should educational opportunities and resources be distributed? What role should

the individual, family, community, and state have in education? What role should education have in democratic societies? We will examine alternative perspectives on these and related issues of educational theory and practice. Readings will include selections from influential historical thinkers, such as Plato, Rousseau, and Dewey, as well as more recent educational theorists and critics, such as Illich, Freire, and Kozol.

CS/HACU 255
HISTORY OF MODERN PHILOSOPHY
 Lisa Shapiro

We will read some of the thinkers of the 17th and 18th centuries who have most influenced the way in which we 20th-century people think about philosophical issues. One reason for tracing our way of thinking back to this time period is the rise of mechanist (modern) science going on at roughly the same time. The scientific discoveries of this period helped to engender a crisis of confidence in claims to knowledge and in the existence of God. We will look at how Descartes, Locke, Hume, and Kant responded to these challenges, examining in particular their conceptions of a human being and of what it is for a human to think, to have ideas and to reason.

CS 289
ARTIFICIAL INTELLIGENCE SEMINAR: AGENTS
 Jaime Dávila

Intelligent agents are software or hardware entities that can perform a series of tasks on behalf of a user in a somewhat autonomous way. Some applications of agents are information retrieval, Internet searching, software simulations, intelligent devices, and others. This course will concentrate on aspects of intelligent agents such as theoretical foundations, planning, communication, error recovery, learning, design, and programming. Students are expected to have a solid understanding of some high level programming language (C, C++, Java, Lisp) at the beginning of the semester. Evaluations will be based on class presentations, participation during paper discussions, and a semester-long programming project.

Enrollment is limited to 20 by instructor permission.

CS 296
FREEDOM OF EXPRESSION
 James Miller

Should there be limits to what people can say in speech, writing, through the media, and in other forms of social communication? Libertarians argue that in a truly free society there ought to be none. Hardly anyone, however, would make the case that falsely shouting "Fire!" in a crowded theater ought not to be prohibited. At the same time some critics claim that a peculiar "tolerance" that is ultimately "repressive" of the most worthy expression results when both racists and Nelson Mandela have equal access to public forums of expression.

This course will investigate a range of legal and communications issues relating to free speech for individuals, groups, and the mass media, including some comparison with other countries' approaches to freedom of expression. The crucial context of history will be emphasized, since concepts of free speech tend to change over time. Special emphasis will be given to implications for journalistic work, mass media regulation and policy, and the special case of the Internet. Students will read actual court decisions and the texts of laws in

addition to analyses from several disciplines. There will be a series of short essays, small group projects, and a final paper.

CS 313
BRAIN AND COGNITION II
 Joanna Morris

This course is an upper-level research seminar designed for students who wish to learn electroencephalography techniques and how to apply those techniques to answer research questions in the domain of cognitive psychology and cognitive neuropsychology. The course requirements will consist of reading primary research articles and the design and execution of an original research project. In class we will cover all elements of setting up an electroencephalography laboratory, and we will focus on three of the principal known EEG components in cognitive neuropsychology: the P300, the N400 and the mismatch negativity potential. Students should have a fondness for science and be willing to work very hard. Some background in cognitive psychology, cognitive science, neuropsychology or neuroscience would be helpful.

CS/NS 316
LINEAR ALGEBRA AND ITS APPLICATIONS
 Kenneth Hoffman

This course develops the basic geometric, algebraic, and computational notions about vector spaces and matrices and applies them to a wide range of problems and models. The material will be accessible to students who have taken at least a semester of calculus and is useful to most consumers of mathematics. Included will be discussions of finite dimensional vector spaces, matrix multiplication, eigenvectors and geometric transformations. Applications will be made to computer graphics, environmental models, and economics, using tools from differential equations, Fourier series, linear programming, and game theory. Computers will be used throughout.

CS 337
DEVELOPING AND PREPRODUCING THE SHORT FILM
 Chris Perry

This course is intended to provide structural background to the filmmaking process. The first half of the course will concentrate specifically on screenwriting. By providing close readings of successful films, students will build the analytic tools they need to create their own narratives regardless of genre. These tools will be applied to the short film through lessons in dialogue, structure, and standard screenplay format. The second half of the course will focus on visual development. Storyboards will be the primary vehicle through which students will explore concepts such as staging and composition, shot continuity, readability, and eye trace to best illuminate their texts.

Weekly assignments in the first half of the course will evolve from concept pitches to treatments to a final written screenplay, followed in the second half with the creation of a visual treatment in the form of thumbnail sketches, storyboards, and possibly a story reel.

Enrollment is limited to 15 by instructor permission.



Fall 2000 - Spring 2001, Cognitive Science

Students should have an interest in developing short films and MUST bring a half-page written essay expressing their interest in the course to the first class.

CS 370 CULTURE AND COGNITION

Carter Smith and Neil Stillings

Do the Inuit (Eskimo) really have 23 words for snow? Do the Hopi really think differently about time? Can the culture in which you're raised affect what colors you perceive? In this upper-level seminar, we will examine some of the most challenging questions about the interaction of culture and cognition. As scientists seeking to understand the mind, we must consider whether cultural variation in language, belief, and thought amount to deep conceptual divides between peoples or reflect different "tunings" of a more fundamental cognitive architecture. We will engage these questions with careful attention to theoretical and empirical works from contemporary psychology and cognitive anthropology.

This course is an advanced seminar for students already familiar with the methods of inquiry in cognitive science. Students will write a major term paper and several shorter essays.

One method of completing the Division I requirements is through two courses: one at the 100-level and the other at either the 100- or 200-level. Unless otherwise stated, 100- and 200-level courses may serve as one of the two courses for completing a Division I in Cognitive Science. 100- and 200-level cross-listed courses in two schools may serve as one of the two courses for completing a Division I in only ONE of the schools.

COURSE LISTING - SPRING 2001

CS 105 HAND, EYE, AND BRAIN Carter Smith

CS 113 INTRODUCTION TO PROBLEMS IN THE PHILOSOPHY OF MIND Ernest Alleva

CS 116 INTRODUCTION TO DIGITAL IMAGING Chris Perry

CS 156 QUANTUM COMPUTING WITH NO PREREQUISITES OF ANY KIND Lee Spector

CS 158 THE COGNITIVE BASES OF DECEPTION AND PRETENSE Carter Smith

CS 183 CHILD LANGUAGE Joanna Morris

CS 189 DIGITAL DIVIDE Jaime Dávila and James Miller

CS 206 SEX, DRUGS, ROCK 'N ROLL, AND SEAT BELTS: INDIVIDUAL LIBERTY, MORALITY, AND POLITICS Ernest Alleva

CS/NS 223* EDUCATION AND DEVELOPMENTAL PSYCHOLOGY Laura Wenk

CS 225 INTRODUCTION TO STATISTICS AND EXPERIMENTAL DESIGN Joanna Morris

CS 230 EVOLUTION OF BEHAVIOR Raymond Coppinger

CS 232 COMPUTER MODELING AND SHADING Chris Perry

CS 242 BIOACOUSTICS Mark Feinstein

CS/SS 244 COLLABORATIVE AND DISTANCE LEARNING Tom Murray

CS 246 COGNITIVE PSYCHOLOGY Neil Stillings

CS 253 JOURNALISM IN CRISIS James Miller

CS 260 COGNITIVE ETHOLOGY Raymond Coppinger

CS 263 ARTIFICIAL INTELLIGENCE Lee Spector

CS 291 SOFTWARE ENGINEERING Jaime Dávila

CS/SS 299 LANGUAGE, CULTURE, AND MEANING Steven Weisler and Barbara Yngvesson

CS/NS 372 BIOTECHNOLOGY AND DESIGNER PROCESSES Susan Pratts

COURSE DESCRIPTIONS - SPRING 2001

CS 105

HAND, EYE, AND BRAIN

Carter Smith

People with a talent for juggling, playing the piano, or hitting a baseball can delight and astonish us. We might wonder how these extraordinary feats are accomplished (with enough practice, could anyone become a major-league slugger or a concert pianist?), but to a scientist studying the nervous system or an engineer building a robot, even the most mundane tasks appear to be extraordinary feats of coordination. How does anyone ever learn to catch a ball? To open a doorknob? To jot down a grocery list in handwriting that others can decipher?

Rather than considering these questions from a mechanical standpoint, in this course we examine how action and thought are intertwined (and how they are not). Some of our insights into these questions will come from the literature on the development of such skills in children, the abilities of other primates, and on people who have suffered neurological insult. The first half of the course will be devoted to readings and discussion of empirical articles. In the second half of the course, students will conduct guided research to examine one of these topics in more depth. The course is designed to help students initiate and make substantial progress towards a Division I project in Cognitive Science.

CS 113

INTRODUCTION TO PROBLEMS IN THE PHILOSOPHY OF MIND

Ernest Alleva

What is a mind? What makes something a "mental" property or entity? Is it thinking, feeling, desiring, being conscious, being self-conscious? (And what do we mean by thinking, feeling, desiring, being conscious, being self-conscious?) How are minds different from or similar to material things or bodies? Are they fundamentally different kinds of entities? How are they related, and how, if at all, do they interact? Are minds just bodies that are organized or that function in certain ways? Might they be certain kinds of machines? Do only humans have minds? (What about nonhuman animals? What about computers?) What are alternative theories of the mind and of the mind-body relationship? How can minds be known or studied? We will examine alternative approaches to these and related issues in the philosophy of mind. Readings will include selections from historical and contemporary thinkers, including philosophers, psychologists, and other cognitive scientists.

CS 116

INTRODUCTION TO DIGITAL IMAGING

Chris Perry

This course will introduce students to the theory and practice of digital imaging: the process of creating and manipulating images with computers. About one-half of class time will be spent on theory, covering the mathematical and computational fundamentals of the field. This material will include image representation and storage, sample, matte creation, compositing, image processing and filtering, computer-generated imaging, and time-based image manipulation. The theory section will also include discussions of the perceptual issues at play in the creation and observation of digital images.

The other half of class time will be spent learning off-the-shelf software so that these theories can be explored in practice. Students will be expected to use the software to complete a number of short, creative projects during the first two-thirds of the semester, culminating in a final project during the last third. Knowledge of advanced math is NOT required.

CS 156

QUANTUM COMPUTING WITH NO PREREQUISITES OF ANY KIND

Lee Spector

Quantum mechanics may provide the next major leap in computer power, allowing "quantum computers" to do things that no conventional computers will ever be able to do, regardless of their speeds. Some physicists question whether it will ever be practical to build large-scale quantum computers, but others are convinced that current obstacles to their construction will soon be overcome.

The new power of quantum computing emerges from surprising features of the microscopic world, for example:

- *conscious observation* of a machine interferes with its operation,
- calculations that are *not* performed can have as much impact on an answer as those that *are*,
- different parts of a computation can be said to take place in different *parallel universes*.

These are very odd claims from the perspective of classical computer science, but quantum computation seems to force this kind of language on us.

However, when one talks about quantum computation it is clear that it is something very different from classical computation and that new conceptual models may be necessary for us to make sense of it. In this course we will try to make sense of quantum computation starting from zero; there will be *no* assumed background in mathematics, physics, or computer science.

CS 158

THE COGNITIVE BASES OF DECEPTION AND PRETENSE

Carter Smith

Humans and other animals sometimes behave as if something were true when it is not. The ability to engage in pretense or deception and to detect these behaviors in others raises questions about the nature of the mind. What must be true about our minds if we can know that our own and others' beliefs do not necessarily match reality? What is it about our minds that enable us to reason about the contents (i.e., beliefs) of another person's mind, or indeed, to manipulate those beliefs to our own benefit. At issue is the nature of mental representation underlying deception and play. To address these issues, we will examine empirical and theoretical work in child development, primate behavior, and philosophy. By focusing on this "theory-of-mind" literature, students will receive an introduction to many of the key concepts and methods in cognitive science.

Readings for this course are extensive. Students will be expected to complete a series of short weekly written assignments and one longer assignment which will form the basis for a class presentation.

SPRING

CS 183 CHILD LANGUAGE Joanna Morris

This course will examine how children learn language. The course will focus primarily on the acquisition of the formal aspects of language, i.e., syntax (how sentences are put together), morphology (how words are put together), phonology (how sounds are put together), and lexical semantics (how we know what words mean). We will study how this process is disrupted in the case of children learning language under abnormal circumstances, e.g., children who have been abandoned ("wild children") and children with developmental disorders (e.g., autism and Williams Syndrome). Readings will consist of a main text and selected original research papers. Students will be expected to write a one-page paper on each chapter and each paper. They will also be expected to design an original research proposal with a literature review based on peer-reviewed research.

CS 189 DIGITAL DIVIDE Jaime Dávila and James Miller

This course will investigate the issue of information rich and poor in a world increasingly characterized by its reliance on computer communications. It will explore both the domestic and global Third World for evidence that certain peoples and geographic regions are being left behind in terms of access to the promise of the Information Age.

Goals of the course will be several: a solid, basic understanding of the computerized infrastructure on which all digital media depend; appreciation of the multimedia convergence that is bringing together old media into such combined services as web TV or email that includes sound and pictures; a grasp of the uneven, perhaps unjust, distribution of digitalized goods and services throughout the world; a sense of the centrality of digital media to national development and successful participation in global systems of commerce, culture, and politics; and knowledge of the attempts, from the grass-roots to the supra-national level, to bridge the growing digital divide. Students will participate in several small projects, write short essays, and complete a larger, final project.

CS 206 SEX, DRUGS, ROCK 'N ROLL, AND SEAT BELTS: INDIVIDUAL LIBERTY, MORALITY, AND POLITICS Ernest Alleva

Individual liberty is a core value in modern democratic societies. What exactly is liberty? Why is it important? How might it be justified or criticized? When and for what reasons can it be legitimately constrained? We will examine alternative approaches to interpreting and valuing liberty, the connections and conflicts between liberty and other values (e.g., justice, equality, well-being, autonomy, tolerance, and community), and several public policy controversies involving issues of individual liberty (e.g., drug use, sexual behavior, pornography, hate speech, "surrogate" or "contract" motherhood, suicide, and voluntary euthanasia, among others). Readings will include material by moral, political, and legal thinkers representing diverse perspectives.

CS/NS 223 * EDUCATION AND DEVELOPMENTAL PSYCHOLOGY Laura Wenk

Systems of education are based on beliefs about child and adolescent development. Since school change is slow, it may not keep up with changing conceptions of human psychological development. In this course, we examine major theories of development, look at how they have affected schooling, and apply our "favorite" theories to current educational issues.

In the first half of this course, students work alone and in small groups to understand the disparate theories of human developmental psychology from cognitive development to moral development, behaviorism to social constructivism. Theorists studied include Piaget, Erikson, Kohlberg, Skinner, Pavlov, and Vygorsky. In the second half of the course, students apply these theories to a current educational issue of their choice. They produce a final paper which requires reading primary literature in education and analyzing it in light of the developmental theories.

This course is not suitable for one half of a Division I in Natural Science.

CS 225 INTRODUCTION TO STATISTICS AND EXPERIMENTAL DESIGN Joanna Morris

This course will provide an elementary treatment of probability, statistical concepts and practical statistical methods. Topics include: data collection, descriptive statistics, measures of central tendency and dispersion, probability distributions, sampling distributions, hypothesis testing, comparisons of populations, methods of testing the independence of two variables, statistical methods of verifying or rejecting distributional assumptions, correlation and linear regression, analysis of variance. If time permits we will briefly cover non-parametric statistics. Emphasis will be placed on understanding statistical concepts, experimental design, and interpretation of statistical results. Students will be expected to turn in weekly homework exercises. At the end of the semester students will design an original experiment, collect data, analyze the data using the statistical techniques learned in class, and then write up the project as a paper of publishable quality.

CS 230 EVOLUTION OF BEHAVIOR Raymond Coppinger

Behavior is probably the functional component of evolutionary change. How well an animal runs is what is selected for, not legs. We will study in detail the evolution of behavior and will explore the processes of evolutionary change. We will examine and contrast the differences in the perceptions of embryologists and Darwinians. We will examine theories of speciation as they too have evolved. We will ask what the selective advantage of learning is, and how could nonfunctional behaviors such as play possibly evolve at all.

The readings in this course will range from paleontology to morphometrics to embryology. We will also read a book on the evolution of the evolutionists. The student should emerge from the course a little bleary-eyed but with a good overview of evolutionary theory. A literature review of a topic of the student's choice is also required. Enrollment is limited to 20 by instructor permission.

CS 232

COMPUTER MODELING AND SHADING

Chris Perry

Most of the visual complexity that is common to computer generated films comes from the processes of modeling and shading. Modeling, briefly, is the construction of mathematical curves and surfaces that when viewed through a virtual camera behave as real-world objects do in front of a real camera. Shading is the process of assigning specific surface detail to these models: a modeled table, for instance, can be shaded to look as if it is made of wood or of metal.

Approximately one-half of class time will be spent on the theoretical foundations of modeling and shading. This will include material on polygonal, parametric, and subdivision surface representations, reflectance models, uv mappings, and antialiasing. The second half will be spent putting these theories into practice through project work with off-the-shelf software.

Prerequisites: Potential students need to have taken calculus and must have computer programming experience.

CS 242

BIOACOUSTICS

Mark Feinstein

Sound plays a critical role in the life of many biological organisms. In this course we will examine the physical nature of acoustic events, the anatomy and physiology of sound production and perception in a variety of species, and the functional and evolutionary significance of bioacoustic behavior. Among the special topics to be considered are the relationship of acoustic structure and behavioral function in communicative signals; neurophysiological and behavioral characteristics of ultrasonic echolocation systems (as in bats and cetaceans); information-gathering through the acoustic channel, in domains such as predation, predator-avoidance, population assessment, mate selection, and social interaction. Students will be expected to carry out an experiment and/or instrumental analysis bearing on issues raised in the course.

Class meets twice a week for one hour and 20 minutes with an additional two hour and 50 minutes lab.

CS/SS 244

COLLABORATIVE AND DISTANCE LEARNING

Tom Murray

This class incorporates experiential education in distance learning, virtual universities, tele-collaboration, telementoring, hyper-book and educational knowledge base design. We will focus on two aspects of learning theory related to using the internet for education: first, on how meaningful learning is mediated by social and collaborative processes; and second, on how web-based learning is affected by the internal organization and external presentation of instructional material. We will then relate these issues to the design of two types of web-based technologies: (1) collaborative learning environments and (2) hypermedia systems. The class will be in part a hands-on lab course. Students will build a web-based hyper-book using a state-of-the-art "adaptive hypermedia authoring tool." They will then deliver the hyper-books to community-based "client groups" who will access the hyper-book through a web browser

at a distant site. We will then mentor people in the client group using "telementoring" tools and techniques. In addition to the hands-on and practical experiences noted above, we will read and discuss a number of topical papers. No previous technical experience is required for this interdisciplinary class. This class is relevant to those interested in K-12 and adult education. This course may satisfy community service or third world expectation for some students.

CS 246

COGNITIVE PSYCHOLOGY

Neil Stillings

Cognitive psychology is the study of the fundamental capacities of the human mind. It is one of the main disciplines of cognitive science, and it provides intellectual foundations for the entire field of contemporary psychology. Familiarity with the field is essential for students who plan to do advanced undergraduate or graduate work in psychology or cognitive science. This course will consider memory, attention, learning, reasoning, problem solving, concept formation, and other topics. Research methods and statistics will also be a major focus of the course. Students will learn to understand the research designs and data analyses in the primary psychological literature at an advanced level. A term paper or laboratory project will be required.

CS 253

JOURNALISM IN CRISIS

James Miller

Journalism performs many functions in society. Theories of modern democracy stress its role as a unique mediator between citizens and their elected government. Political revolutionaries recognize that the press is a kind of informal teacher and assign it the institutional task of shaping people's views. For many journalism provides a special kind of informative entertainment. For these reasons and others, journalism may be more prominent now than at any other time in history.

And yet journalism is torn by controversy and uncertain how best to proceed. This course will focus on two major issues: the rise and apparent fall of the public or civic journalism movement, which sought a basic redefinition of mainstream news and news-making; and the practice of the still developing on-line journalism, where it seems that anyone can report information and call it news. In addition the course will examine in less depth the increasing commercialization of journalism, debates over the nature and enforcement of ethics and the complicated export of U.S.-style journalism to the countries of the former Soviet bloc. Students will carry out a series of activities that may include field work in journalism organizations, the practice of on-line journalism, and a final research paper.

CS 260

COGNITIVE ETHOLOGY

Raymond Coppinger

Cognitive ethology is the study of animal behavior from a slightly different perspective. Instead of asking how and why an animal moves through time and space, it explores the internal states of the animal. Do they have intentional states or a representational content about the world they move in? Do they have beliefs about the environment they move in? Are they conscious and aware of what they are doing? Do they have minds?

SPRING

In this course we will explore these issues, as well as try to understand the development of mind. Is self awareness species specific or is awareness a developmental characteristic requiring not only a phylogenetic history, but an ontogenetic history? In other words, are there environmental events that are prerequisite to awareness of self? Could the same argument be made for thought? Are there critical periods when developmental events predispose an animal to have propositional attitudes or intentional states? If there are non-human minds, what is the nature of them and how did they get them? The class will consist of lectures, discussions, recommended readings and a final take-home examination on the question of animal minds.

Prerequisite: Division I exam in either Cognitive Science, Natural Science or Social Science. Psychology-equivalent experience considered.

CS 263

ARTIFICIAL INTELLIGENCE

Lee Spector

Artificial Intelligence (AI) is a branch of computer science concerned with the construction of computer systems that "think." This course is an introduction to the core ideas of AI through concrete, hands-on activity. We will use the Common Lisp programming language to build working AI systems. We will study a range of techniques and mechanisms, including pattern matching and production systems, semantic networks and frame systems, heuristic search, genetic algorithms, resolution theorem proving, STRIPS-style planning, symbolic learning algorithms, augmented transition networks, and neural networks. We will also discuss the philosophical foundations of AI, alternative approaches to AI (for example, symbolic, connectionist, genetic, and situated activity approaches), and the implications of AI for cognitive science more broadly.

CS 291

SOFTWARE ENGINEERING

Jaime Dávila

The design, implementation, testing, and maintenance of big software projects requires looking into aspects of the software development cycle that are not necessary for the development of smaller projects. In this course students will be involved in creating major pieces of software in conditions similar to those found in industry. Clients in the Hampshire community will be identified, and software to meet their needs will be designed and created following techniques of analysis, specification, design, testing, maintenance, and software project management. Students will be divided into groups at the beginning of the semester, and their evaluations will be based on how they follow software engineering procedures, as well as evaluations generated by other students in their group and the Hampshire client they are working for. Students must have ample experience with the C, C++, or Java languages. Knowledge of Data Structures is a plus.

Enrollment is limited to 20 by instructor permission.

CS/SS 299

LANGUAGE, CULTURE, AND MEANING

Steven Weisler and Barbara Yngvesson

This course, taught by a linguist and an anthropologist, explores the relationship between linguistic analyses of meaning as a feature of words and sentences and anthropological analyses of social life as a system of linguistic and non-linguistic practices that constitute the everyday world. We are particularly interested in the ways in which linguistic and cultural meanings intersect to create categories of interpretation and experience, that is, do they define a world view for a speaker or a cultural subject? Thus we will be investigating the connections of meanings and practices to relations of power. Among the central questions we will consider are: Are there common meanings assigned in all languages and all cultures or are meanings linguistically or culturally relative? How do we study meaning in linguistic and cultural contexts? Are there cultural meanings that are not embedded in language? What might such meanings consist of and how would we come to know them? What are the inherent limits of cultural and linguistic categories and what is the potential for envisioning or inhabiting worlds that defy conventional linguistic and cultural terms (in other words, how do new meanings and practice emerge)?

Prerequisite: 100-level course in cultural anthropology or linguistics or at the low 200 level.

CS/NS 372

BIOTECHNOLOGY AND DESIGNER PROCESSES

Susan Prattis

Biotechnology may solve many difficult problems and has generated benefits for human populations, especially in commerce. Almost all of them have relied on creative use or development of resources. What is creativity—how do you measure it. In this course we will examine biotechnology process, and products in three specific fields: pharmacogenetics, or "designer drugs" that have the potential to be customized for individual patient use; nervous system: brain machines in which bioengineering has allowed direct contact between nervous tissue and solid state instrumentation; and bioremediation in which biological processes have been developed to solve problems associated with pollution. We will use primary articles from these fields, tests of creativity in ourselves and in middle school students, laboratory and field projects, and industry-based field trips. Requirements for an evaluation include active participation in discussion and laboratories, a midterm paper, and a final paper/project with oral poster presentation.

HUMANITIES, ARTS AND CULTURAL STUDIES

CURRICULUM STATEMENT

The School of Humanities, Arts and Cultural Studies (HACU) comprises faculty from a range of related liberal arts disciplines who share a common interest in the interrelationships between creative expression, critical analysis, and cultural production. The scholars and artists of this school represent such distinct fields as philosophy, literature, film, photography, history, classics, architecture and environmental design, art history, dance, digital imagery, comparative religion, video, painting, music, media and cultural studies, journalism, and critical theory. Yet despite the obvious diversity of our training, interests, and professional activities, we examine the connections and mutual influences of our critical disciplines and languages of inquiry. Whether analyzing an ancient text, Shakespeare, or a post-modern art form, producing a film or multimedia project, choreographing dance or improvising music, we are all concerned with the construction of new forms as well as the analysis of their historical origins, cultural contexts, and human significance and value.

Rooted in the traditional liberal arts, the School embraces the practice of art and examination of culture so essential to contemporary liberal education. We are dedicated to fostering a new expanded form of literacy that responds to the rapid transformation of the entire scope of cultural activities by electronic means. The School highlights forms of artistic representations beyond the written text, and promotes the critical appreciation of aural and visual media, performance and movement while affirming the important role of effective writing.

The school curriculum has been developed to maximize the School's longstanding and innovative commitment to new combinations in the humanities and arts. Courses introduce students to representative documents and decisive moments in both Western and non-Western cultural experience. An understanding of the increasing cross-cultural connections that inform our worlds allows students to better take advantage of the opportunities of the new social, cultural, and technological realities of the 21st century. From electronic music to Hindu epic, digital imagery to ritual dance, films to Magical Realism, faculty and students study and practice together the many ways of making meaning and producing form. Teaching students to become fluent in multiple languages of inquiry and expression, our classes address a range of texts from sonnets to symphonies, JPEGs to riffs, Vedas to self-portraits.

Course offerings at the 100 level address the complex relationships between culture, art, and representation in either disciplinary-based courses or broad collaborative and foundational courses across disciplines. Students are given guidance in critical thinking, writing, and research skills. In the arts, students acquire technical skills through sequential courses. Courses at the 200 level offer more comprehensive study of the related fields of humanities, arts and cultural studies. Courses at the 300 level are advanced seminars designed for concentrators and Division III students to pursue specific topics and issues in depth. Division II students should look at both 200-level and 300-level courses. Gallery shows, photographic exhibitions, film

series, concerts, lectures, and Five College seminars and conferences supplement our course offerings. Successful completion of two 100-level or one 100-level and one 200-level course, with certain exceptions, may fulfill the Division I requirement. Particular courses that essentially stress technical skill acquisition cannot be used to fulfill Division I requirements. Such courses are noted with an asterisk (*) after the course number.

DIVISION I GOALS AND POLICY

Division I in the School of Humanities, Arts and Cultural Studies is designed to enable an entering student:

- To acquire skills in critical analysis, reading, and writing.
- To learn to speak comfortably and effectively in group settings.
- To begin to develop historical and multicultural perspectives.
- To begin self-initiated intellectual or artistic work.
- To gain exposure to a range of styles, forms, and types of texts (literary, philosophical, visual, musical, etc.).
- To learn to express ideas in a range of modes and media.
- To acquire analytic vocabularies in more than one of the discipline encompassed by the school.

HACU presents two different types of courses specifically designed to help satisfy these goals. Each semester, the school offers one or more team-taught, multidisciplinary courses (numbered 120-129). In these courses, the emphasis is not on the acquisition of production techniques, but on understanding how to think about questions and work with materials in the fields involved. The school also offers a number of first-year seminars (numbered 130-139). These courses enable students to pursue fundamental questions and problems in small-group settings that allow close contact with instructors.

A student will choose one of the following two options for completing a Division I in HACU:

1) TWO-COURSE OPTION: Successful completion of two 100-level courses (or, in some circumstances, one 100-level course and one 200-level course) in HACU. In keeping with the multidisciplinary expectations of the HACU Division I, students are strongly encouraged to choose courses from different disciplines within the school (e.g., philosophy and video, literature and music, history and cultural studies, etc.). HACU's team-taught, multidisciplinary courses, when followed by another 100- or 200-level course, offer a good way to satisfy the multidisciplinary expectation and to complete a Division I in the school.

2) PROJECT: HACU projects will normally emerge out of coursework done in the school *and will involve substantial additional work*. A student who proposes a Division I project independent of coursework done in the school must offer convincing evidence of his/her preparedness to pursue and complete the project and must find a faculty member who

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agrees to direct it. Students pursuing Division I projects in HACU are strongly encouraged to incorporate multidisciplinary approaches.

HAMPSHIRE STUDIES IN THE HUMANITIES

Each year a collaborative core of faculty and students from Hampshire and the Five Colleges will invite five senior scholars of international stature to offer public lectures and to participate with them in model interdisciplinary seminars focused on foundational texts in the humanities. Finally, from each year's lectures and seminars a book will be published and distributed nationally as a rich curricular resource for colleges and universities throughout the country.

One method of completing the Division I requirements is through two courses: one at the 100-level and the other at either the 100- or 200-level. Unless otherwise stated 100- and 200-level courses may serve as one of the two courses for completing a Division I in Humanities, Arts and Cultural Studies. 100- and 200-level cross-listed courses in two schools may serve as one of the two courses for completing a Division I in only ONE of the schools.

COURSE LISTING - FALL 2000

HACU 103*
SPANISH COMPREHENSION AND COMPOSITION
Norman Holland

HACU 107
RETROFUTURISM
Kara Lynch

HACU 110
FILM/VIDEO WORKSHOP I
Bill Brand

HACU 111
STILL PHOTOGRAPHY WORKSHOP I
Jacqueline Hayden

HACU 112
A DIGITAL PROCESS
Julia Meltzer

HACU 113*
MODERN DANCE I
Daphne Lowell

HACU 118
RUSSIA: FILM AND LITERATURE OF REVOLUTION
Joanna Hubbs

HACU 119
MUSICAL BEGINNINGS
Margo Edwards

HACU 120
THE LITERATURE OF RELIGIOUS AWAKENING
Alan Hodder and Robert Meagher

HACU 121
BEING HUMAN: LITERARY AND PHILOSOPHICAL
CONCEPTIONS OF HUMAN NATURE
L. Brown Kennedy and Lisa Shapiro

HACU 124
MODERN ART AND THE VISION MACHINE
Bill Brand and Sura Levine

HACU 125
LANDSCAPE: WORDS AND PICTURES
L. Brown Kennedy and Judith Mann

HACU 132f
EXPERIMENTS IN JOURNALISM
David Kerr

HACU 135f
INTRODUCTION TO PHILOSOPHY
Christoph Cox

HACU 136f
HAMPSHIRE FILMS: COMMUNITY ENGAGEMENT
Abraham Ravett

HACU 137f
COLLAGE HISTORY AND PRACTICE
Robert Seydel

HACU 138f
THE AMERICAN CLASSICS IN CONTEXT
Eric Schocket

HACU 140
VIDEO I
Kara Lynch

HACU 144
INTRODUCTION TO MEDIA CRITICISM
Bethany Ogdon

HACU 148
READING POETRY CRITICALLY AND CREATIVELY
Jon Delogu

HACU/IA 152
DANCE AS AN ART FORM
Rebecca Nordstrom

HACU 165
ARCHITECTURE: MAN-MADE ENVIRONMENT—
PERCEPTION AND COMMUNICATION
Earl Pope

HACU 203
ASIAN CINEMAS
Anne Ciecko

HACU/SS 205
POLITICAL ECONOMY OF PLEASURE
Bethany Ogdon and Michelle Bigenho

HACU/IA/WP 207
WRITING ABOUT THE GOOD LIFE
Deborah Gorlin

HACU 208
INTRODUCTION TO PAINTING
Judith Mann

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HACU 210
FILM/VIDEO WORKSHOP II
Abraham Ravett

HACU 211
STILL PHOTOGRAPHY WORKSHOP II
Robert Seydel

HACU 212
VIDEO II: ART AND POLITICS
Julia Meltzer

HACU 215*
MODERN DANCE III
Rebecca Nordstrom

HACU 227
RELUCTANT REVOLUTIONARIES: STUDIES IN THE
EARLY MODERN NOVEL
Jon Delogu

HACU 229
INTERMEDIATE PAINTING
Gideon Bok

HACU/SS 233a*
ELEMENTARY YIDDISH
Henia Lewin

HACU 237
REVOLUTION IN THE ARTS: PARIS/ST. PETERSBURG
Joanna Hubbs and Sura Levine

HACU 239
JAZZ PERFORMANCE SEMINAR
Yusef Lateef

HACU 240
AUDIO RECORDING TECHNIQUES
Daniel Warner

HACU 242
COLD WAR CULTURE
Eric Schocket

HACU 243
FIRST WOMAN
Robert Meagher

HACU 245
THE AMERICAN TRANSCENDENTALISTS
Alan Hodder

HACU/SS 246
HISTORY, ECONOMY AND CULTURE OF TOURISM:
FOUR CASE STUDIES
Norman Holland and Laurie Nisonoff

HACU/IA 253
DESIGNING THE COLLEGE COMMUNITY
Robert Goodman

HACU/CS 255
HISTORY OF MODERN PHILOSOPHY
Lisa Shapiro

HACU 258
MAGAZINES AS CULTURAL COMMENTARY
David Kerr

HACU 264
TONAL THEORY I
TBA

HACU 290
COMPUTER MUSIC
Daniel Warner

HACU 313
PHOTOGRAPHY III
Jaqueline Hayden

HACU 320
DIVISION III DANCE SEMINAR
Daphne Lowell

HACU 321
CONTEMPORARY FRENCH PHILOSOPHY
Christoph Cox

HACU 324
STUDIO ARTS CONCENTRATORS SEMINAR
Gideon Bok

HACU 326
MUSIC NOW
Daniel Warner

HACU 345
FIVE COLLEGE ADVANCED SEMINAR IN DRAWING
Judith Mann and Dewitt Godfrey

COURSE DESCRIPTIONS - FALL 2000

APPLICATION PROCESS FOR FILM, PHOTOGRAPHY and VIDEO

All Division II and III students wishing to work with Film, Photography or Video faculty during the 2000-2001 academic year must file their proposals in the HACU office (Applications are available in the film and photography building and in the HACU office) by November 6, 2000 and April 2, 2001.

HACU 103*
SPANISH COMPREHENSION AND COMPOSITION
Norman Holland

This course, *conducted in Spanish*, is designed to improve the students listening, speaking and writing skills. Students who listen effectively speak and write better. The course emphasizes a listening comprehension component based on music and films. Oral skills will be supplemented with a grammar review. Students have ample opportunity to review, practice, and reinforce grammar through the reading and discussion of selected cultural and literary texts. Frequent writing assignments will expand on classroom activities and discussions. All these exercises will increase students' awareness of Spanish, Latin American and Latino/a cultures. Course work corresponds to an advanced intermediate (fifth semester) college-level course.

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Requirement: Four years of Spanish in a *strong* high school program or its equivalent. This course counts as one-half of the two-course option for Division I in Language Study; it cannot be used for one-half of a Division I in Humanities, Arts and Cultural Studies. Students with a score of 4 or above in the Spanish Advanced Placement examination can fulfill the Division I in Language Study by successfully completing the course.

HACU 107 RETROFUTURISM

Kara Lynch

At the verge of 2001 and HAL's revenge, this course will address the ethos of the future. What happens to race, gender, class in artificial reality? How are bodies marked in science fiction, cyberculture and digital virtual realities? Attention will be given to depictions of the future in cinema and literature as well as contemporary trends within electronic music and the ever growing world of DotCom. We will read works by William Gibson, Samuel Delany, Octavia Butler, Pat Cadigan, Donna Haraway, Aldous Huxley and watch films such as *The Last Angel of History*, *Omega Man*, *Soylent Green* and *Rollerball*. Along with regular readings and weekly film screenings, students will participate in a number of introductory production workshops in digital imaging. Students will be responsible for weekly response papers, in class presentations and several projects throughout the course of the semester.

HACU 110 FILM/VIDEO WORKSHOP I

Bill Brand

This course teaches the basic skills of film production, including camera work, editing, sound recording, and preparation and completion of a finished work in film or video. Students will have weekly assignments, and will also produce a finished film for the class. There will be weekly screenings of student work, as well as screening of films and video tapes which represent a variety of aesthetic approaches to the moving image. Finally, the development of personal vision will be stressed. The bulk of the work in the class will be produced in Super-8 format. 16mm film, Hi-8 and 3/4" video formats plus our new image processing workstation will also be introduced.

A \$50 lab fee provides access to equipment and editing facilities. Students are responsible for providing their own film, tape, processing and supplies.

The class meets once each week for two hours and 50 minutes. In addition, there are weekly evening screenings and video editing workshops. Enrollment is limited to 16.

HACU 111 STILL PHOTOGRAPHY WORKSHOP I

Jacqueline Hayden

This course emphasizes three objectives: first, the acquisition of basic photographic skills, including composition, exposure, processing, and printing; second, familiarity with historical and contemporary movements in photography and the development of visual literacy; third, the deepening and expanding of a personal way of seeing. Students will have weekly shooting and printing assignments and, in addition, will complete a portfolio by the end of the semester.

A \$50 lab fee is charged for this course. The lab fee provides access to darkroom facilities, laboratory supplies and

chemicals, and special equipment and materials. Students must provide their own film, paper, and cameras.

HACU 112 A DIGITAL PROCESS

Julia Meltzer

This introductory course examines narrative structures through experiments in linear, non-linear and time-based digital imaging projects. Emphasis will be placed upon content and ideas and developing these ideas using the tools of digital imaging software. Handouts, critiques, readings and demonstrations will be balanced by in class work sessions. Students will be introduced to several digital imaging programs which build upon each other (Adobe Photoshop, basic HTML and Dreamweaver and After Effects). Throughout the semester students will work with the same idea which will be realized in three different media. The first project is an artist's book assignment where emphasis will be placed upon developing a linear narrative. This project will then be developed and translated into a web site. The third assignment will be to translate this narrative yet again to into a short animation. The final project is to further develop one version of these three assignments and to collaboratively design a web site interface for the work that is created in this class.

HACU 113* MODERN DANCE I

Daphne Lowell

This course will introduce students to basic modern dance technique. Students will learn exercises and movement sequences designed to help develop physical strength, flexibility, coordination, kinesthetic awareness, and an understanding of the possibilities and potential for expressive communication through a disciplined movement form. Particular attention will be paid to postural alignment and techniques for increasing ease and efficiency of movement. Movement exploration and improvisation will be included.

This course is not suitable for one-half of a Division I.

HACU 118 RUSSIA: FILM AND LITERATURE OF REVOLUTION

Joanna Hubbs

A number of Russia's most prominent artists greeted the Revolution of 1917 as the dawn of unlimited freedom for experimentation. Art, they hoped, would play a central role in the transformation of society. We will explore the nature of the artist's engagement by looking at the literary works and films predicting, celebrating and denouncing the revolutionary upheaval.

Readings include: Chekov, "The Cherry Orchard," Bielyi, *St. Petersburg*; Blok, "The Twelve;" Mayakovsky, "Lenin", Zamiatin, *We*; Bulgakov, *The Master and Marguerita*; and Trotsky's *Literature and Revolution*. Films: Pudovkin, *Mother*; Dovzhenko, *Earth*; Vestov, *The Man With a Camera*; Eisenstein, *The Battleship Potemkin*.

HACU 119 MUSICAL BEGINNINGS

Margo Edwards

This course focuses on the broad global fundamentals of music and music theory, including music literacy (how to read music notation). We will look at theoretical concepts (pitch,

rhythm, timbral nuances, texture, intervals, harmony) and develop our sense of music cognition through ear-training. This course will connect music to theory, by encouraging students to produce music themselves. We will examine a variety of musical genres, including world music, pop, jazz, and western classical music. No prior music training or literacy is required.

HACU 120
THE LITERATURE OF RELIGIOUS AWAKENING
Alan Hodder and Robert Meagher

Enlightenment, salvation, ecstasy, divine union, *moksha* (liberation), *nirvana*—these are some of the words that religious people across the centuries and around the world have used to speak of their respective conceptions of the highest purpose of human life. What do these conceptions tell us about the theologies and world views of these peoples? What understandings of human being and human psychology are they based upon? The purpose of this multidisciplinary course is to introduce students to the comparative study of religion and literature through a thorough-going study of an array of exemplary texts representing several traditions of the world: archaic and classical Greece, patristic Christianity, ancient Israel, classical Hinduism, early Buddhism, and nineteenth-century America. Texts to be considered include Homer's *Iliad*, Euripides' *Bakkhai*, the *Bhagavad Gita*, the *Buddhacarita* ("Legend of the Buddha"), "The Song of Solomon," Augustine's *Confessions*, and Thoreau's *Walden*.

HACU 121
BEING HUMAN: LITERARY AND PHILOSOPHICAL CONCEPTIONS OF HUMAN NATURE
L. Brown Kennedy and Lisa Shapiro

Understanding ourselves involves understanding ourselves as human beings, and understanding ourselves as human beings involves situating human nature within Nature more generally. In the 17th century, the place of humans within the natural, social, political and religious worlds became particularly problematic as the dominant conception of these orders underwent revolutionary change (through scientific and political revolutions and religious reformation). In this multidisciplinary course we will focus on reading carefully selected literary and philosophical texts with a view to understanding how their writers come to conceive of the human being under these pressures. Among others we will consider works of Shakespeare, Hobbes, Montaigne, Descartes, Elizabeth I of England, and Anna Maria Von Schurman among others. This is a writing-intensive Division I course. Throughout the semester we will emphasize the development of skill in reading complex texts closely. We will similarly stress the skills needed for sophisticated analytic writing.

HACU 124
MODERN ART AND THE VISION MACHINE
Bill Brand and Sura Levine

This multidisciplinary course forms an introduction to art history and art making in the modern period. The course is both an art studies and art production course and serves as a foundation for students who want to do further studies in film, video, photography or the studio arts as well as for those who want to pursue art history or cultural studies. All students will be required to complete research, write extended papers, and make visual art projects using a variety of media.

Diego Velasquez's painting "Las Meninas" (1656) enacts

the dual roles of looking and image making. Similarly, Dziga Vertov's "Man with a Movie Camera" (1929) provides a cinematic example of how the looking and making process becomes a metaphor for a new society. This course will examine the coincidental emergence of modern art at the turn of the century with the development of devices of popular entertainment that foreground vision and visibility. These include photography, stereoscopy, panoramas, phantasmagorias, dioramas, and cinema. By focusing on THE history of art and popular technology, students will develop a language through which they can understand the basics of spectatorship in the modern period. The visual art projects assigned will relate to this process.

HACU 125
LANDSCAPE: WORDS AND PICTURES
L. Brown Kennedy and Judith Mann

Landscape in contemporary images and texts appears in a variety of forms and guises—urban as well as rural, cultivated as well as wild or even anarchic, interior as well as exterior. We will meet twice a week for three hours, to observe, listen, write and draw. We will also read poetry and short fiction, and look at works by visual artists—with a view to understanding the ways that they see and use the natural and man-made environments.

This multidisciplinary course will be a fairly demanding. Our focus will be on working in a workshop or studio format in which students write and draw extensively, with critiques of both kinds of work incorporated at intervals into the structure of the class. We will also use theoretical readings; and students should expect to do critical writing about both literary and visual art works. This course is equivalent to "Intro to Drawing" as a prerequisite for studio courses; no prior studio experience is necessary.

HACU 132f
EXPERIMENTS IN JOURNALISM
David Kerr

What would result if the aims and methods of the Imagist and Haiku poets and the writers of economical narrative verse were studied and applied experimentally to journalism. In this course we will attempt to find out. It is conceivable that journalism in the future may make today's news stories, columns, and editorials seem bloated and overwritten. Perhaps writing that emphasizes extreme brevity, precision, and the evocation of tone and mood through a poetic intensity can serve our nationalistic ends as well or better.

The course will emphasize the writing, editing, rewriting, and polishing of journalistic pieces in the 100-300 word range. The student should anticipate a level of work that will have him or her writing and rewriting constantly. Readings will be chosen to provide models for writing and analysis.

HACU 135f
INTRODUCTION TO PHILOSOPHY
Christoph Cox

An introduction to central texts and issues in the history of philosophy. Reading selections by Plato, Aristotle, Descartes, Hume, Kant, Mill, and others, we will examine such questions as: What is knowledge and what can we know? What things are truly real? What is the relationship between mind and body or mind and world? Are my actions freely chosen? What is the best way to live a human life?

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HACU 136f

HAMPSHIRE FILMS: COMMUNITY ENGAGEMENT

Abraham Ravett

The objective of this course is to introduce non-fiction film and video practice to a group of fifteen in-coming students. Through a combination of screenings, lectures, readings and technical workshops, we will explore a critical/historical overview of this genre and incorporate our knowledge and experience into a cinematic profile of a local, social service agency. In the process of research, development and production, participants will interact with the community, its service providers, and residents of local homeless shelters, transition-to-work, teen and early intervention programs. This experience will provide students with a broader understanding of homelessness, community activism, and the complexity of documenting this interaction.

HACU 137f

COLLAGE HISTORY AND PRACTICE

Robert Seydel

Collage has been called the single most revolutionary formal innovation in artistic representation to occur in our century. In this class we will examine the history and practice of collage across disciplines, looking at literary, visual, and other forms of the medium.

Our studies will include an examination of collage as a central aspect of Cubism, Futurism, Dada, and Surrealism, among other groupings of the early and later avant-garde, and will proceed through to the present, including the California artists of assemblage and contemporary photographic and electronic collage workings.

Readings in the poetry and poetics of the early avant-garde will include selections from Americans such as Ezra Pound, and William Carlos Williams, and texts by such European figures as Kurt Schwitters and Tristan Tzara. We will as well examine a number of contemporary writers and critical texts. Students will be responsible for completing a number of collage-based assignments, the keeping of a journal, and a research paper.

HACU 138f

THE AMERICAN CLASSICS IN CONTEXT

Eric Schocket

During the last 20 years, the canon of American literature—those books, stories and poems considered classic—has changed remarkably. Authors once “lost” are now “found,” and those who once seemed secure in their greatness languish on the sale shelves of used bookstores. But what determines the value of a literary text? Who decides? And what is the rationale?

In this introductory proseminar, we will look behind the scenes at the making of literary greatness. While examining a number of classic American texts, we will attempt to appreciate their imaginative power but also to understand the ways in which they have come to support certain cultural norms. A major component of this class entails student selection of the assigned readings (thus impacting *our* canon of texts), but certainly readings are likely to include works by many of the usual suspects: Hawthorne, Melville, Whitman, Dickinson, James, Twain, Hemingway, Fitzgerald, Faulkner and Hurston.

HACU 140

VIDEO I

Kara Lynch

This intensive course will introduce students to basic video production techniques for both location and studio work. Over the course of the semester students will gain experience in pre-production, production and post-production techniques as well as learn to think and look critically about the making of the moving image. Projects are designed to develop basic technical proficiency in the video medium as well as the necessary working skills and mental discipline so important to a successful working process. No one form or style will be stressed, though much in-field work will be assigned. Students will be introduced to both digital editing with Adobe Premiere and analog editing using 3/4" decks and an Editmaster system. There will be weekly screenings of films and video tapes which represent a variety of stylistic approaches. Students will work on projects and exercises in rotation crews throughout the term. Final production projects will experiment with established media genres. In-class critiques and discussion will focus on media analysis and image/sound relationships. (Lab fee \$50).

HACU 144

INTRODUCTION TO MEDIA CRITICISM

Bethany Ogdon

This course will introduce students to critical skills which will enable them to describe, interpret and evaluate the ways in which television and film represent the world around us. Approaches drawn from history, semiotics, genre studies, feminist criticism and cultural studies will be used to analyze how the media create and perpetuate ideological frameworks that influence our perceptions of ourselves, our personal relationships, and our larger society. Students will write and revise numerous critiques using the different methodologies, and there will be extensive class discussion and reading assignments.

HACU 148

READING POETRY CRITICALLY AND CREATIVELY

Jon Delogu

“One must be an inventor to read well,” says Emerson in “The American Scholar”. This course will introduce readers to major examples of Romantic, pre-Romantic, and Modern poetry in English through a combination of textual analysis (such as techniques developed by Anglo-American “New Critics” and French “Structuralists”) and innovative exercises in creative re-writing as practiced in the work of Donald Justice, Kenneth Koch, and Rob Pope. Studies in “critical-creative re-writing” will offer students the chance to read old poems and create new ones of their own by deliberately modifying the words, themes, tone, stanzaic form, or other features of the original. This double readerly/writerly perspective will help students to better understand perennial debates about the act of poetry (including such topics as “tradition and the individual talent,” “the anxiety of influence,” “original repetition,” and “making it new”) and will also provide the opportunity to experiment with pastiche, parody, satire, translation, sampling, and other kinds of open plagiarism.

HACU/IA 152

DANCE AS AN ART FORM

Rebecca Nordstrom

This course offers an experiential introduction to dance as a performing art. Its goals are to provide students with an

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understanding of the body as a source of movement imagery and expression, and to broaden students' capacities for seeing, describing and interpreting dance. No previous formal dance training is required. Course work will include regular movement practice, a series of introductory master classes in different dance idioms, video and concert viewings, experiments in group improvisation and choreography and readings on the aesthetic and cultural contexts of different dance traditions.

HACU 165

ARCHITECTURE: MAN-MADE ENVIRONMENT— PERCEPTION AND COMMUNICATION

Earl Pope

This course deals with perception and awareness of the man-made environment and the problems of recording and communicating it. We will be concerned with developing a sensitivity to surroundings, spaces and forms—an understanding of place and the effects of the environment on people. This is primarily a workshop course, using direct investigation, research, and design projects of a non-technical nature to confront and expose environmental problems and to understand the approaches and creative processes through which environment is made.

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

HACU 203

ASIAN CINEMAS

Anne Ciecko

Asia produces more films annually than any other area of the world. This course offers a historical overview of filmmaking throughout Asia, with an emphasis on diverse contemporary productions. Topics to be considered will include the emergence of popular film genres and film stars, the relationship between film and other forms of mass entertainment, the status of the art film, technology issues, linguistic negotiations, the relationship between the state and corporate interests, assertions of national identity, international co-productions, the impact of Hollywood, modes and policies of exhibition and distribution of films, and national and international audience reception of Asian films.

Class will meet twice a week for one hour and 20 minutes. Screenings will be once a week for two hours. Enrollment is 40 students (20 Hampshire, 5 5-College, and 15 UMass.)

HACU/SS 205

POLITICAL ECONOMY OF PLEASURE

Bethany Ogdon and Michelle Bigenho

Through a combination of anthropological, media studies, and cultural studies approaches, this course examines the social relations behind the production, marketing and consumption of enjoyment: photographic, culinary, sexual, cinematic, musical, and televisual. Students will be introduced to concepts of political economy, commodities, and the construction of desire and pleasure. The course will closely examine how an economy of pleasure crosses and often reinforces hierarchies of class, race, gender, and ethnicity. Readings will include selections from Marx on the commodity fetish and alienated labor, Simmel,

Appadurai, Lacan on jouissance, Zizek's "The Metastases of Enjoyment," Mintz' "Sweetness and Power," and Lutz' and Collins' "Reading National Geographic."

Prerequisite: Students in this course should have passed at least one division I exam.

HACU/IA/WP 207

WRITING ABOUT THE GOOD LIFE

Deborah Gorlin

In this writing seminar, we will write about aspects of the so-called "Good Life," those cultural resources, traditionally called the fine arts and the humanities, which enrich our experiences and make life interesting. In this class, we will broaden our definition of these subject areas to include writing about food, travel, fashion, gardening, and home design.

Looking at those books, essays, reviews and articles written for academic and for popular audiences, we will study the work of writers in these various genres. Our aim will be to assess these works as models of effective writing and to use their literary strategies to inform our own work.

This course is geared to finishing Division I students who are entering Division II with an interest in writing in academic and popular forms about their version of the "Good Life." In addition to regularly assigned essays and in-class writing exercises, students will be asked to complete a writing project based on a topic of their choice related to the class.

HACU 208

INTRODUCTION TO PAINTING

Judith Mann

This course introduces students to the basic language, conventions and material concerns of representational painting. The emphasis, through weekly painting assignments and frequent slide lectures, is on drawing, accurate color mixing, and attention to surface. In the out-of-class assignments, personal approaches to specific problems are encouraged. We work with oil paint. Problems include still life, self portraits, and a copy problem. Students need not have any experience with paint, but the course demands a real commitment in time and materials. We meet six hours a week and a minimum of six hours is required for outside work. This course is required for those arts concentrators wishing to do advanced work in painting.

Prerequisite: A College Level Drawing I, IA's "Foundation in Drawing and Visual Media" or HACU's Landscape: Words and Pictures, completed or concurrent.

HACU 210

FILM/VIDEO WORKSHOP II

Abraham Ravett

This course emphasizes developing skills in 16mm film making. The course will cover the basics of 16mm sound-synch including pre-planning (scripting or storyboarding), cinematography, sound recording, editing and post production finishing.

Students will be expected to complete individual projects as well as participate in group exercises. Reading and writing about critical issues is an important part of the course and students will be expected to complete one analytical essay.

Workshops in animation, optical printing, video editing, digital imaging and audio mixing will be offered throughout the semester. Students are expected to attend these workshops as

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well as attend screenings of seminal film and video works in documentary, narrative and experimental genres.

A \$50 lab fee entitles students to use camera and recording equipment, transfer and editing facilities, plus video and computer production and post-production equipment. Students must purchase their own film and pay their own processing fees.

The class will meet once a week for two hours and 50 minutes. Required screenings and workshops often occur in the evening. Enrollment is limited to 15 by permission of the instructor. In general, Film/Video Workshop I will be considered a prerequisite.

HACU 211 STILL PHOTOGRAPHY WORKSHOP II Robert Seydel

This class is a forum in which students can develop their creative vision in photography through the acquisition of skills with larger format cameras, color and digital technologies. Knowledge of the aesthetic and social context of photographic practice will be emphasized. Students can expect bi-weekly to monthly assignments, reading relevant texts in the history and theory of photography and digital imaging and writing short papers. Additionally, this course will be enhanced through attending visiting artist lectures and exhibitions as well as film and video screenings.

The lab fee of \$50 entitles the student to darkroom facilities, lab supplies, and chemicals. Students must supply their own film and paper.

The class will meet once each week for two hours and twenty minutes, with extensive additional lab time available. Technical workshops will meet once a week for two hours. Prior photographic experience is required. Enrollment will be limited to 16 students and determined by permission of the instructor.

HACU 212 VIDEO II: ART AND POLITICS Julia Meltzer

This course is as an intermediate undergraduate studio-level course where we will make videos and read, watch, learn about and discuss works which address art and politics. This course will include hands-on experience in pre-production, production and post-production, as well as screening of art works which take on political issues. A significant amount of class time will be spent in critique sessions of works-in-progress and in discussing the works which are screened in class. Emphasis will be placed upon learning more about the working process of being an artist and learning to write about one's own work.

Prerequisites: Video I or equivalent. (A \$50 lab fee is charged).

HACU 215* MODERN DANCE III Rebecca Nordstrom

This course will be a laboratory exploring the movement capacities of the human body as selected for aesthetic and expressive purposes. Class work will be geared to refining the perception of movement, learning how to move safely, developing the ability to move with more ease, range, specifically and individually. Students will be required to participate in dance outside of class (by attending dance concerts, working as crew for a production, perhaps rehearsing

for performance) and submit written evidence of that participation. Absence from more than 2 or 3 classes is considered unsatisfactory.

This is considered a half course, geared to the low intermediate level and cannot be used as one-half of a Division I.

HACU 227 RELUCTANT REVOLUTIONARIES: STUDIES IN THE EARLY MODERN NOVEL Jon Delogu

This course will examine the uneasy shifts from Classic to Romantic values and practices as represented in major novels, primarily from the 18th century. The decline of the aristocracy, challenges to religious orthodoxy, the rise of capitalism, the spread of German feeling and French libertarianism will be among the topics discussed. We will also read these works as particularly well-crafted pieces of language, and explore the development of the novel form. Works will include *The Vicar of Wakefield*, *Mansfield Park*, *Manon Lescaut*, *The Princess of Clèves*, *The Sorrows of Young Werther*, and *Elective Affinities*.

HACU 229 INTERMEDIATE PAINTING Gideon Bok

The course will develop further the knowledge of the material and formal conventions of painting. Through assignments and critiques, issues of scale, personal interests, knowledge of history, and structural concerns will be addressed. The students will be expected to work outside of class, to attend each session, and participate fully in discussions and completion of assignments. The course is intended for arts concentrators, and may be repeated.

Prerequisites: "Drawing I" or IA's "Foundation in Drawing and Visual Media" and "Introduction to Painting" at the college level—no exceptions. Bring course evaluations or grades from the prerequisite courses to the first meeting.

HACU/SS 233a* ELEMENTARY YIDDISH Henia Lewin

Yiddish, the native language of generations of Eastern European Jews, embodies all that is signified by the term Yiddishkeit, the Jewish way of life. In this course you'll learn to read, write, and speak Yiddish as a step toward understanding the entire Eastern European Jewish cultural legacy, from fiction and poetry to songs and folk expressions. The course is for beginning students and requires no prior knowledge.

This course counts as one-half of the two-course option for Division I in Language Study.

This course may not serve as one of the two courses for completing a Division I in Humanities, Arts and Cultural Studies or Social Science.

HACU 237 REVOLUTION IN THE ARTS: PARIS/ST. PETERSBURG Joanna Hubbs and Sura Levine

The period between the turn of the century and 1917, called respectively the "Banquet Years" in France and the "Silver Age" in Russia, witnessed a series of shifts in artistic and literary production that quite literally changed the language of the arts. In this course we will study this creative explosion and some of

the fruitful exchanges that occurred between Paris and Saint Petersburg. Topics may include: the Ballets Russes, Cubism and Futurism, Suprematism and Constructivism, Bohemia and folklore, and early cinema. Preference will be given to students with some background in French or Russian art, literature and/or history.

HACU 239
JAZZ PERFORMANCE SEMINAR
Yusef Lateef

Professor Lateef will conduct a performance seminar in Jazz improvisation in a small group setting. This course will deal with tonal, atonal, and free-form methods of improvisation. Subjects to be discussed will include the 7th scale and its components, modal improvisation, nuances, the soul as it relates to musical expression, form emotion (thinking and feeling), and the individual's unique sense of rhythm. Students will be expected to complete weekly assignments.

Prerequisite: Tonal Theory I and Tonal Theory II or equivalent Five College music courses.

HACU 240
AUDIO RECORDING TECHNIQUES
Daniel Warner

This course will introduce students to the equipment and production techniques of multi-track recording. Students will learn through hands-on recording sessions involving all aspects of the studio experience. Areas to be covered will include the physical aspects of sound, psychoacoustics, microphones and microphone placement techniques, analog tape recording, digital recording, recording consoles, signal-processing, and mix-down procedures.

A lab fee of \$60 will cover tape costs.

HACU 242
COLD WAR CULTURE
Eric Schocket

Between the violence of World War II and Vietnam lies the relative calm of the 1950's. Typically derided for its focus on isolationism, individualism and consumerism or lauded for its sense of family values and economic growth, this period is usually examined in simplistic terms, viewed through the tinted lens of "Leave It to Beaver" reruns. Using novels, poetry, films and nonfiction, this course will try to complicate this picture, attending to the ways in which mid-century culture was shaped by and resisted such forces as cold war ideology, post-Fordist consumerism and the burgeoning civil rights movement. Through the eyes of Sylvia Plath, Norman Mailer, J.D. Salinger, James Baldwin, Jack Kerouac, James Dean and others, we will try to understand how the Beav' went bad, and how we might understand the incipient forces of unrest that led to the explosive culture of the 1960's.

HACU 243
FIRST WOMAN
Robert Meagher

This course will inquire into, consider, and compare several of the earliest images and ideas of woman, as found in ancient texts and artifacts. The aim will be to follow the story of woman in the ancient Mediterranean and Near East from its prehistoric roots to its fateful fruition in Greek myth and the Hebrew Bible. As the story of woman is inseparable from the story of

man—Dumuzi, Epimetheus, Paris, Adam—his many names and faces will also be traced and considered.

HACU 245
THE AMERICAN TRANSCENDENTALISTS
Alan Hoddler

Even in its heyday in the 1830's and 40's, the Transcendentalist Movement never included more than a few dozen vocal supporters, but it fostered several significant cultural precedents, including a couple of America's first utopian communities (Brook Farm and Fruitlands), an early women's rights manifesto (Fuller's *Woman in the Nineteenth Century*), the first enthusiastic appropriation of Asian religious ideas, and, in the travel writings of Thoreau, the nation's earliest influential environmentalism. The Transcendentalists also produced some of the richest and most original literature of the 19th century. The purpose of this course is two-fold: to explore in depth the principal writings of the Transcendentalists in their distinctive literary, religious, and historical settings; and to examine these texts reflexively for what they may say to us today. While sampling other writings of the period, we will read extensively in the work of three premier literary and cultural figures: Ralph Waldo Emerson, Margaret Fuller, and Henry David Thoreau.

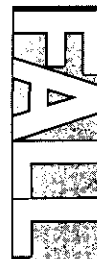
HACU/SS 246
HISTORY, ECONOMY AND CULTURE OF TOURISM: FOUR CASE STUDIES
Norman Holland and Laurie Nisonoff

This course traces the history and economics of international movement within a cultural framework. Who travels? How? To where? For what reason? What remains of the local destination once the tourist arrives? Who serves these tourists? What do they give? What is given in return? These questions will be addressed by using monographs, literature and film.

We will focus first on 19th-century New England as a traditional "pleasure periphery" of a core country—anticipating California and Florida. As tourism spreads in waves from core countries to the periphery, Cuba in the late 1920's, 1950's and again in the 1990's will be our next destination. To the ethnically wrapped sex, sun, gambling tourism of Cuba, we will juxtapose contemporary ecotourism as a form of self-improvement. Our final case study will reconnect tourism to its other, immigration, as we concentrate on how the State profits from the mass movement of people between the United States and the Caribbean, Mexico, and Ireland. The class is an introduction to, and an essential component of, concentrations in political economy, cultural studies and American studies. Participation in class discussion and completion of several papers and projects is required.

HACU/IA 253
DESIGNING THE COLLEGE COMMUNITY
Robert Goodman

The rapid growth of college campuses during the 1960's and 70's, often influenced by the need to accommodate the automobile, as well as the popularity of Bauhaus modernist architecture, left a legacy of the campus environment as suburban office park. This course is aimed at redressing the design problems created by this legacy. We will examine the design of the Hampshire College campus, as well as other colleges in the area, to develop design proposals for the future.



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At Hampshire, we will focus especially on the redesign of the existing campus center, including proposals for a new student center and the redesign of the library in light of rapidly changing needs.

Design or art experience is helpful but not essential. Our emphasis will be on exploring innovative ideas.

HACU/CS 255

HISTORY OF MODERN PHILOSOPHY

Lisa Shapiro

We will read some of the thinkers of the 17th and 18th centuries who have most influenced the way in which we 20th-century people think about philosophical issues. One reason for tracing our way of thinking back to this time period is the rise of mechanist (modern) science going on at roughly the same time. The scientific discoveries of this period helped to engender a crisis of confidence in claims to knowledge and in the existence of God. We will look at how Descartes, Locke, Hume, and Kant responded to these challenges, examining in particular their conceptions of a human being and of what it is for a human to think, to have ideas and to reason.

HACU 258

MAGAZINES AS CULTURAL COMMENTARY

David Kerr

Magazines are one of the oldest forms of periodical publication yet today they are economically vibrant and penetrate deep into the corners of our culture. (Four financially thriving magazines serving saltwater fly fishers? Seven for the edification of hobbyists who build doll houses?) *TV Guide*, America's highest circulation magazine, helps millions of Americans select their electronic entertainment. Magazines are a marvelously varied form of mass communication that should tell us a great deal about the culture in which we are immersed.

In this course we will look at some of the ways cultural theory and mass communication theory help us deconstruct and analyze magazines. Then we will apply these approaches to contemporary magazines to judge how well they enable us to understand the values, biases, and world views that define our culture in today's general circulation magazines. There will be two short critical papers and one demanding research paper required.

HACU 264

TONAL THEORY I

TBA

This course will focus on the development of analytical and critical skills within the context of tonal music. Topics to be covered include counterpoint, harmonic progressions, melodic organization, modulation, diminished-seventh chords, secondary dominant and secondary leading-tone chord functions, binary and ternary forms. Musical examples will be drawn from the standard classical repertory, popular, rock and jazz music. Students will be expected to complete weekly reading, listening, and composition assignments as well as one analytical paper. Some class discussion may be devoted to current issues in music and students will be encouraged to play some of their compositional assignments in class.

Prerequisite: Musical Beginnings, or permission of the instructor.

HACU 290

COMPUTER MUSIC

Daniel Warner

This course will explore the basic techniques of digital and electronic music synthesis. Students will work on MIDI-controlled digital synthesizers using the QCUBASE and MAX programs. We shall approach this medium through a variety of compositional worlds including Classical music, Rock, and Jazz. Topics to be covered are basic acoustics, production skills, synthesis techniques, MIDI programming, and algorithmic composition. Students will be expected to complete three small-scale composition projects during the course of the semester.

HACU 313

PHOTOGRAPHY III

Jaqueline Hayden

This is an advanced workshop for students working on their Division III or completing their Division II exams. The course is centered on students pursuing an independent project for the semester and submitting their work in progress to class critique on a bi-weekly basis. Course content will center on contemporary issues in photographic practice, the impact of digital technologies on photography (both physically and philosophically) and field trips to working artist studios. Additionally, technical workshops will be available to further expand your level of skills.

Class will meet once each week for two hours and fifty minutes, plus two hours a week for field trips, workshops, lectures and outside screenings. Students must have completed two semesters of Photography II or have equivalent experience. Enrollment is limited to 16 by instructor permission.

HACU 320

DIVISION III DANCE SEMINAR

Daphne Lowell

This seminar for Division III/senior thesis dance students will serve as a place for students to learn from and help each other with their independent projects. Students will read or view each other's work, offer constructive criticism, discuss strategies for solving problems encountered in the process, and suggest resources of interest. Each student will present work in progress at least twice during the semester and present research in progress once. These classes will also serve as production meetings for students producing Division III concerts. In addition to meeting together for two hours each week students will also meet privately with the instructor for critique several times during the semester.

Permission of the instructor is required.

HACU 321

CONTEMPORARY FRENCH PHILOSOPHY

Christoph Cox

An exploration of contemporary French philosophy with a focus on the central notion of "difference." We will look at some influential attempts to challenge the Western philosophical preoccupation with unity, identity, and totality via the construction of philosophies that celebrate disunity, disjunction, and multiplicity. Beginning with Kojève's influential reading of Hegel on difference, dialectic, and negation, we will then take up some early attempts to assert the primacy of heterogeneity and alterity (Saussure, Bataille, Levinas). This will bring us to the heart of the course: an

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analysis and discussion of poststructuralist philosophies of difference presented by Derrida, Deleuze, Lyotard and Irigaray.

HACU 324 STUDIO ARTS CONCENTRATORS SEMINAR Gideon Bok

This course will be limited to Division III studio arts concentrators. Students will present their studio work weekly and the objective will be to develop critical skills through class critiques, assignments and presentations. Students will be evaluated on attendance, production, response to critical comments, and participation in discussion.

Class will meet once each week for four hours. Enrollment is limited to 15, preference is given to students in studio arts, but Division III students in other visual disciplines are encouraged to enroll.

HACU 326 MUSIC NOW Daniel Warner

This course will examine a variety of current compositional practices used by Classical, Rock, and Jazz composers from John Adams to Anthony Braxton to John Zorn. Areas covered will include Serialism, Minimalism, Experimental Music, new notational strategies, algorithmic composition, chance operations, neotonal musics, and improvisation. Students will undertake both analytical and compositional projects with an emphasis on independent exploration.

Prerequisite: Tonal Theory II.

HACU 345 FIVE COLLEGE ADVANCED SEMINAR IN DRAWING Judith Mann and Dewitt Godfrey

This is a fourteen-week course taught by approximately 10 different faculty members from all five campuses. Classes are held on a rotating basis on all five campuses. The course is structured so that students are responsible for pursuing their work through individual thematic development in varied drawing media throughout the semester. Students are required to attend two weekly sessions, one of which is a three-hour class conducted by a different member of the faculty each week. These sessions may include a combination of lectures on drawing issues, critiques of student work, and in-class work. The second meeting each week will be structured by the course coordinators for this year, see above. Typically, weeks one and two consist of an introduction to procedural issues relating to thematic development presented by the course coordinator. Weeks 3-7 and 9-13 involve individual faculty presentations.

Two class sessions are devoted to group critiques with members of the faculty. An exhibition of student work produced through the course is scheduled during the final week. Grades are assigned through consultation between the course coordinator, the faculty teaching in the course, and the individual student's college faculty. The course is open to students by invitation from the departmental faculty only.

HAMPSHIRE COLLEGE CHORUS Ann Kearns, Director

The Hampshire College Chorus rehearses Mondays and Wednesdays, 4-6 p.m., in the Recital Hall of the Music and Dance Building (MDB). Admission is by short, painless audition—please sign up at the Chorus Office in MDB. Faculty

and staff are welcome! Our fall season includes Bach Cantatas 80 ("Ein feste Burg") and 104 (Du hirte Israel, hore") with professional orchestra and soloists in October; in December we'll perform Purcell's opera, DIDO AND AENEAS.

One method of completing the Division I requirements is through two courses: one at the 100-level and the other at either the 100- or 200-level. Unless otherwise stated 100- and 200-level courses may serve as one of the two courses for completing a Division I in Humanities, Arts and Cultural Studies. 100- and 200-level cross-listed courses in two schools may serve as one of the two courses for completing a Division I in only ONE of the schools.

COURSE LISTING - SPRING 2001

HACU/SS 105 THE "DEBATE ON WOMEN" IN EARLY MODERN EUROPE Lisa Shapiro and Jutta Sperling

HACU 109 VIDEO I Julia Meltzer

HACU 110 FILM/VIDEO WORKSHOP I Abraham Ravert

HACU 111 STILL PHOTOGRAPHY WORKSHOP I Robert Seydel

HACU 114* MODERN DANCE II TBA

HACU 126 INTRODUCTION TO VISUAL CULTURE Sura Levine and Eva Rueschmann

HACU 132f EXPERIMENTS IN JOURNALISM David Kerr

HACU 133f SOUTHERN WRITERS: A SENSE OF PLACE? L. Brown Kennedy

HACU 143 REASON, POWER, AND TRADITION: LEGACIES OF THE ENLIGHTENMENT Christoph Cox

HACU 150 MUSIC OF INDIA Jayendran Pillay

HACU 151 DANCE COMPOSITION I Daphne Lowell

HACU 154 MEDIA STUDIES: IMAGE AND REALITY Bethany Ogdon

FALL

SPRING

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HACU 156

THREE RUSSIAN WRITERS: PUSHKIN, GOGOL AND TURGENEV

Joanna Hubbs

HACU 159

ARCHITECTURE: THE MAN-MADE ENVIRONMENT—THE PHYSICAL DETERMINANTS OF FORM

Earl Pope

HACU 164

TEXT, CANON, TRADITION: SCRIPTURES AND THEIR EMERGENCE IN WORLD RELIGIONS

Alan Hodder

HACU 179

ANCIENT GREEK AND INDIAN DRAMA

Robert Meagher

HACU 193

AMERICAN LITERARY MODERNISM

Eric Schocket

HACU/SS 194

CULTURE BETWEEN THE WARS

Norman Holland and James Wald

HACU 208

INTRODUCTION TO PAINTING

Gideon Bok

HACU 210

FILM/VIDEO WORKSHOP II

Bill Brand

HACU 213

DIGITAL IMAGING FOR PHOTOGRAPHERS

Jacqueline Hayden

HACU 216*

MODERN DANCE IV

Daphne Lowell

HACU 223

MUSIC AND RITUAL

Jayendran Pillay

HACU 228

THE WORLD OF FEODOR DOSTOEVSKY

Joanna Hubbs

HACU 229

CONTEMPORARY CRIME FICTION: JOHN D. MCDONALD AND HIS FOLLOWERS

David Kerr

HACU 230

NINETEENTH-CENTURY FICTION

Jeffrey Wallen

HACU/SS 233b*

ELEMENTARY YIDDISH - SECOND SEMESTER

Henia Lewin

HACU 234

TRAVELING IDENTITIES: IMMIGRANTS, EXILES AND SOJOURNERS IN FILM, LITERATURE AND CULTURE

Eva Rueschmann

HACU 236

THEORIZING MULTICULTURALISM

Bethany Ogdon

HACU 239

JAZZ PERFORMANCE SEMINAR

Yusef Lateef

HACU 241

CULTURE CLASH: MODERNIZATION, GLOBALIZATION, AND LATIN AMERICA

Norman Holland

HACU 242

MYTH AND MYTH THEORY

Alan Hodder

HACU 243

THE NATURE AND PRACTICE OF IMPROVISATION

Margo Simmons Edwards

HACU 257

SEMINAR IN MUSIC COMPOSITION

Margo Simmons Edwards

HACU/IA 259

ARCHITECTURAL DESIGN FOR DIVERSITY AND SOCIAL CHANGE

Robert Goodman

HACU 263

MARX AND MARXISMS

Christoph Cox and Eric Schocket

HACU 265

TONAL THEORY II

TBA

HACU 279

TOPICS IN EARLY MODERN EUROPEAN PHILOSOPHY

Lisa Shapiro

HACU/IA 281

BLACKS AND RUSSIA

Kara Lynch and Robert Coles

HACU/IA 282

NONFICTION FILM/VIDEO

Abraham Ravett

HACU/IA 285

LABAN MOVEMENT ANALYSIS

Rebecca Nordstrom

HACU 286

STUDIO ART DIVISION II WORKSHOP

Judith Mann

HACU 288

SHAKESPEARE AND WOOLF

L. Brown Kennedy

HACU 291

ADVANCED DRAWING

Judith Mann

SPRING

HACU 305
ADVANCED PAINTING
Gideon Bok

HACU 317
LITERARY THEORY SEMINAR
Jeffrey Wallen

HACU 318
AUGUSTINE ON THE INNER LIFE OF THE MIND
Robert Meagher

HACU 335
THE EPIC VOICE
Alan Hodder and Robert Meagher

HACU 336
THE COLLECTOR: THEORY AND PRACTICE
Sura Levine and Robert Seydel

HACU/NS 381i
SUSTAINABLE DESIGN SEMINAR
Frederick H. Wirth and John Fabel

HACU 399a
ADVANCED VIDEO PRODUCTION SEMINAR III:
VIDEO/FILM/CULTURAL STUDIES
Kara Lynch

HACU 399b
FILM/PHOTOGRAPHY STUDIES: INDIVIDUAL
PROBLEMS IN FILMMAKING, PHOTOGRAPHY,
VIDEO AND RELATED MEDIA
Bill Brand and Jacqueline Hayden

COURSE DESCRIPTIONS - SPRING 2001

APPLICATION PROCESS FOR FILM, PHOTOGRAPHY and VIDEO

All Division II and III students wishing to work with Film, Photography or Video faculty during the 2000-2001 academic year must file their proposals in the HACU office (Applications are available in the film and photography building and in the HACU office) by April 2, 2001.

HACU/SS 105
THE "DEBATE ON WOMEN" IN EARLY MODERN
EUROPE

Lisa Shapiro and Jutta Sperling

With her criticism of the misogynist representation of women in Jean de Meung's *Romance of the Rose* in 1405, Christine de Pizan launched what was to become a centuries-long debate on women and gender. Female and male writers, philosophers, and scientists continued to debate how the "nature" of women was to be defined: Were they part of the human species? Were they inferior or superior to men? What role should they play in marriage? Were they capable of intellectual achievements? If so, how were they supposed to be educated? What role did they play in conception? What were their moral qualities? How were they supposed to be represented

in literature? Should they participate in the public sphere? In this course, we will closely examine the philosophical arguments male and female writers made "against" or "in favor of" women, and discuss the historical context in which they occurred. The writing assignments are designed to facilitate the completion of a Division I exam.

HACU 109
VIDEO I
Julia Meltzer

Video I is an introductory video production course. Over the course of the semester students will gain experience in pre-production, production and post-production techniques as well as learn to think and look critically about the making of the moving image. Projects are designed to develop basic technical proficiency in the video medium as well as the necessary working skills and mental discipline so important to a successful working process. Final production projects will experiment with established media genres. In-class critiques and discussion will focus on media analysis and image/sound relationships. (A \$50 lab fee is charged).

HACU 110
FILM/VIDEO WORKSHOP I
Abraham Ravett

This course teaches the basic skills of film production, including camera work, editing, sound recording, and preparation and completion of a finished work in film or video. Students will have weekly assignments, and will also produce a finished film for the class. There will be weekly screenings of student work, as well as screening of films and video tapes which represent a variety of aesthetic approaches to the moving image. Finally, the development of personal vision will be stressed. The bulk of the work in the class will be produced in Super-8 format. 16mm film, Hi-8 and 3/4" video formats plus our new image processing work station will also be introduced.

A \$50 lab fee provides access to equipment and editing facilities. Students are responsible for providing their own film, tape, processing and supplies.

The class meets once each week for two hours and fifty minutes. In addition, there are weekly evening screenings and video editing workshops. Enrollment is limited to 16.

HACU 111
STILL PHOTOGRAPHY WORKSHOP I
Robert Seydel

This course emphasizes three objectives: first, the acquisition of basic photographic skills, including composition, exposure, processing, and printing; second, familiarity with historical and contemporary movements in photography and the development of visual literacy; third, the deepening and expanding of a personal way of seeing. Students will have weekly shooting and printing assignments and, in addition, will complete a portfolio by the end of the semester.

A \$50 lab fee is charged for this course. The lab fee provides access to darkroom facilities, laboratory supplies and chemicals, and special equipment and materials. Students must provide their own film, paper, and cameras.

SPRING

HACU 114* MODERN DANCE II TBA

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

This course cannot be used as part of the Division I two-course option.

HACU 126 INTRODUCTION TO VISUAL CULTURE Sura Levine and Eva Rueschmann

This course forms a multidisciplinary introduction to the study of visual culture and various critical methods for reading visual representations across different media, from fine art, photography, cinema to advertising, illustration, performance, museum display and exhibitions and others. By focusing on how vision becomes a privileged sensory experience and cultural expression of meaning making in the modern and postmodern eras and focusing on the explosion in the visual arts in the 20th century, students will be introduced to such diverse topics as: spectatorship and subjectivity, the archive as site of cultural and visual memory, self-representation and self-fashioning, the influence of mechanical and digital technologies of reproduction on image making, world views, and spatial perception, representations of gender and race in visual media, and the politics of museum display.

HACU 132f EXPERIMENTS IN JOURNALISM David Kerr

What would result if the aims and methods of the Imagist and Haiku poets and the writers of economical narrative verse were studied and applied experimentally to journalism. In this course we will attempt to find out. It is conceivable that journalism in the future may make today's news stories, columns, and editorials seem bloated and overwritten. Perhaps writing that emphasizes extreme brevity, precision, and the evocation of tone and mood through a poetic intensity can serve our nationalistic ends as well or better.

The course will emphasize the writing, editing, rewriting, and polishing of journalistic pieces in the 100-300 word range. The student should anticipate a level of work that will have him or her writing and rewriting constantly. Readings will be chosen to provide models for writing and analysis.

HACU 133f SOUTHERN WRITERS: SENSE OF PLACE? L. Brown Kennedy

This seminar on the fiction of the southern U.S. will include texts by now well-known writers from the '30s through the '60s (Hurst, Welty, O'Connor, McCullers, Faulkner, Ellison, Wright) together with works by more recent authors such as Lee Smith, Kay Gibbons, Randall Kenan.

As for my point of view—the possible questions I had in mind in choosing these particular writers—How do gender or race shape the segment of human experience they choose to depict? Of what importance is it that they are all Southern? Is regionalism a useful criterion in thinking about literature? If

not, in what other ways can one talk about the sense of place—of land, of history, of community and family they evoke in their writing: What can one make of the insistence one finds in many of their works on isolation, loneliness or violence and on the physically and psychologically grotesque?

The focus of this course will be on learning to read literary text critically. Short bi-weekly papers, active class participation and a longer paper involving research will be expected.

HACU 143 REASON, POWER, AND TRADITION: LEGACIES OF THE ENLIGHTENMENT Christoph Cox

The concepts of reason, autonomy, and progress developed during 17th- and 18th-centuries in Europe have shaped the philosophical tradition and underpin our modern political, legal, and social institutions. Yet, from its inception to the present day, these Enlightenment notions have been criticized for their abstraction, universalism, scientism, individualism, devaluation of traditional cultures, local practices, and religious beliefs, etc. We will examine the Enlightenment's basic philosophical world view, reading selections by Kant, Bacon, Condorcet and others. We will also examine influential criticisms of this world view (by Rousseau, Burke, Freud, Adorno, Foucault and others) and discuss the relationship of reason to tradition, the passions, power, madness, and other non-rational forces.

HACU 150 MUSIC OF INDIA Jayendran Pillay

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

HACU 151 DANCE COMPOSITION I Daphne Lowell

Dance improvisation and movement exploration experiences aim to free the beginning composition student to discover for him or herself underlying principles of successful dance composition. Space, time, force, shape and motion are studied as basic elements of choreography. Focus on study of the structure and functions of the body as the expressive instrument of dance will be included. Students are guided toward developing awareness and appreciation of their personal movement style and helped to increase their range of movement choices. Group dance improvisation will be part of the focus of this course. Students are encouraged to take a technique class concurrently.

HACU 154 MEDIA STUDIES: IMAGE AND REALITY 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 representation modes which work to construct differing forms of spectatorship, strategies of identity formation, ideas about community and nation, and notions of "realness" and "reality." We will also attempt to identify ways in which these two very different media might express and/or encourage surprisingly similar cultural ideologies.

**HACU 156
THREE RUSSIAN WRITERS: PUSHKIN, GOGOL AND TURGENEV**

Joanna Hubbs

This is a course in Russian cultural history. Pushkin and Gogol are the first great 19th-century Russian writers to give full expression to the vitality, richness, and paradox of the culture in which they live. Turgenev challenges the "sanctity" of tradition. Our concern in this seminar will be to explore an obsession with Russia which all three writers share, by looking at their major works in the light of certain aspects of Russian culture, primarily its religious and mythological heritage.

Books will include: Pushkin, *Eugene Onegin*, *The Captain's Daughter*, *Tales of Belkin*, *The Queen of Spades*; Gogol, *Dead Souls*, "The Overcoat", "The Nose," "Diary of a Mad-Man," other short stories; Turgenev, *Hunter's Sketches* and *Fathers and Sons*.

**HACU 159
ARCHITECTURE: THE MAN-MADE ENVIRONMENT—
THE PHYSICAL DETERMINANTS OF FORM**

Earl Pope

This course will be concerned with structures and form—that is, the external determinants which give form to our environment. More specifically, it will deal with intuitive approaches to structure, the nature of building materials, and environmental systems. The material will be structured around design projects within a studio format. Visual presentations, both two-dimensional and three-dimensional models, will be required but no prior technical knowledge or drawing skills are necessary.

**HACU 164
TEXT, CANON, TRADITION: SCRIPTURES AND
THEIR EMERGENCE IN WORLD RELIGIONS**

Alan Hodder

This course is designed to introduce students to several religious traditions of the world through a selective study of their chief canonical texts. In part our concern will be with fundamental thematic issues: what do these records seek to reveal about the nature of life and death, sin and suffering, the transcendent and the mundane, morality and liberation? In addition, we will address wider questions of meaning, authority, and context. Why do human communities privilege particular expressions as "sacred" or "classic"? How do these traditions understand the origin, nature, and inspiration of these writings? Were these "texts" meant to be written down and seen, or recited and heard? How are scriptural canons formed and by whom interpreted? To help us grapple with these questions we will examine some traditional and scholarly commentaries, but

our principal reading in this course will be drawn from the Veda, Bhagavad Gita, Buddhacarita, Lotus Sutra, Confucian Analects, Chuang Tzu, Torah, New Testament, and Qur'an.

**HACU 179
ANCIENT GREEK AND INDIAN DRAMA**

Robert Meagher

This course offers an introduction to the theatrical traditions of ancient Greece and India, arguably the two oldest (2 1/2 millennia) theatrical traditions in the world. A grounded case can be made for historical links between these two traditions; and, intuitively, their many intriguing similarities are quite immediately compelling. Readings include selected plays by Aeschylus, Sophocles, Euripides, Aristophanes, Kalidasa, and King Shudraka. Special attention is paid to the historical context of each play and to considerations of staging, ancient and modern.

**HACU 193
AMERICAN LITERARY MODERNISM**

Eric Schocket

This advanced 100-level course is designed to introduce Division I students and literature concentrators to the various literary movements that comprise American modernism. Beginning with Gertrude Stein's early experiments with narration and ending with the cultural conservatism of the World War II era, we will examine assorted attempts to achieve textual innovation with an eye towards assessing their aesthetic and political successes and limitations. Readings are likely to include works by Stein, Eliot, Hemingway, Toomer, Faulkner, Fitzgerald, Hurston, West and Wright.

**HACU/SS 194
CULTURE BETWEEN THE WARS**

Norman Holland and James Wald

The years between the two world wars were characterized by a complex of interlocking global crises. The period was marked by the cult of Americanism: Jazz, movies, airplanes, the automobile, the skyscraper. Behind this fascination was the growing recognition that the U.S.A. was providing the world with a new model of industrialism. Two antagonistic ideologies, fascism and communism, gained ascendancy and challenged the social and political status quo at a time when the capitalist system plunged into a worldwide depression. The various crises brought forth powerful anti-colonial movements. In addition, the Great War had shaken the institutions connected with sexuality. These volatile years were also a time of great cultural experimenting. Through fiction, recordings, films and secondary monographs students will be introduced to the period.

The class is an introduction to concentrations in history, literature, and European studies. Required: participation in class discussion and completion of several papers and projects.

**HACU 208
INTRODUCTION TO PAINTING**

Gideon Bok

This course introduces students to the basic language, conventions and material concerns of representational painting. The emphasis, through weekly painting assignments and frequent slide lectures, is on drawing, accurate color mixing, and attention to surface. In the out-of-class assignments, personal approaches to specific problems are encouraged. We work with

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oil paint. Problems include still life, self portraits, and a copy problem. Students need not have any experience with paint, but the course demands a real commitment in time and materials. We meet six hours a week and a minimum of six hours is required for outside work. This course is required for those arts concentrators wishing to do advanced work in painting.

Prerequisite: A College Level Drawing I, IA's "Foundation in Drawing and Visual Media" or HACU's Landscape: Words and Pictures, completed or concurrent.

HACU 210 FILM/VIDEO WORKSHOP II Bill Brand

This course emphasizes developing skills in 16mm film making. The course will cover the basics of 16mm sound-synch including pre-planning (scripting or storyboarding), cinematography, sound recording, editing and post-production finishing.

Students will be expected to complete individual projects as well as participate in group exercises. Reading and writing about critical issues is an important part of the course and students will be expected to complete one analytical essay.

Workshops in animation, optical printing, video editing, digital imaging and audio mixing will be offered throughout the semester. Students are expected to attend these workshops as well as attend screenings of seminal film and video works in documentary, narrative and experimental genres.

A \$50 lab fee entitles students to use camera and recording equipment, transfer and editing facilities, plus video and computer production and post-production equipment. Students must purchase their own film and pay their own processing fees.

The class will meet once a week for two hours and fifty minutes. Required screenings and workshops often occur in the evening. Enrollment is limited to 15 by permission of the instructor. In general, Film/Video Workshop I will be considered a prerequisite.

HACU 213 DIGITAL IMAGING FOR PHOTOGRAPHERS Jacqueline Hayden

In this class we will explore the intersection of digital imaging through Photoshop and photographic materials. The intention will be to render images in conventional photographic materials, i.e., negatives and prints that maintain a fidelity to the articulation properties of the medium of photography. Our critical discussions and readings will be centered on "truth" as an attribute of photography.

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

HACU 216* MODERN DANCE IV Daphne Lowell

This will be an intermediate-level class intended for students with two years of training. The focus of the work will be on refining the kinesiological perception and theoretical understanding of efficient movement in order to increase accuracy, speed, and mobile strength. Attention will also be given to developing an awareness of how one invests oneself in prescribed movement.

This course cannot be counted towards one-half of a Division I.

HACU 223 MUSIC AND RITUAL Jayendran Pillay

Human beings are creative creatures of ritual. Why do we repeat actions, and why are they often inscribed with sound? This course examines the interconnections between music and ritual, exploring how human identity is represented. We will consider for example, music at a baseball game, music as therapy among Navajos and the Sioux Nation, music as offering to the Hindu gods and goddesses, music (and silence) as Zen Buddhist meditative activity, and music in trance and other "altered" states, including orchestral, jazz, rock, reggae, punk, and heavy metal performance. Prerequisites: An introductory course in literary theory, cultural studies, anthropology, sociology, psychology, or music is recommended.

HACU 228 THE WORLD OF FEODOR DOSTOEVSKY Joanna Hubbs

"Gentlemen, I am tormented by questions; answer them for me."—Notes from Underground

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

HACU 229 CONTEMPORARY CRIME FICTION: JOHN D. MCDONALD AND HIS FOLLOWERS David Kerr

In his Travis McGee novels MacDonald created a worthy successor to Hammett's Sam Spade and Chandler's Philip Marlowe. Among the most widely read adventures in America in the '60s and '70s the Travis McGee novels introduced a hero appropriate for a country driven by acquisitiveness, local corruption, land swindles, despoilers of nature, social fads, and sharp divisions of race, class, and gender. Just as independent as Marlowe or Spade, McGee was far from anti-social. In fact, the direct and indirect social commentary opened up new possibilities for a tired genre. Authors as diverse as Tony Hillerman, Sara Paretsky, Robert Parker, Linda Barnes, and Carl Hiaasen, have acknowledged their debt to MacDonald.

In this course we will read a number of novels by MacDonald and his successors plus a substantial body of critical commentary about everything from the fading boundaries between genres to the possibilities for heroes of either sex in the postmodern era. Two short and one longer analytical papers will be required.

HACU 230
NINETEENTH-CENTURY FICTION
Jeffrey Wallen

In the 19th century, the novel became the dominant literary form. In this class, we will look at forms of power within the novel, and also examine the power of the novel in society. In particular, we will explore forms of excess and desire: the revolt of "evil" against "good" amidst the seemingly tranquil English moors, the mania of speculation in the modern metropolis, and the transgressive violence of erotic desire against the conventions of bourgeois society. We will also consider the transformative effects of industrialization, social mobility, and education on 19th-century life. Readings will include works by most of the following authors: Brontë, Balzac, Dickens, Stendhal, Flaubert, Eliot, Zola, and Trollope.

HACU/SS 233b*
ELEMENTARY YIDDISH - SECOND SEMESTER
Henia Lewin

This class is a continuation of HACU/SS 233a.

Yiddish, the native language of generations of Eastern European Jews, embodies all that is signified by the term Yiddishkeit, the Jewish way of life. In this course you'll learn to read, write, and speak Yiddish as a step toward understanding the entire Eastern European Jewish cultural legacy, from fiction and poetry to songs and folk expressions. The course is for students who have taken 233a or who have some prior knowledge of introductory Yiddish.

This course is not suitable for one-half of a Division I in HACU or SS.

HACU 234
TRAVELING IDENTITIES: IMMIGRANTS, EXILES AND SOJOURNERS IN FILM, LITERATURE AND CULTURE
Eva Rueschmann

This seminar focuses on the experiences of immigrants, exiles and sojourners, which have inspired a number of contemporary novels, feature films, documentaries, autobiographies, and theoretical debates about cultural identity, place and dislocation. Using cultural studies of travel and displacement, ethnic studies, and psychoanalytic theories of identity as critical frameworks for discussion, we will examine some of the following issues addressed by cinematic, fictional, autobiographical, and theoretical texts on migration and displacement: the complexities of adaptation or resistance to new cultures; culture transfer, hybridity and biculturality; the journey as metaphor, escape, physical ordeal and psychological odyssey; the meanings of nostalgia and home; intergenerational conflicts between tradition and modernity; representations and negotiations of national and ethnic identities; the cultural and psychological consequences of border crossings; and the intersections of language, culture and a sense of self.

Class will meet once a week for two hours and fifty minutes. Additional weekly film and video screenings.

HACU 236
THEORIZING MULTICULTURALISM
Bethany Ogdon

The term "multiculturalism" now circulates widely, both within the academy and without. The term is understood to describe a political, social, and cultural movement which aims to respect a multiplicity of diverging perspectives outside of dominant cultural traditions and ideologies. Multiculturalism is

closely associated with political struggles for recognition and focuses on the specific significance of class, race, gender, sexuality, and ethnicity in these struggles. Until recently there has been relatively little theorization of multiculturalism as a dominant academic and cultural movement; however in the past few years this movement has become the focus of growing debate and critique. This course will use a range of the current literature to explore those debates and critiques, to explore what we might call "the politics of multiculturalism," and introduce students to a number of theoretical and political positions taken up within academic multiculturalism (including theories of recognition, post-Marxism, post colonialism, critical race theory, and feminism). The main texts for this course will include Cornell West's *Beyond Eurocentrism and Multiculturalism*, Cynthia Willett's edited anthology *Theorizing Multiculturalism: A Guide to the Current Debate*, and Stephen May's anthology *Critical Multiculturalism: Rethinking Multicultural and Anti-Racist Education*. There will also be a xeroxed reader of selected essays.

HACU 239
JAZZ PERFORMANCE SEMINAR
Yusef Lateef

Professor Lateef will conduct a performance seminar in Jazz improvisation in a small group setting. This course will deal with tonal, atonal, and free-form methods of improvisation. Subjects to be discussed will include the 7th scale and its components, modal improvisation, nuances, the soul as it relates to musical expression, form emotion (thinking and feeling), and the individual's unique sense of rhythm. Students will be expected to complete weekly assignments.

Prerequisite: Tonal Theory I and Tonal Theory II or equivalent Five College music courses.

HACU 241
CULTURE CLASH: MODERNIZATION, GLOBALIZATION, AND LATIN AMERICA
Norman Holland

Over the past few decades, sweeping political, economic, and technological changes have resulted in Latin American communities being increasingly defined in global terms. Although these changes remain largely uncharted, literature is our best map. We will explore how Latin American writers depict the forces behind the modernization and globalization of their societies, and the ensuing culture clash being produced by the interface between particular regional or national settings and the global economic system. Among writers to be read are Borges, Puig, García Márquez, Lispector, Cortázar, Vargas Llosa, and Eltit. The course also screens recent Latin American films that serve to illustrate and enrich our readings and discussions.

HACU 242
MYTH AND MYTH THEORY
Alan Hodder

In the fourth century BCE, Plato already anticipated the popular derogatory conception of myth as an imaginative fabrication—*pseudos*, "a lie." Throughout Western history, however, and particularly since the rise of Romanticism, thinkers from various disciplines have viewed the stories of antiquity in more constructive terms. What is "myth": deliberate falsehood or a veiled truth? Is it a term applicable to or recognizable in Non-Western cultures also? What is the

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relationship between myth and history, myth and literature, myth and ideology? These are some of the questions this course is designed to address. Its purpose is to introduce students to three rich bodies of mythology—classical Greek, Norse, and Hindu—and to investigate an array of theoretical approaches to the study of myth, from the fields of anthropology, sociology, the history of religions, philosophy, psychology, and literary theory. Theorists to be considered include: Frazer, Durkheim, Malinowski, Levi-Strauss, Freud, Jung, Campbell, Eliade, Langer, Frye, Doniger, and Barthes.

HACU 243 THE NATURE AND PRACTICE OF IMPROVISATION Margo Simmons Edwards

This is a course designed to explore the nature, practice and function of improvisation in Western art music as well as in various contemporary cultures. Questions will be asked and investigated, for instance: What is improvisation? What is important in improvisation? When is an improvisation successful and when is it not? Students from the other arts disciplines, such as dance and theatre are encouraged to join the class.

The course will be presented in two sections: one lab session of one and one-half hours will be devoted to instrumental, vocal or other art improvisational practice in ensemble. Another class meeting of one and one-half hours will involve discussion of the lab sessions, reading and listening assignments, and local performances when possible. One project and paper will be required during the semester. Members of the class should have at least an intermediate level of proficiency on an instrument or in their art medium. This course is designed for Division II and Division III level students.

HACU 257 SEMINAR IN MUSIC COMPOSITION Margo Simmons Edwards

This course will provide a hands-on exploration of the basic concepts and techniques of instrumental and vocal composition. We shall study 20th-century compositional procedures, influences of World music, and experimental pop music, and *avant-garde* Jazz. Elements of orchestration, form, and notation will be discussed. Emphasis will be on the development of individual creative work through tutorials and group lessons. Students will be expected to complete four brief compositions which will be performed and recorded.

Prerequisite: Tonal Theory II or equivalent theory course.

HACU/IA 259 ARCHITECTURAL DESIGN FOR DIVERSITY AND SOCIAL CHANGE Robert Goodman

This course is aimed at developing designs that address the changing nature of family and community structures, work life, and the need for more environmentally sustainable solutions. Emphasis will be placed on analyzing and designing single buildings as well as entire communities. The goal is for students to learn how to develop design concepts that offer alternatives to traditional suburban sprawl, provide new ways of sheltering the homeless, and demonstrate housing prototypes for new community arrangements. Design approaches will include the remodeling of existing buildings as well as new construction.

Design or art experience is helpful but not essential. The emphasis will be on exploring innovative ideas.

HACU 263 MARX AND MARXISMS Christoph Cox and Eric Schocket

It has been a century and a half since the first publication of the Communist Manifesto and a decade since the fall of the Berlin Wall. What lessons do Marx and those who have developed his theories still have to teach us? Which Marxist concepts and practices are the most relevant today? And which have engendered the most sustained philosophical, economic, and cultural debates.

We will investigate these issues through a close analysis of a number of difficult but deeply rewarding texts. The semester will be divided into three parts: (1) Marx's most important texts, (2) some selections from "Western Marxism" (Lukas, Gramsci, the Frankfurt School, Althusser), (3) some of the more current trends within (post)-Marxism.

HACU 265 TONAL THEORY II TBA

A continuation of Basic Tonal Theory (HACU 264), this course will move outward from diatonic harmony to study chromatic and extended harmony. Topics covered will include modulation, diminished-seventh chords, secondary-dominant structures, Neapolitan sixth chords, augmented-sixth chords, modal interchange, tonal regions, third-relation, binary/ternary form, and sonata form. Students will be expected to complete weekly reading, listening, and composition assignments as well as one analytical paper.

Prerequisite: HACU 264 (previously HACU 176) or equivalent theory course.

HACU 279 TOPICS IN EARLY MODERN EUROPEAN PHILOSOPHY Lisa Shapiro

In this course, as it is offered this term, we will undertake a systematic reading of Spinoza's *Ethics*. We will begin by looking briefly at some of Spinoza's other writings including the *Treatise on the Emendation of the Intellect* and the *Theological-Political Treatise*, but most of the course will be devoted to working through Spinoza's monist metaphysics and the epistemology and philosophy of mind he takes to follow from it. It is strongly recommended that students have already taken "History of Modern Philosophy".

HACU/IA 281 BLACKS AND RUSSIA Kara Lynch and Robert Coles

This course will investigate the black experience, African people and their descendants in Russian society, and history from the Imperial Age to the present. We will study the history of Russian attitudes about blacks, and, conversely, the image of Russians among blacks, including visitors, expatriates, and immigrants who stayed. We will direct our attention mainly, but not solely, to writers and artists, e.g. Ira Aldridge and Paul Robeson, whose careers were affected by their sojourn. In conjunction, we will consider Russian representations of Blackness in art, literature, film and music up to the present. Our readings will include history, political theory, and social psychology. We will also look at texts by authors, such as L. Hughes, *I Wonder as I Wander*; Andrea Lee, *Russian Journal*; Nancy Prince, *A Black Woman's Odyssey Through Russia*; and

Alexander Pushkin, "Negro of Peter the Great". Students will be expected to respond with class discussions, response papers, and projects.

**HACU/IA 282
NONFICTION FILM/VIDEO**

Abraham Ravett

"As digital imaging techniques proliferate, the fiction/nonfiction border will become an ever more active site of contestation and play. The insights regarding the ontological, epistemological, and ethica status of the image derived from documentary studies will become increasingly more pertinent."

Michael Renoy: Collecting Visible Evidence a seminar geared for experienced film/video concentrators who would like to explore or refine their interest in documentary practice. Utilizing a combination of film/video screenings, technical workshops, and contemporary readings as a foundation for our discussions, the goal of the workshop will be to either produce a collaborative class project or support multiple, team projects.

Enrollment is limited to 15 Division II or Division III students. Prerequisite: completion of either Film/Video Workshop I, Video I, or Photo Workshop I. Instructor's permission is required. A lab fee of \$50 is required.

**HACU/IA 285
LABAN MOVEMENT ANALYSIS**

Rebecca Nordstrom

Laban Movement Analysis (LMA) is a system for describing, measuring and classifying human movement. Through study and physical exploration of the basic effort, shape, body, and space concepts, students will examine their own movement patterns and preferences (with the potential for expanding personal repertoire), and develop skill in observation and analysis of the movement of others.

The course is open to students from varied disciplines and there will be opportunity for exploration and application of LMA concepts and principles to individual movement education, movement therapy, and nonverbal communication.

**HACU 286
STUDIO ART DIVISION II WORKSHOP**

Judith Mann

This class is intended for upper-level students who have filed a Division II contract with a concentration in the arts. We will meet twice a week to explore specific problems, (i.e. figure, space, forms, etc.), out of which student will develop a studio practice. Through readings and critiques, we will emphasize the development of material, critical, and conceptual elements of making, in both two and three dimensions.

Prerequisite: Filed Division II arts concentration, Drawing I, plus a combination of 5 completed studio and art history courses.

**HACU 288
SHAKESPEARE AND WOOLF**

L. Brown Kennedy

"Lovers and mad men have such shaping phantasies, that apprehend more than cool reason ever comprehends." (*A Midsummer Night's Dream*)

In the first part of the course we will read Shakespeare (five plays) and in the latter part Virginia Woolf (four novels and selected essays).

Our main focus will be on the texts, reading them from several perspectives and with some attention to their widely different literary and cultural assumptions. However, one thread tying together our work on these two authors will be their common interest in the ways human beings lose their frames of reference and their sense of themselves in madness, lose and find themselves in love or in sexuality, and find or make both self and world in the shaping act of the imagination.

The method of the course will include directed close reading, discussion, and periodic lectures. Three to four pieces of student writing are expected; the course is open to second semester students by instructor permission.

**HACU 291
ADVANCED DRAWING**

Judith Mann

This is a course which is intended for Division III and upper level Division II arts concentrators. We will explore various scales, materials, and subjects, with an emphasis on material and critical development. Through directed work sessions, and critiques of work in progress, students will continue to explore drawing as a way of thinking through ideas, and as an end in itself.

Prerequisites: A filed Division II contract, Drawing I or IA's "Foundation in Drawing and Visual Media" or HACU's Landscape: Words and Pictures and 8 courses in studio/art history.

**HACU 305
ADVANCED PAINTING**

Gideon Bok

Students will be introduced to problems which expand knowledge of the processes and aims of painting. Students should expect to work outside of class on drawings, paintings, and research projects which explore the formal, material and conceptual development of visual ideas. Large scale work on canvas, panels and paper will be required, and oil paint is the preferred medium. A full range of drawing and collage materials will be utilized as well.

Class will meet twice each week for four hours. Enrollment is limited to 15 by instructor permission. Prerequisite: Introduction to Drawing and Introduction to Painting, plus one other studio course. Students must pre register and attend the first class meeting to gain a place. Please provide copies of course evaluations and grades at the first meeting.

**HACU 317
LITERARY THEORY SEMINAR**

Jeffrey Wallen

In this course we will examine some of the major attempts to provide a theoretical understanding of literature. We will begin with German Romantic efforts to move from a criticism of literary works to a theory of criticism (reading Friedrich Schlegel's philosophical fragments), and will then move on to more recent texts, especially works by Benjamin, Barthes, de Man, and Derrida. The last part of the course will explore the questioning of the entire project and possibility of literary theory by recent forms of criticism such as post-colonial studies, queer theory, and cultural studies.

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HACU 318

AUGUSTINE ON THE INNER LIFE OF THE MIND

Robert Meagher

This seminar will offer the opportunity to focus with great care on two of the most seminal works in western philosophy and literature: *The Confessions* and *The Trinity*. Augustine's theories of time, self, memory, will, imagination, desire, love, and understanding are among the topics which will form the core of our discussions. The emphasis will be on close, disciplined reading, thoughtful immersion in the texts, and articulate engagement in the seminar discussions rather than on writing.

Preference will be given to Division III students.

HACU 335

THE EPIC VOICE

Alan Hodder and Robert Meagher

This course marks the inauguration of the annual "Hampshire Studies in the Humanities" (see announcement after HACU curriculum statement)—advanced interdisciplinary seminars in which students selected from the Five Colleges join with Hampshire faculty and five internationally renowned visiting scholars to study seminal texts in world literature, philosophy, religion, and history. This year's seminar will focus on the genre of ancient epic. "The Epic Voice" will comprise a comparative study of five great ancient epics: *Gilgamesh* (Akkadian), the *Epic of David* (Hebrew), the *Odyssey* (Greek), the *Ramayana* (Sanskrit), and the *Tain Bó Cúalnge* (Irish). The core readings for the seminar will consist of the entirety of these five texts in translation.

The class will meet for five afternoons or evening public lectures and twelve two-hour morning seminars, and will be composed of 8 Hampshire College students and 16 Five-College students (4 from each of our sister institutions). Enrollment will be by instructor permission only. For application information and materials, contact the School of Humanities, Arts, and Cultural Studies by Wednesday, November 1, 2000.

HACU 336

THE COLLECTOR: THEORY AND PRACTICE

Sura Levine and Robert Seydel

The collector has become a primary figure or type in the world of contemporary art, and much of the most advanced work of the modern and postmodern periods can be tied to a collecting mentality. The early of the 16th century and Dutch oil painting of the 17th century form the prelude to our own century of collection mania and mad taxonomies. From Marcel Duchamp's Box in a Valise and Joseph Cornell's voluminous files to Claus Oldenburg's Mouse Museum and Daniel Spoerri's An Anecdoted Topography of Chance, from Joseph Beuys's and Christian Boltanski's installations to Marcel Broodthaers' Museum of Modern Art, and from Annette Messager and Douglas Blau, to Bernd and Hilla Becher and Hans-Pieter Feldmann, this course will chart how artists have employed a collecting mentality in a variety of ways and with various results in the last century. Primary texts for this class will include writings by Walter Benjamin, Krzysztof Pomian, Paula Findlen, Susan Stewart, and Stephen Bann.

Open to students from any concentration.

HACU/NS 381i

SUSTAINABLE DESIGN SEMINAR

Frederick H. Wirth and John Fabel

This course is designed for the relatively large cohort of students involved in the sustainable design/technology area. It will offer an arena for students to present their own work and evaluate that of others, discuss advanced readings of interest, write analytical papers on topics of their choice, and work with guest speakers in the areas of sustainable development, technology and design. Class members will have a large responsibility for determining the content and direction of the course.

HACU 399a

ADVANCED VIDEO PRODUCTION SEMINAR III: VIDEO/FILM/CULTURAL STUDIES

Kara Lynch

For video concentrators, this seminar is an advanced class in production and criticism. The top priority of the course is screening works-in-progress for critique. Students will produce their own work, crew for other class members, and do advanced critical reading in the field.

We will discuss all aspects of production, concentrating heavily on distribution; each student will be required to come up with a solid distribution plan for their project.

Contemporary work by other videomakers will be screened and discussed in class. The class is designed so that students will benefit from the varied insights, ideas, images, and sounds from video, film, and photography as artistic practices that share the same constraints and possibilities.

Collaboratively we will generate an exciting context for making new work. Workshops on Avid, Photoshop, Premier, After Effects, Final Cut Pro, sound production and lighting are offered as a part of this course.

Prerequisite: Division III students and if there is space, advanced Division II students. Instructor Permission required. (A \$50 lab fee is required).

HACU 399b

FILM/PHOTOGRAPHY STUDIES: INDIVIDUAL PROBLEMS IN FILMMAKING, PHOTOGRAPHY, VIDEO AND RELATED MEDIA

Bill Brand and Jacqueline Hayden

This course is open to film and photography concentrators in Division III and others by consent of the instructor. The class will attempt to integrate the procedural and formal concentration requirements of the College with the creative work produced by each student. It will offer a forum for meaningful criticism, exchange, and exposure to each other. In addition, various specific kinds of group experience will be offered: field trips to museums, galleries, and other environments; a guest lecture and workshop series; and encounters with student concentrators, teachers, and professionals who are in the other visual arts or related endeavors.

There will be a \$50 lab fee. Enrollment is unlimited to Division III concentrators; contracts must have been filed prior to enrollment. All others must have permission of the instructor.

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INTERDISCIPLINARY ARTS**CURRICULUM STATEMENT**

InterArts applies Hampshire's interdisciplinary approach to the arts and the process of art making. The school offers students and faculty opportunities to work across, as well as within, the boundaries of such art forms as theatre, sculpture, writing, and painting. Exploration of the relationship between artistic production and social action is also central to our curriculum.

Working in the arts at Hampshire has always involved analysis and reflection, but analysis of work in progress necessarily starts from different questions than does that of already completed work, questions about artistic intent, materials, audience, and social responsibility. All art begins with a blank page or blank space, but all artists exist within history, politics, and society, and must understand their work in relation to the world in which they live and to the work of the artists, writers, and thinkers who have come before them. Increasingly, Hampshire students are attracted to the arts as an instrument for social change, and our curriculum helps them explore the challenges of using art to change the world.

The arts are changing radically in contemporary culture. Technology is providing new tools for the arts, the generic boundaries among the arts are breaking down, students increasingly seek guidance with multi-media projects, audiences for the arts are more diverse and fragmented, and creative artists come from a wider range of cultures and languages. InterArts seeks to respond to these changes by providing students with a kind of training that not only overlaps disciplines and technologies, but actually allows new forms to emerge. This kind of experimentation can range widely, from broadcast narratives, digital sculpture and animation to dramatizing AIDS for new audiences.

InterArts creates new opportunities for students to cross the boundaries between art forms and schools. Cross-listed courses, interdisciplinary arts courses, and a program of faculty affiliation are central to the pedagogy of the school. Our curriculum encourages collaboration among both students and faculty, and our understanding of art-making is crucially informed by colleagues who have studied the social and psychological dilemmas, the shifting demographics, and the global technologies which shape the sensibilities of contemporary audiences. We invite all members of the college to imagine how their disciplines might contribute to generating new work in the arts.

At the 100 level, InterArts will offer for this spring a team-taught course called Working Across the Arts which will explore the intersections and fusions of various art forms. Each year, faculty from three different areas will construct their own version of this course. Other offerings at the 100 level combine analysis with practice and place artistic production in social, political, or historical contexts. While stressing the acquisition of skills, 100-level courses also insist on familiarizing students with a wide range of work in the art forms they are exploring. At the 200 level, InterArts offers workshops and seminars in which students produce and critique original work, while they continue to deepen their knowledge of the work of others. Many 200-level courses combine two or more art forms, and explore what artists working in different forms have to teach each other. InterArts also offers 200-level courses which link

artistic production to specific political or social contexts, or which explore the response of a wide range of art forms to a particular political climate or social issue. Courses at the 300 level offer InterArts Division III students the opportunity to share portions of their independent projects with their colleagues.

One method of completing the Division I requirements is through two courses: one at the 100-level and the other at either the 100- or 200-level. Unless otherwise stated 100- and 200-level courses may serve as one of the two courses for completing a Division I in Interdisciplinary Arts. 100- and 200-level cross-listed courses in two schools may serve as one of the two courses for completing a Division I in only ONE of the schools.

COURSE LISTING - FALL 2000

IA 108
FOUNDATION IN DRAWING AND VISUAL MEDIA
William Brayton

IA 110
READING AND WRITING POETRY
Paul Jenkins

IA 112
WRITING ABOUT HOME
Robin Lewis

IA 123f
PAGE TO STAGE
Ellen Donkin and TBA

IA 131
PLAYWRITING
Ellen Donkin

IA 132f
FEMINIST FICTIONS
Lynne Hanley

IA/LM 135
OUTDOOR SOFT GOODS DESIGN
Glenna Alderson and Colin Twitchell

IA/LM 137
PROBLEM POSING, PROBLEM SOLVING AND
METACOGNITION: A BAG OF TRICKS FOR DESIGN
AND INVENTION
Leslie Arriola

IA 140
LIFE STORIES: READING AND WRITING
AUTOBIOGRAPHIES
Michael Lesy

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DANCE AS AN ART FORM
Rebecca Nordstrom

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IA/LM 170
DESIGNING FOR PEOPLE IN THE 21ST CENTURY:
UNIVERSAL DESIGN AND ADAPTIVE EQUIPMENT
Colin Twitchell

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DESIGN FUNDAMENTALS: BUILDING THE
BACKBONE OF YOUR DESIGN ABILITIES
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IA 202
SCULPTURE FOUNDATION
TBA

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IA 235
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DESIGNING THE COLLEGE COMMUNITY
Robert Goodman

IA 298a*
PRODUCTION SEMINAR I
Kym Moore

IA 298b*
PRODUCTION SEMINAR II
Kym Moore

IA 340
ADVANCED DRAWING
William Brayton

APPLICATION PROCESS FOR CREATIVE WRITING AND THEATRE

Students who wish to have a member of the creative-writing faculty or theatre faculty on their Division II or Division III committees must participate in an application process that will occur at the end of each semester. Instructions and application forms are available in the Humanities, Arts and Cultural Studies office. The deadlines for submission of portfolios are November 6, 2000, and April 2, 2001. Portfolios will be reviewed and assigned by the creative writing faculty, as a whole, for writing concentrators and by the theatre faculty, as a whole, for theatre concentrators. Assignments for creative writing committees will be posted on the bulletin board next to EDH 16 within one week. Assignments for theatre committees will be posted on the door of the theatre offices within one week.

COURSE DESCRIPTIONS - FALL 2000

IA 108
FOUNDATION IN DRAWING AND VISUAL MEDIA
William Brayton

This course provides initial preparation for work in the arts and other fields where ideas are visually presented. Perceptual skills will be built through a compounding series of assignments that utilize drawing, three-dimensional form, and digital media. Sections on light, color, space, and form will facilitate the development of personal imagery. A wide range of tools and techniques will be employed in the exploration of subject matter including architectural spaces, the human body, and found and fabricated objects. An introduction to historical and contemporary issues in drawing, as well as the critical vocabulary particular to its analysis, will be established through group critiques and discussions, slide lectures, readings, and independent research. Considerable outside of class work is required. This course or HACU's "Introduction to Drawing" are mandatory prerequisites for subsequent drawing, painting, and sculpture classes within the School for Interdisciplinary Arts and the School of Humanities, Arts and Cultural Studies.

IA 110
READING AND WRITING POETRY
Paul Jenkins

A course for first- or second-year students in ways of reading different kinds of poems and ways of responding to them in writing, including the making of one's own poems. We will try to arrive at a critical vocabulary for discussing our own work and the work of others that honors both the writer's preoccupations and the anxieties of the reader. Readings will consist of an anthology of largely contemporary poetry supplemented by photocopies of older poetry.

IA 112
WRITING ABOUT HOME
Robin Lewis

Where do we come from? Where were we born? Where did we grow up? Why? This introductory course to writing memoir examines the concept of "home," both the ideal and actual location. The course will require students to explore and integrate personal family narratives with "dominant" historical/

political narratives of their homeland within in the context of memoir writing. To this end, students will be required to practice and study the mechanics of craft, perform critical analysis of several texts, as well as offer both written and verbal criticism of each classmate's work. Students will be responsible for writing three short stories as well. The first story will examine the student's early childhood memories. The second story will explore how one's family culture was communicated either implicitly or explicitly. In the third story, students will create a personal historiography of their "hometown" by integrating historical research with family mythology. Students will also be required to interview their parents, partners, neighbors, elders, and friends. This course is most appropriate for students who want to strengthen their use of the first-person or explore the use of this voice in their fiction.

IA 123f
PAGE TO STAGE
Ellen Donkin and TBA

How does a solo performance develop from the page to the stage? By extension, how does the theatrical event happen? We will try to explore these complex questions by looking at the component parts of theatrical production through the lens of the Hampshire Theatre Program. This course is designed for students who have been interested in theatre but have not had extensive experience or training in the practical aspects. Through discussions, laboratories, seeing productions, doing research, and engaging in some practical, hands-on experience, we will look at: producing, playwriting, dramaturgy, design, acting, and directing. As a first-year seminar we will also spend time getting familiar with the Hampshire system of evaluations, progress by examination, and the divisional system.

IA 131
PLAYWRITING
Ellen Donkin

The work in this course will be more or less equally divided between reading plays and writing a one-act. The plays we read, which will include a wide variety of playwrights, will inform our exercise work even as they deepen and extend our sense of drama as a form. We will be paying particular attention to the way character is revealed through dialogue, ways to unfold exposition, segmentation of dramatic action, and how dialogue is shaped by character activity. This course is designed for students who have *not yet* filed their Division II.

IA 132f
FEMINIST FICTIONS
Lynne Hanley

In this course we will explore what we can bring from our knowledge as readers to the act of creating fiction and how writing fiction might shape the way we approach women's narratives as readers. Discussion will focus on the representation of gender, sexuality, race and culture, the use of language and structure, and the relation of the acts of writing and reading to feminist theory and practice. Several classes will be devoted to the presentation and discussion of student work. Readings may include *A Room of One's Own*, *Beloved*, *The Fifth Child*, *Autobiography of My Mother*, *Stone Butch Blues*, *Red Azalea*, and selected short stories and critical essays. Students should expect to keep a journal, to write in a variety of genres (fiction, personal essay, biography, autobiography), and to attend a series of films on Wednesday evenings.

IA/LM 135
OUTDOOR SOFT GOODS DESIGN
Glenna Alderson and Colin Twitchell

This course involves understanding the design process through outdoor equipment design. Learn to sew! Explore the design process! Create projects! This course is an experimental introduction to the principles of applied design, using outdoor soft goods design as an educational medium. No previous design or sewing experience is required. Emphasis will be placed on applied design and the creation of "soft goods" from clothing to basic outdoor functional items. Students will be encouraged to build on their knowledge of garment construction from one project to another. Additional topics of discussion will include: anatomy, ergonomics, establishing design parameters, and market influence on design.

IA/LM 137
PROBLEM POSING, PROBLEM SOLVING AND METACOGNITION: A BAG OF TRICKS FOR DESIGN AND INVENTION
Leslie Arriola

This activity, discussion, and project-based course will enable you to better develop your potential for design and innovation. Students of both artistic and applied design will gain deeper insights into a wide range of design processes and will learn techniques that will expand their design creativity and style. This course will explore the design process by examining many of the components that can make up one's own design process. Such elements as learning styles, brainstorming, intuition, "thinking out of the box," essence, function, creativity, and aesthetics will be investigated. For more information on this course contact Leslie Arriola at larriola@k12s.phast.umass.edu.

IA 140
LIFE STORIES: READING AND WRITING AUTOBIOGRAPHIES
Michael Lesy

Autobiographies are literary nonfiction narratives. To read and write them is to understand the world embedded in the self and the self enmeshed in the world. To study such narratives invites and provides a knowledge of history, literature, psychology, and anthropology. To write them requires a mastery of prose that is both insightful and incisive.

The intent of this course is neither to comfort, counsel, nor console, but, rather, to provide a place for writers to take possession of their pasts with every resource available: their hearts, their minds, their courage and—most importantly—their words. No subject is forbidden—not even the sweet pleasures of ordinary life.

Works to be read will range from Gornick's *Fierce Attachments* to Wideman's *Brothers and Keepers*. Students will be asked to construct at least seven short and three long autobiographical narratives during the course of the semester. One class per week will be a workshop/critique; one class will be devoted to the analysis of assigned texts. The work will be intense and the workload heavy.

IA/HACU 152
DANCE AS AN ART FORM
Rebecca Nordstrom

This course offers an experiential introduction to dance as a performing art. Its goals are to provide students with an

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understanding of the body as a source of movement imagery and expression, and to broaden students' capacities for seeing, describing and interpreting dance. No previous formal dance training is required. Course work will include regular movement practice, a series of introductory master classes in different dance idioms, video and concert viewings, experiments in group improvisation and choreography and readings on the aesthetic and cultural contexts of different dance traditions.

IA/LM 170 DESIGNING FOR PEOPLE IN THE 21ST CENTURY: UNIVERSAL DESIGN AND ADAPTIVE EQUIPMENT Colin Twitchell

As the population of this country and most other western countries ages over the next decade and beyond, the design of equipment will have to change to meet the challenges of an aging population. This 100-level course will introduce students to the fundamentals of applied design and universal design as they relate to an aging population. This year-long course is project based and will use adaptive equipment and universal design projects to understand what a designer must know about designing for people. In the first part of the course we will investigate why the population is changing and how this will influence the design of equipment. Some of the areas that we will look at will be biomechanics, anatomy, ergonomics and market influence on design. The bulk of the second part of the course will be working on adaptive equipment and universal design projects. Working collectively, we will design and fabricate mock-ups and/or prototypes of our ideas for this equipment.

For more information about this course contact Colin Twitchell at: x5705 or e-mail at: cstLM@hampshire.edu.

IA/LM 180 DESIGN FUNDAMENTALS: BUILDING THE BACKBONE OF YOUR DESIGN ABILITIES Colin Twitchell and TBA

This activity and project-based course will enable you to improve your design ability. Students of both artistic and applied design will gain deeper insights into their own design process and will learn techniques that will enhance their design creativity and skills. This course will explore the design process by examining many of its components. Such elements as prototyping, sketching, drafting, research methods, material applications, fabrication techniques, design style, and aesthetics will be investigated. Divisional work may be accomplished through this class by working in conjunction with a faculty sponsor.

IA 202 SCULPTURE FOUNDATION TBA

Sculpture Foundation introduces students to concepts and processes that are applicable to work within a range of three-dimensional media. Fundamental principles pertaining to form and content are linked to the development of technique through a range of materials including clay, wood, plaster, concrete, and steel. Subject matter will include the human body, abstraction, installation art, and the relationship between sculpture and architecture. Digital modeling will be introduced as a visualization tool and as an independent medium. Readings, research projects, and group critiques will be used to elucidate

historical and contemporary issues in sculpture. A lab fee of \$75.00 will cover most materials.

Prerequisite: IA 108 Foundation in Drawing and Visual Media or HACU's Introduction to Drawing are *mandatory*.

IA/HACU/WP 207 WRITING ABOUT THE GOOD LIFE Deborah Gorlin

In this writing seminar, we will write about aspects of the so-called "Good Life," those cultural resources, traditionally called the fine arts and the humanities, which enrich our experiences and make life interesting. In this class, we will broaden our definition of these subject areas to include writing about food, travel, fashion, gardening, and home design.

Looking at those books, essays, reviews and articles written for academic and for popular audiences, we will study the work of writers in these various genres. Our aim will be to assess these works as models of effective writing and to use their literary strategies to inform our own work.

This course is geared to finishing Division I students who are entering Division II with an interest in writing in academic and popular forms about their version of the "Good Life." In addition to regularly assigned essays and in-class writing exercises, students will be asked to complete a writing project based on a topic of their choice related to the class.

IA 210 ACTING UP! A WORKSHOP IN FICTION AND ACTIVISM Robin Lewis

Shortly after his 1981 inauguration ball, former actor and U.S. President Ronald Reagan appointed a Presidential Task Force on the Arts and Humanities, recommending that the budgets of both the NEA and NEH be cut by 50 percent. During that same year, the Center for Disease Control reported the presence of a deadly form of pneumonia, the "gay flu," later named AIDS. Just one year later, the Equal Rights Amendment expired "three states short of ratification." As the decade churned on Americans witnessed numerous political atrocities and human rights violations worldwide with relatively little outcry from the national community. In what came to be known as the "culture wars" of the '80s and '90s, one of the small communities that did respond was that of activist artists. It consistently responded to what it perceived to be an attack by the right wing on so-called "marginal peoples" and the art made by and about them. This writing workshop will ask students to examine the protest literature from this period as a model for creating their own work. Students will also explore how their writing can be a critical response to the political activities of the last two decades and beyond.

IA 223 SCULPTURE AND DIGITAL ANIMATION TBA

This course will allow students to explore the relationships that exist between sculpture and three-dimensional computer modeling/animation. Motion in relation to both form and time will be the primary emphasis in both media. Students will be introduced to Softimage 3D Extreme, a professional-level modeling and animation software suite, as well as a variety of traditional sculpture materials and techniques. The dynamics

between movement, gesture, and meaning will be elucidated through readings, class discussions, critiques, and screenings. Students concentrating in theatre, film, video, and dance may find this course applicable to their work in those fields. Some experience with digital media is highly recommended. A lab fee of \$70.00 will cover most computer and sculpture related expenses.

Prerequisite: IA 108 Foundation in Drawing and Visual Media or HACU's Introduction to Drawing.

IA 234
SHORT STORY WRITING WORKSHOP
Lynne Hanley

In this workshop you will explore, through reading, writing and talking about short stories, what goes into them and what makes them work. Early assignments will focus on specific fictional elements and narrative strategies: setting, narrative voice, chronology, and multiple narratives and perspectives. You will write every week, in and out of class, and writing assignments will be accompanied by reading assignments which illustrate the effective use of the specific elements of strategies you are working with. After three weeks of exploring fictional forms and generating unfinished material, you will be asked to expand and revise one exercise into a finished short story. You will then be asked to initiate, present for class critique, and thoroughly revise a more substantial short story. You will have the opportunity to present a third short story to the class, if you wish. You will also be asked to select one published story for the class to read.

IA 235
LITERARY NONFICTION: READING AND WRITING
Michael Lesy

Literary nonfiction encompasses a variety of genres, including portrait/biography, memoir, and investigation of the social landscape. At its best, literary nonfiction uses such dramatic devices as plot, characterization, and dialogue to extend and elaborate the who/what/where/when/and why of traditional journalism. By combining evocation with analysis, immersion with investigation, literary journalism tries to reproduce the complex surface and depths of the real world.

Students enrolled in this course will read a variety of examples of the genre including Oliver Sack's *Awakenings*, Bruce Chatwin's *Songlines*, and Rian Malan's *My Traitor's Heart*. Students will be required to master the course readings and produce at least seven short and two long nonfiction narratives during the course of the semester.

The last eight weeks of the course will be devoted to fieldwork, participant observation, and multiple drafts of a long narrative based on people encountered, living in the places, explored.

Enrollment is limited to 15 by instructor permission.

IA 251
INTERMEDIATE POETRY WRITING
Paul Jenkins

Intended for Division II students who have begun writing poetry on their own or have some familiarity with contemporary poetry, this course will be conducted as a workshop in which students' own writing will be the subject of discussion. Over the course's first half, students will do assigned writing and reading designed to sharpen alertness to language, sound and line, and

imagery. Over the last half of the semester, students will bring on a regular basis new work of their own devising. At the course's end, workshop participants will be expected to submit a group of poems in a state of near completion for evaluation.

Enrollment is limited to 15 by instructor permission.

IA/HACU 253
DESIGNING THE COLLEGE COMMUNITY
Robert Goodman

The rapid growth of college campuses during the 1960's and 70's, often influenced by the need to accommodate the automobile, as well as the popularity of Bauhaus modernist architecture, left a legacy of the campus environment as suburban office park. This course is aimed at redressing the design problems created by this legacy. We will examine the design of the Hampshire College campus, as well as other colleges in the area, to develop design proposals for the future. At Hampshire, we will focus especially on the redesign of the existing campus center, including proposals for a new student center and the redesign of the library in light of rapidly changing needs.

Design or art experience is helpful but not essential. Our emphasis will be on exploring innovative ideas.

IA 298a*
PRODUCTION SEMINAR I
Kym Moore

Production Seminar I and IA 298b Production Seminar II have been designed to provide students of theatre with an opportunity to carefully examine the structure of theatre production. The main objective of the two courses is to break down the entire production process from casting to performance. We will discuss and review various strategies for achieving successful collaborations between the director/actor, director/designer, and producer/production. Students participating in these courses will develop and enhance their practical knowledge of theatre production, while strengthening their particular artistic skills within an actual production process. Toward that end, students will research, rehearse, and produce a play that will be directed by theatre faculty member, Kym Moore. This project will be presented to the public as part of the Hampshire College Theatre season.

Production Seminar I will emphasize the work between the actor and the director. Production Seminar II will focus on production. **Students must enroll in both classes** and can expect to fulfill the course objectives by committing to attend some evening rehearsals and by participating in all aspects of production.

Enrollment is limited to a total of 16 for both seminars by instructor permission. This course is not suitable for one-half of a Division I.

IA 298b*
PRODUCTION SEMINAR II
Kym Moore

Production Seminar II and IA 298a Production Seminar I have been designed to provide students of theatre with an opportunity to carefully examine the structure of theatre production. The main objective of the two courses is to break down the entire production process from casting to performance. We will discuss and review various strategies for achieving successful collaborations between the director/actor,

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director/designer, and producer/production. Students participating in these courses will develop and enhance their practical knowledge of theatre production, while strengthening their particular artistic skills within an actual production process. Toward that end, students will research, rehearse, and produce a play that will be directed by theatre faculty member, Kym Moore. This project will be presented to the public as part of the Hampshire College Theatre season.

Production Seminar I will emphasize the work between the actor and the director. Production Seminar II will focus on production. **Students must enroll in both classes** and can expect to fulfill the course objectives by committing to attend some evening rehearsals and by participating in all aspects of production.

Enrollment is limited to a total of 16 for both seminars by instructor permission. This course is not suitable for one-half of a Division I.

IA 340 ADVANCED DRAWING William Brayton

In this course students will develop and expand the parameters of their personal imagery through a series of challenging assignments. A variety of subjects derived from the human body, still life objects, landscape, and the history of abstraction will be utilized to develop expressive breadth and depth. Critical and historical texts, class discussions, rigorous critiques, and independent research will be integrated to form a context for studio work. The final project will allow each student to develop an informed and sustained body of independent work. Materials are the responsibility of each student and generally run in excess of \$75.00. Extensive out of class work is required.

Prerequisites: IA 108 Foundation in Drawing and Visual Media or HACU'S Introduction to Drawing. Intermediate drawing at the college level is recommended.

One method of completing the Division I requirements is through two courses: one at the 100-level and the other at either the 100- or 200-level. Unless otherwise stated, 100- and 200-level courses may serve as one of the two courses for completing a Division I in Interdisciplinary Arts. 100- and 200-level cross-listed courses in two schools may serve as one of the two courses for completing a Division I in only ONE of the schools.

COURSE LISTING - SPRING 2001

IA 101 WORKING ACROSS THE ARTS William Brayton and TBA

IA 108 FOUNDATION IN DRAWING AND VISUAL MEDIA TBA

IA 127 AMERICAN VOICES, AMERICAN LIVES Michael Lesy

IA/LM 135 OUTDOOR SOFT GOOD DESIGN Glenna Alderson and Colin Twitchell

IA/LM 137 PROBLEM POSING, PROBLEM SOLVING AND METACOGNITION: A BAG OF TRICKS FOR DESIGN AND INVENTION Leslie Arriola

IA/LM 170 DESIGNING FOR PEOPLE IN THE 21ST CENTURY: UNIVERSAL DESIGN AND ADAPTIVE EQUIPMENT Colin Twitchell

IA/LM 180 DESIGN FUNDAMENTALS: BUILDING THE BACKBONE OF YOUR DESIGN ABILITIES TBA

IA 185 WEST AFRICAN LITERATURE Robert Coles

IA 236 THE PRACTICE OF LITERARY JOURNALISM Michael Lesy

IA 255 FICTION MEETS POETRY: A WRITING WORKSHOP Lynne Hanley and Paul Jenkins

IA/HACU 259 ARCHITECTURAL DESIGN FOR DIVERSITY AND SOCIAL CHANGE Robert Goodman

IA 270 CULTURE, ETHNICITY, AND PERFORMANCE Kym Moore

IA/HACU 281 BLACKS AND RUSSIA Robert Coles and Kara Lynch

IA/HACU 282 NONFICTION FILM/VIDEO Abraham Ravett

IA 284 ADVANCED PLAYWRITING Ellen Donkin

IA/HACU 285 LABAN MOVEMENT ANALYSIS Rebecca Nordstrom

IA 290 DRAWING AND DIGITAL ANIMATION William Brayton

IA 295* ACTING AND DIRECTING SEMINAR Kym Moore

IA 325 THEATRE CONCENTRATOR'S SEMINAR Ellen Donkin

IA 330
ADVANCED SCULPTURE: EMPHASIS ON THE FIGURE
TBA

IA 399
ADVANCED SEMINAR IN WRITING
Paul Jenkins and Robin Lewis

COURSE DESCRIPTIONS - SPRING 2001

IA 101
WORKING ACROSS THE ARTS
William Brayton and TBA

InterArts starts from the premise that the possibilities of art forms change when different forms are considered and practiced in relation to each other, as well as to their social impact. As distinct from a sampler course, this team-taught Division I course will explore the intersections and fusions of various art forms. What if, for example, we bring the sensibilities of lighting design to bear on a sculpture installation? What might result if the power of poetic imagery finds its way into playwriting? Each year, faculty from three different areas will construct their own version of the course, guiding students through the fundamental processes and conceptual issues pertaining to their areas of study.

This course is designed to include a significant project which may lead either to half a two-course option or to a completed Division I. Lab fee of \$50 will cover most of the necessary materials.

Class will meet twice a week for one hour and 30 minutes, and once for two hours and 30 minutes.

IA 108
FOUNDATION IN DRAWING AND VISUAL MEDIA
TBA

This course provides initial preparation for work in the arts and other fields where ideas are visually presented. Perceptual skills will be built through a compounding series of assignments that utilize drawing, three-dimensional form, and digital media. Sections on light, color, space, and form will facilitate the development of personal imagery. A wide range of tools and techniques will be employed in the exploration of subject matter including architectural spaces, the human body, and found and fabricated objects. An introduction to historical and contemporary issues in drawing, as well as the critical vocabulary particular to its analysis, will be established through group critiques and discussions, slide lectures, readings, and independent research. Considerable outside of class work is required. This course or HACU's Introduction to Drawing are mandatory prerequisites for subsequent drawing, painting, and sculpture classes within the School for Interdisciplinary Arts and the School of Humanities, Arts, and Cultural Studies.

IA 127
AMERICAN VOICES, AMERICAN LIVES
Michael Lesy

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

Books to be read will include: Vivian Gornick's *The Romance of American Communism*, 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 portrait/biographies of friends, relatives, acquaintances, and strangers. They will then be asked to extend those portraits into longer, more insightful, and analytic biographies. Weekly writing exercises and well-read class participation will be required.

This will be a difficult and demanding course. To find suitable "interview subjects" will require initiative and perseverance; to hear and understand their life stories will require equal measures of empathy and skepticism; to place their stories in context will require fact checking and research. To be able to "tell" their stories will require an additional constellation of skills. This is not a course for people who become easily discouraged.

IA/LM 135
OUTDOOR SOFT GOODS DESIGN
Glenna Alderson and Colin Twitchell

This course involves understanding the design process through outdoor equipment design. Learn to sew! Explore the design process! Create projects! This course is an experimental introduction to the principles of applied design, using outdoor soft goods design as an educational medium. No previous design or sewing experience is required. Emphasis will be placed on applied design and the creation of "soft goods" from clothing to basic outdoor functional items. Students will be encouraged to build on their knowledge of garment construction from one project to another. Additional topics of discussion will include: anatomy, ergonomics, establishing design parameters, and market influence on design.

IA/LM 137
PROBLEM POSING, PROBLEM SOLVING AND
METACOGNITION: A BAG OF TRICKS FOR DESIGN
AND INVENTION
Leslie Arriola

This activity, discussion, and project-based course will enable you to better develop your potential for design and innovation. Students of both artistic and applied design will gain deeper insights into a wide range of design processes and will learn techniques that will expand their design creativity and style. This course will explore the design process by examining many of the components that can make up one's own design process. Such elements as learning styles, brainstorming, intuition, "thinking out of the box", essence, function, creativity, and esthetics will be investigated. For more information on this course contact Leslie Arriola at lariola@k12s.phast.umass.edu.

SPRING

IA/LM 170

DESIGNING FOR PEOPLE IN THE 21ST CENTURY: UNIVERSAL DESIGN AND ADAPTIVE EQUIPMENT

Colin Twitchell

As the population of this country and most other western countries ages over the next decade and beyond, the design of equipment will have to change to meet the challenges of an aging population. This 100-level course will introduce students to the fundamentals of applied design and universal design as they relate to an aging population. This year-long course is project based and will use adaptive equipment and universal design projects to understand what a designer must know about designing for people. In the first part of the course we will investigate why the population is changing and how this will influence the design of equipment. Some of the areas that we will look at will be biomechanics, anatomy, ergonomics and market influence on design. The bulk of the second part of the course will be working on adaptive equipment and universal design projects. Working collectively, we will design and fabricate mock-ups and/or prototypes of our ideas for this equipment.

For more information about this course contact Colin Twitchell at: x5705 or e-mail at: cstLM@hampshire.edu.

IA/LM 180

DESIGN FUNDAMENTALS: BUILDING THE BACKBONE OF YOUR DESIGN ABILITIES

TBA

This activity and project-based course will enable you to improve your design ability. Students of both artistic and applied design will gain deeper insights into their own design process and will learn techniques that will enhance their design creativity and skills. This course will explore the design process by examining many of its components. Such elements as prototyping, sketching, drafting, research methods, material applications, fabrication techniques, design style, and aesthetics will be investigated. Divisional work may be accomplished through this class by working in conjunction with a faculty sponsor.

IA 185

WEST AFRICAN LITERATURE

Robert Coles

We will trace the development of West African letters in the 20th century. Specifically, we will focus primarily on how West African literature evolved in relationship to the slave trade and, later, colonialism, and we will discuss the impact of regional events, such as the Negritude movement, Pan Africanism, and the spread of Islam. We will also examine African writers in relationship to cultural issues. For example how have oral expression and indigenous languages affected written texts? What has been the impact of African writers on traditional African society? Whenever possible, we will make comparisons between African literature and African people in the world, especially Africans in the Americas. Texts will include the following: Rene Maran (*Batouala*), Flora Nwapa (*Efuru*), Chinua Achebe (*Things Fall Apart*), Ama Ata Aidoo (*Dilemma of a Ghost*), Wole Soyinka (*The Strong Breed*), Amos Tutola (*Palm Wine Drinkard*), Aminata Sow Fall, David Diop, John Pepper Clark, and others.

IA 236

THE PRACTICE OF LITERARY JOURNALISM

Michael Lesy

Literary journalism encompasses a variety of genres, including portrait/biography, memoir, and investigation of the social landscape. At its best, literary journalism uses such dramatic devices as plot, characterization, and dialogue to extend and elaborate the who/what/where/when/and 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: Joan Didion's *Slouching Towards Bethlehem*, Melissa Fay Greene's *Praying For Sheetrock*, and Wendy Doniger's *The Implied Spider*.

Students will be asked to write short, nonfiction 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. An ability to meet weekly deadlines as well as well-prepared class participation will be required.

Enrollment is limited to 15 by instructor permission.

IA 255

FICTION MEETS POETRY: A WRITING WORKSHOP

Lynne Hanley and Paul Jenkins

We are interested in writers who write, or have written, both fiction and poetry. We are interested not because we think writers should do both but because we believe it could be clarifying to see what each form is best suited to and what might compel a writer to choose one or the other. We will read poetry and fiction by such authors as Elizabeth Bishop, Raymond Carver, Gertrude Stein, Grace Paley, Sandra Cisneros, William Carlos Williams, Sapphire, and Le Diem Thuy Li. Students will be expected to write in both forms and to be interested in each other's work.

Prerequisite: Students should previously have taken a writing workshop in one form or the other.

IA/HACU 259

ARCHITECTURAL DESIGN FOR DIVERSITY AND SOCIAL CHANGE

Robert Goodman

This course is aimed at developing designs that address the changing nature of family and community structures, work life, and the need for more environmentally sustainable solutions. Emphasis will be placed on analyzing and designing single buildings as well as entire communities. The goal is for students to learn how to develop design concepts that offer alternatives to traditional suburban sprawl, provide new ways of sheltering the homeless, and demonstrate housing prototypes for new community arrangements. Design approaches will include the remodeling of existing buildings as well as new construction.

Design or art experience is helpful but not essential. The emphasis will be on exploring innovative ideas.

IA 270

CULTURE, ETHNICITY, AND PERFORMANCE

Kym Moore

What constitutes culture? How do we define ethnicity? Are we really multi-cultural? Is there room for real cultural diversity in media representation given the ubiquitous influence of dominant cultural production and its particular iconography? This course seeks to examine the conundrum of culture, society, and representation through the lens of theatre/performance. Students will be exposed to the work of contemporary playwrights who challenge mainstream perceptions of who they are and where they belong in this rapidly shifting cultural landscape. In addition to class discussion and written consideration of the material, students will engage in a series of projects and class activities designed to broaden their understanding of the context and shape of this work. This course may be suitable for students who wish to complete their Third World expectation.

IA/HACU 281

BLACKS AND RUSSIA

Robert Coles and Kara Lynch

This course will investigate the black experience, African people and their descendants in Russian society, and history from the Imperial Age to the present. We will study the history of Russian attitudes about blacks, and, conversely, the image of Russians among blacks, including visitors, expatriates, and immigrants who stayed. We will direct our attention mainly, but not solely, to writers and artists, e.g. Ira Aldridge and Paul Robeson, whose careers were affected by their sojourn. In conjunction, we will consider Russian representations of Blackness in art, literature, film and music up to the present. Our readings will include history, political theory, and social psychology. We will also look at texts by authors, such as L. Hughes, *I Wonder as I Wander*; Andrea Lee, *Russian Journal*; Nancy Prince, *A Black Woman's Odyssey Through Russia*; and Alexander Pushkin, "Negro of Peter the Great". Students will be expected to respond with class discussions, response papers, and projects.

IA/HACU 282

NONFICTION FILM/VIDEO

Abraham Ravett

"As digital imaging techniques proliferate, the fiction/nonfiction border will become an ever more active site of contestation and play. The insights regarding the ontological, epistemological, and ethica status of the image derived from documentary studies will become increasingly more pertinent."

Michael Renov: *Collecting Visible Evidence* a seminar geared for experienced film/video concentrators who would like to explore or refine their interest in documentary practice. Utilizing a combination of film/video screenings, technical workshops, and contemporary readings as a foundation for our discussions, the goal of the workshop will be to either produce a collaborative class project or support multiple, team projects.

Enrollment is limited to 15 Division II or Division III students. Prerequisite: completion of either Film/Video Workshop I, Video I, or Photo Workshop I. Instructor's permission is required. A lab fee of \$50 is required.

IA 284

ADVANCED PLAYWRITING

Ellen Donkin

Advanced Playwriting is for students who have had a course in playwriting and have either a well-developed outline for a play or a script in process. The course is designed to give students an opportunity to move their script onto its feet and into revisions, through rehearsals outside of class, staged readings in class, and collective critiques. The idea is to get a script speaking clearly through the means available to us in theatre, and even how to borrow selectively from other art forms. Our discussions will include such issues as how to process critique, the relationship of the playwright to the director, and the way a playwright can become more fully conscious of design issues in the writing process. Members of this course will have an opportunity to see their work in modestly scaled workshop productions either in class or as a part of New Play Festival at the end of the semester. There will be required crew hours for all members of the class.

Enrollment is limited to 20 by instructor permission.

IA/HACU 285

LABAN MOVEMENT ANALYSIS

Rebecca Nordstrom

Laban Movement Analysis (LMA) is a system for describing, measuring and classifying human movement. Through study and physical exploration of the basic effort, shape, body, and space concepts, students will examine their own movement patterns and preferences (with the potential for expanding personal repertoire), and develop skill in observation and analysis of the movement of others.

The course is open to students from varied disciplines and there will be opportunity for exploration and application of LMA concepts and principles to individual movement education, movement therapy, and nonverbal communication.

IA 290

DRAWING AND DIGITAL ANIMATION

William Brayton

Drawing and Digital Animation will allow students to investigate some of the many relationships that exist between these two media. Students will be introduced to "Softimage 3D Extreme," a professional-level animation software suite. The dynamics between movement, gesture, time, and space will be elucidated through readings, class discussions, critiques, demonstrations, and presentations. Narrative and nonlinear approaches to subject matter will be explored as each student develops a personal approach to work in both traditional and digital media. Individuals concentrating in theatre, film, dance, and video may find this course applicable to their work in those fields. A lab fee of \$20.00 will cover computer-related expenses. Drawing supplies are the responsibility of each student and may run in excess of \$60.00.

Prerequisite: IA 108 Foundation in Drawing and Visual Media or HACU's Introduction to Drawing are mandatory prerequisites.

SPRING

Spring 2001, Interdisciplinary Arts

IA 295*

ACTING AND DIRECTING SEMINAR

Kym Moore

This course examines the relationship between the actor and the director. What are the practical and theoretical demands of these roles in relation to the overall production process? How does a director's interpretation of text help shape the actor's performance choices? Students will participate in a number of exercises and scene workshops to explore the specific skills required for achieving their creative goals. Preproduction planning, textual analysis for both actors and directors, as well as the impact of style on performance, will be included in the course work. This course is recommended for actors and directors at the Division II level in either film or theatre.

This course is not suitable for one-half of a Division I.

IA 325

THEATRE CONCENTRATOR'S SEMINAR

Ellen Donkin

This course is designed for theatre concentrators, students who have filed Division II's and III's in specific areas of theatre such as playwriting, design or directing, and who are currently at work on a specific project. Playwrights, directors, stage managers, performers and producers are all welcome. Students will meet individually with faculty as well as in larger discussion and critique groups. The group process is designed to generate both reflective critiques and problem-solving ideas. The course will include a visit and a lecture demonstration from an internationally recognized guest artist.

Prerequisite: Students must have already filed their Division II or III in theatre.

IA 330

ADVANCED SCULPTURE: EMPHASIS ON THE FIGURE TBA

In this course students will refine their technical and perceptual skills in response to the human form. The course will focus on the full figure allowing students to explore this challenging subject from multiple perspectives. Historical and contemporary issues and approaches to the figure will be elucidated through slide presentations, critiques, and independent research. A lab fee of \$75.00 will cover most materials. Intermediate sculpture at the college level is recommended.

Prerequisites: IA 120 Sculpture Foundation, in addition to IA 108 Foundation in Drawing and Visual Media or HACU's Introduction to Drawing, are mandatory.

IA 399

ADVANCED SEMINAR IN WRITING

Paul Jenkins and Robin Lewis

Intended for Division III and advanced Division II concentrators in creative writing, this course is a workshop for students doing independent projects in writing poetry, fiction, and literary non-fiction. Participants are expected to present work in progress, to read and write critiques of their classmates' work, and to participate in class discussions. Both students and the instructors will assign readings for the class as a whole, and students should expect to read a wide range of published work in a number of different genres.

Enrollment is limited to 15 by instructor permission.

SPRING



NATURAL SCIENCE

CURRICULUM STATEMENT

Students at all levels are encouraged to engage in the ongoing debates and discoveries of science through field and laboratory investigations, seminars, interest groups, lectures, and the primary literature. Students excited by science and those skeptical about science should find opportunities to explore their interests in the courses described below. All students are expected to actively participate in doing science and in viewing science in broader historical, social, and philosophical contexts.

Students desiring to work in the traditional branches of science will find core courses in biology, chemistry, geology, mathematics, and physics offered on a regular basis. Since many of the most exciting areas of scientific inquiry cut across several disciplines, the School has developed interdisciplinary approaches to three areas of urgent interest to scientists and society alike: human health/human biology, agriculture, and environmental science/alternative technology.

Students can take 100-level courses to acquire the skills and formulate the ideas necessary to ask and explore interesting questions in science. They will develop an understanding of what the scientific enterprise is about through extensive laboratory work and/or field projects combined with reading primary literature under the close supervision and support of the instructors. Students are strongly urged to take one or more of these courses in their first few semesters, as this is the most effective way to develop the intellectual skills needed to formulate and complete a Division I project. The Natural Science Division I requirement may be met via a project or by the combination of two Natural Science courses approved after careful discussion with the faculty teaching both courses. The instructors of the first course, the Natural Science office, or any Natural Science faculty member can provide more details.

Students take courses at the 200-level to develop the breadth, content, and skills needed to design and execute more advanced scientific inquiry. There are core courses in Biology (cell biology, molecular biology, biochemistry, ecology, physiology, genetics); Chemistry (general chemistry and organic chemistry); Mathematics (calculus); and Physics (general physics) that are offered every year. Other courses—e.g., Ethnoarchaeology, Tropical Ecology, or Sustainable Agriculture—develop expertise in one or more of the three interdisciplinary foci of the curriculum and tend to vary more from year to year in response to the interests of the faculty and the students.

At the 300-level, courses have prerequisites. Some are advanced courses designed to allow students to focus on specialized topics in their particular concentrations. Others are integrative seminars designed to bring together advanced students from several disciplines to explore a given topic from their different perspectives.

Faculty in the School of Natural Science are also strongly involved in a number of inter-School programs—Agricultural Studies; Environmental Studies; Science Education; Women and Science; Science, Technology, and Society; U.S. Southwest and Mexico Program—and interested students are urged to read the descriptions of these programs elsewhere in this catalog.

One method of completing a Natural Science Division I is through two 100-level courses or by a 100- and 200-level course combination, however students must check with the faculty teaching those courses to plan how they may meet the goals for the Natural Science Division I. 100- and 200-level cross-listed courses in two schools may serve as one of the two courses for completing a Division I in only ONE of the schools.

COURSE LISTING - FALL 2000

NS 108f
MARINE AND FRESHWATER ECOLOGY AND CONSERVATION
Charlene D'Avanzo

NS 121f
HUMAN BIOLOGY: SELECTED TOPICS IN MEDICINE
Merle Bruno and Christopher Jarvis

NS 122f
HOW PEOPLE MOVE
Ann McNeal

NS/CS 132
NEUROBIOLOGY: THE NEUROBIOLOGY OF SEX AND REPRODUCTION
Susan Prattis

NS 150
AGRICULTURE, ECOLOGY AND SOCIETY
Lawrence J. Winship

NS 153f
NEW GUINEA TAPEWORMS & JEWISH GRANDMOTHERS: NATURAL HISTORY OF INFECTIOUS DISEASE
Lynn Miller

NS 167
THE STRUCTURE OF RANDOMNESS
Kenneth Hoffman

NS 175f
ETHNOBOTANY OF THE NORTHERN AMERICAS
Lawrence J. Winship and Enrique Salmon

NS 181
SUSTAINABLE TECHNOLOGY
Frederick Wirth

NS/SS 193f
SOUTHWEST SEMINAR: EXPLORATIONS OF HEALTH, ENVIRONMENT AND REPRESENTATION
Debra Martin and Barbara Yngvesson

NS 194f
GEOLOGICAL CONTROVERSIES
Steve Roof

NS 195
POLLUTION AND OUR ENVIRONMENT
Dula Amarasiriwardena

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NS/CS 198f
EVER SINCE DARWIN
Lynn Miller

NS 202
CHEMISTRY I
Dula Amarasiriwardena

NS 204
PHYSICS I
Frederick H. Wirth

NS 209
EVOLUTION OF THE EARTH
John B. Reid, Jr.

NS 214
ORGANIC CHEMISTRY II
Nancy Lowry

NS 225
EXERCISE
Ann McNeal

NS 234
MOLECULAR BIOLOGY: HOW GENES EXPRESS
THEMSELVES
Christopher Jarvis

NS 246
TEACHING SCIENCE IN MIDDLE SCHOOL
Merle Bruno

NS 250
ENVIRONMENTAL BIOLOGY
Susan M. Prattis

NS 260
CALCULUS IN CONTEXT
David C. Kelly

NS/CS 316
LINEAR ALGEBRA AND ITS APPLICATIONS
KENNETH HOFFMAN

NS 324
ADVANCED CALCULUS
David Kelly

NS 351
METEOROLOGY
Steve Roof and John B. Reid, Jr.

NS 376
ADVANCED SKELETAL BIOLOGY
Alan H. Goodman

COURSE DESCRIPTIONS - FALL 2000

NS 108f
MARINE AND FRESHWATER ECOLOGY AND
CONSERVATION
Charlene D'Avanzo

Waters nationwide are threatened by human activities and our ever increasing numbers, and this course is an introduction to ecology and sustainability issues in water. We use a case study approach in which students work on a few projects in depth. Students first investigate marine environments and spend several days on Cape Cod in salt marshes and coastal bays. Here the focus is wetland preservation and coastal pollution. We next look at the largest water body in New England - the Connecticut River - and the controversial reintroduction of locally extinct salmon. The final focus is aquaculture, the culture of aquatic plants and animals. Overfishing and water pollution have resulted in fish population crashes on the New England coast and elsewhere, and aquaculture is growing as a result. The final project will be of genuine interest to several Hampshire graduates running local aquaculture facilities.

This is a STEMTEC course, part of a program funded by the National Science Foundation to improve math and science teaching. This course may serve as part of the two-course method for fulfilling Division I in Natural Science.

NS 121f
HUMAN BIOLOGY: SELECTED TOPICS IN MEDICINE
Merle Bruno and Christopher Jarvis

This course will explore the scientific basis of medicine through the study of several actual medical cases. Students will work in teams to develop diagnoses for medical cases presented through descriptions of patient histories, physical exams and laboratory findings. Students will use a human biology text as well as several medical texts, and will also learn to find and read primary research literature and to use internet resources. Not all human systems will be covered, but students will gain a good understanding of how diseases are transmitted, physiological effects of disease, and the immune response to disease-causing microorganisms. They will also examine the role of modern DNA technology in treating and diagnosing disease. Students will choose particular diseases or treatments to investigate in detail and will present their findings to the class and in papers.

Optional but highly recommended evening help sessions will be scheduled each week.

This is a STEMTEC course, part of a program funded by the National Science Foundation to improve math and science teaching.

NS 122f
HOW PEOPLE MOVE
Ann McNeal

This seminar is for anyone interested in how people move their bodies—for dancers, for athletes, and for those who are just curious. We will investigate how muscles are used to achieve movement. Rather than attempting to survey all of the muscles and their uses, we will focus on projects that students devise to test their own ideas. To prepare for these projects, everyone will learn to read scientific articles, use the electromyograph to measure muscle activity, and analyze the data from their experiments. Past groups of students have explored different dance techniques, abdominal exercises, carpal

tunnel syndrome, muscle use during bicycling, different sitting postures, etc.

By the end of the semester, all students, working in small groups, will design and carry out their own experiments on human movement. The project will be done in time to allow for revision and rewriting so that students may complete their Division I requirements.

Class will meet twice a week for one hour and 20 minutes, and lab once a week for two hours and 30 minutes.

NS/CS 132

NEUROBIOLOGY: THE NEUROBIOLOGY OF SEX AND REPRODUCTION

Susan Prattis

What attracts individuals for reproductive purposes? How does the brain affect mating and reproduction? Is it the same in animals as it is in people? Is there a strategy that is in place affecting this process—and is it conscious? Are there gender and cognitive aspects that influence sex and reproduction across species? We will explore these questions and more as we delve into biology, neurology, and cognition of sex and reproduction as we know it today, using journal articles, experimental research and other sources to develop answers across the semester. For an evaluation students will need to complete two individually written full laboratory reports from a group project developed in class and a midterm and final paper (with oral/poster presentation).

NS 150

AGRICULTURE, ECOLOGY AND SOCIETY

Lawrence J. Winship

Modern U.S. agriculture appears to be a technological miracle, allowing a small fraction of our people to feed millions. Yet each day the news brings us more contradictions: hunger and malnutrition amidst plenty; foods that carry lethal bacteria or insidious toxins; whole towns washed away in one state while crops dry up and blow away in others; family farms lost to banks, corporations, and housing developments. Are we headed in the right direction, and, if not, how can we find another path? In this course Hampshire faculty from the natural sciences and other disciplines will examine from many perspectives the continuing agricultural revolution and the dynamic interrelationships among agriculture, ecology and society. We will draw on both global and local resources, including the Hampshire College Farm, and innovative programs linking local farmers to the Five Colleges.

NS 153f

NEW GUINEA TAPEWORMS & JEWISH GRANDMOTHERS: NATURAL HISTORY OF INFECTIOUS DISEASE

Lynn Miller

Did you ever wonder why Jewish grandmothers who make gefilte fish from Norwegian sturgeon are frequently parasitized by tapeworms? Maybe not, but who gets parasitized, when, and by what is highly significant to understanding the history of humankind. In this seminar, we will read and think about the failure of modern (Western) medicine to eliminate most of the tropical diseases of *Homo sapiens*. We will read from Robert Desowitz's book *Malaria Capers*, Christopher Wills' book *Yellow Fever Black Goddess*, and articles from the primary medical and scientific literature. We will also spend some time talking about how to swim through Hampshire college with the most success.

Each student, for an evaluation, must engage in the seminar, write three essays, and give an oral presentation on the social and medical aspects of one of these diseases (malaria, schistosomiasis, trypanosomiasis, kala-azar, Guinea worm disease, etc.) focusing on the disease in one particular tropical or subtropical country. Students who finish their essays on schedule and give a class presentation usually can complete a Natural Science Division I exam by the end of the term or early in the next term.

NS 167

THE STRUCTURE OF RANDOMNESS

Kenneth Hoffman

Many events, like developing cancer or winning the lottery, are apparently random when considered individually, but often possess a great deal of predictability when studied collectively. The elaboration of this insight is one of the most far-reaching developments of this century, an understanding of which is arguably essential for anyone trying to make sense of the data and choices thrown at us daily. In this course we will develop the idea of stochastic (i.e., random) models for thinking about a wide range of phenomena. We will then use this idea to look at questions of risk assessment and decision making with incomplete information. What does it mean to probably know something? How can we assess the relative risk of being in a traffic accident vs. developing cancer from pesticide-tainted food? While a sophisticated understanding of the concepts of this course is essential to the statistical view of the world, this is not primarily a statistics course. It is designed for all students, regardless of field of interest.

Computers will be used throughout the course, but no prior experience is assumed.

NS 175f

ETHNOBOTANY OF THE NORTHERN AMERICAS

Lawrence J. Winship and Enrique Salmon

For thousands of years peoples of the Americas have used the plants in their surroundings in ways we now recognize as medicine, food, decoration, clothing and shelter. In this course two teachers, each an "American" with very different cultural and ecological heritage, will lead the class on an exploration of the ways plants have been part of human culture in North and Central America. We will use the woodlands, fields and wetlands around the College as our outdoor laboratory, learning how to identify and understand the biology and ecology of plants. We will extend our understanding of plants and people with a study of the ethnobotany of the Southwest, including the Four Corners region of the U.S. and the highland plateau and deep valleys of Chihuahua, Mexico. Work for the class will include readings, discussions, collections, papers and presentations.

Class will meet twice a week for lecture and discussion and one afternoon per week for field trips and lab work. This course is part of the Mexico/Southwestern U.S. Studies Program at Hampshire College.

NS 181

SUSTAINABLE TECHNOLOGY

Frederick Wirth

The structures and systems of the Hampshire Campus have both obvious and subtle effects on our lives as individuals and as a community. In addition, their design, construction, functioning, maintenance and eventual disposal have long-term

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effects on the environment and the local and global ecology. We will use these systems to examine a number of ways in which technological decisions can be evaluated in a larger context, and in so doing, develop tools for evaluating proposals for "greening" our campus. Students will work problem sets, write two papers, read and present original literature to the class, and develop original projects in fields of interest. Evaluations will be based on class participation, problem sets and papers, class presentations and a report on the final project.

NS/SS 193f

SOUTHWEST SEMINAR: EXPLORATIONS OF HEALTH, ENVIRONMENT AND REPRESENTATION

Debra Martin and Barbara Yngvesson

This course explores a number of important problems that differentially affect the quality of life for ethnic groups living in the American Southwest. After an intensive overview of the Greater Southwest during Orientation Week, students will work in groups to formulate research questions drawing on anthropological method and theory. The course also examines the historical imposition and construction of "Indian" and other ethnic identities in the Southwest, and focuses on the emergence and consolidation of distinctions between Anglo, Indian and Hispanic groups. Student research topics will focus on one of three problem areas that differentially effect ethnic groups: health, environment, and representation. In addition to formulating an approach to better understand the dynamics that underpin these potential problems, students will examine how racism impacts practices and policies shaping these areas. During October Break, we will travel as a group for a week to New Mexico where students will conduct research on their topics while traveling to different locations, drawing on local resources, and discussing their topics with specialists in a variety of settings. Upon return to Hampshire, students continue to develop their topics into Natural Science and Social Science Division I projects. The cost for the course is approximately \$800 (airfare and lodging for 8 days).

NS 194f

GEOLOGICAL CONTROVERSIES

Steve Roof

Did a meteorite wipe out the dinosaurs? Will increases in "greenhouse" gases cause global warming? Do continents really drift across the face of Earth? How do scientists come up with these theories anyway?

In this course, we will read primary literature about past and present geological controversies to learn how scientists develop, test, and modify scientific hypotheses. We will see how scientific ideas are shaped by academic debates at meetings and in scientific journals and the influence of social and political values of the times. We will also gain an appreciation of the analytical and creative skills exemplified by past and present successful scientists from different cultures. Students will research in depth two controversies of their choice, and share written and oral presentations with the class.

This course may serve as part of the two-course method for fulfilling Division I in Natural Science.

NS 195

POLLUTION AND OUR ENVIRONMENT

Dula Amarasingwardena

This course will explore environmental pollution problems covering four major areas: the atmosphere, the hydrosphere, the biosphere, and energy issues. Several controversial topics, including acid rain, automobile emission, ozone layer depletion, mercury, lead and cadmium poisoning, pesticides, solid waste disposal, and problems of noise and thermal pollution, will be addressed. We will emphasize some of the environmental issues affecting our immediate community, as well as those in Third World nations. We will also do several project-based labs, gain understanding of scientific methodology, and learn how to write scientific research reports.

Students are expected to engage in scientific inquiry and to view their investigations in broader context, gain a clear sense of the scientific process, and develop quantitative, oral and written communication skills. Class participation, satisfactory work on the required problem sets, literature critiques, and class projects are required for evaluation.

Class will meet for one hour and twenty minutes twice a week and one afternoon per week for lab or field trips. This course may serve as part of the two-course method for fulfilling Division I in Natural Science.

NS/CS 198f

EVER SINCE DARWIN

Lynn Miller

"Getting tired of being human is a very human habit."

R. Dubois.

In the last few years, a number of authors have attempted to reduce human history to genetic principles or biologically fixed sexual differences in human behavior which keep men and women in separate groups. These simplistic arguments were invented over one hundred years ago by those who misread or misinterpreted Darwin's ideas. To think about these arguments, we will read and discuss a small sample of the literature of the past 120 years on the explanations of the behavior of *Homo sapiens*. We will read essays by Stephen J. Gould and papers about our close relatives, the primates.

For an evaluation, students are expected to write three short essays and to give an oral presentation to the class during the term. Students who finish the three essays and class presentation on time usually can finish an Natural Science S Division I exam by the end of the term or early in the next term.

NS 202

CHEMISTRY I

Dula Amarasingwardena

In this course we will learn the fundamental chemical concepts of composition and stoichiometry, properties of matter, atomic structure, bonding and molecular structure, chemical reactions, and energy changes in chemical reactions. Considerable time will be devoted to learning the use of the periodic table as a way of predicting the chemical properties of elements. We will also emphasize application of those chemical principles to environmental, biological, industrial and day-to-day life situations. No previous background in chemistry is necessary, but a working knowledge of algebra is essential both because students will be expected to develop skill in solving a variety of numerical problems and because it is essential for understanding some of the subject matter.

In the laboratory, basic skills and techniques of qualitative and quantitative analysis, as well as use of novel chemical instrumentation will be emphasized. We will also do two project-based labs, learn to understand the scientific methodology, and learn how to write scientific research reports.

Class will meet three times a week for one hour and 20 minutes, and laboratory will meet one afternoon per week. Chemistry I is the first term of a two-term course in general chemistry.

NS 204 PHYSICS I

Frederick H. Wirth

The beginning of a three-semester sequence in Physics, this course will concentrate mainly on mechanics with applications to astronomy. Topics will include, kinematics and dynamics in one and two dimensions, planetary motion, conservation of energy and momentum, rigid bodies and rotation, and relativity. The course is calculus based and makes heavy use of computer modeling to develop realistic examples. It is highly recommended that students take calculus in the same semester that they begin this course. Weekly laboratory/field work is required. The labs are grouped into three major projects. Evaluations will be based on class participation, problem sets, and laboratory project reports.

NS 209 EVOLUTION OF THE EARTH

John B Reid, Jr.

The central goal in this course is to develop confidence in a student's ability to look at a landscape and "see" the processes that have produced it. Using the Connecticut Valley and Cape Cod coast as field areas, we will investigate the effects of rivers, of glacial ice and its melt waters, of wave action, and of volcanic activity in creating the present shape of the land. In addition, we will consider the larger scale processes by which the earth's crust has formed and continues to evolve by plate tectonic motion and the drifting of continents. Readings will be taken from a text (*Earth*, Press and Seiver) and from primary literature. Evaluation will be based on class/field participation, and on three research papers based on investigations we carry out as a class in the field. This is a STEMTEC course, part of a program funded by the National Science Foundation to improve math and science teaching for kindergarten through college.

Class will meet for one hour and twenty minutes twice a week, plus a four-hour field/lab session. This course may serve as part of the two-course method for fulfilling Division I in Natural Science.

NS 214 ORGANIC CHEMISTRY II

Nancy Lowry

This course is a continuation of the first semester of organic chemistry; emphasis is on the functional groups and spectroscopic identification of organic compounds. Class will meet twice a week for one hour and 20 minutes, plus one afternoon lab.

NS 225 EXERCISE Ann McNeal

Exercise is a wonderful stressor of the human body. Whenever we exercise, systems from the muscles to the heart, kidneys, and hormones must all adjust. In addition to these short-term changes, long-term exercise causes adaptations in all body systems, including adding mass to muscles, increasing the heart's stroke volume, etc. Long-term exercise has profoundly beneficial effects not only on the cardiovascular system, but even in prevention of cancer and other diseases, by mechanisms that are still poorly understood.

This course will survey long and short term effects of exercise on the body. On alternate days we will read *Physiology of Sport and Exercise* (Wilmore and Costill) and primary articles on the same topics. Students will choose and develop topics of interest for class presentation and term papers.

NS 234 MOLECULAR BIOLOGY: HOW GENES EXPRESS THEMSELVES

Christopher Jarvis

If a brain cell and a liver cell have the same DNA, why are they different? What do genes have to do with DNA and what role does duplication and expression of genes play in determining what a cell chooses to be? We will examine the cellular machinery involved in genetic activation, look at how information is stored in the genes and how this information is utilized by the cell. We will also look at the global regulators of development which give rise to such complex structures as eyeballs and fingers.

Class will meet twice a week for one hour and 20 minutes, plus a five hour lab once a week.

NS 246 TEACHING SCIENCE IN MIDDLE SCHOOL Merle Bruno

Middle school students are at turning points in their lives—socially, biologically, and cognitively. Among other things, students at this age often lose interest in science and math or lose confidence in their ability to pursue these subjects. This is particularly true for students from minority cultures in the United States and for girls.

Education teaching standards in all states around the country now mandate that teachers, at all levels, include science in the curriculum. K-12 teachers must integrate science with other disciplines, stimulate students' sense of wonder about the natural world, develop students' ability to ask and answer their own questions, and find innovative ways to assess students' achievements. Teachers and students must also learn to use technology intelligently to support those goals.

Through readings, class activities, practice teaching in local schools and at Hampshire's *Day in the Lab*, and reflections on their own learning, students in this class will become familiar with activities that engage the curiosity of middle-school students and develop their skills and confidence.

This class is appropriate for Division II students concentrating in education or in science. The class meets twice a week, but in March and April, additional times will be scheduled to teach in local schools.

FALL

NS 250

ENVIRONMENTAL BIOLOGY

Susan M. Pratts

Environmental biology is one filled with interesting and coinciding scientific areas. We will focus on organismal biology, with particular emphasis on the study of organisms, their ecology and their habitat as it is found on land, and in rivers, lakes and streams. Students taking this course will work together on topics of interest in this field, and will participate in two 2-day long field trips to study Massachusetts flora and fauna in specific sites using inquiry science. Projects will be based on student interest as well as an overall class project. We will use textbook and primary journal article readings, special guests, and archival/museum exhibits as source materials for this course. There will also be an opportunity for students to write in the naturalist tradition. Required work will include a midterm and final paper (with oral/poster presentation), writing samples a field journal and laboratory reports.

NS 260

CALCULUS IN CONTEXT

David C. Kelly

The calculus provides the language and some powerful tools for the study of change. As such, it is an essential subject for those interested in growth and decay processes, motion, and the determination of functional relationships in general. We will investigate dynamical systems from economics, ecology, epidemiology and physics. Computers are essential tools in the exploration of such processes and will be integral to the course. No previous programming experience is required.

Topics will include 1) dynamical systems; 2) basic concepts of calculus—rate of change, differentiation, limits; 3) differential equations; 4) computer programming, simulation, and approximation; 5) exponential and circular functions. While the course is self-contained, students are strongly urged to follow it up by taking NS 316 Linear Algebra or Calculus II to further develop their facility with the concepts.

Optional evening problem sessions will be available. Regular substantial problem sets will be assigned and will constitute the heart of each student's course work.

NS/CS 316

LINEAR ALGEBRA AND ITS APPLICATIONS

Kenneth Hoffman

This course develops the basic geometric, algebraic, and computational notions about vector spaces and matrices and applies them to a wide range of problems and models. The material will be accessible to students who have taken at least a semester of calculus and is useful to most consumers of mathematics.

Included will be discussions of finite dimensional vector spaces, matrix multiplication, eigenvectors and geometric transformations. Applications will be made to computer graphics, environmental models, and economics, using tools from differential equations, Fourier series, linear programming, and game theory. Computers will be used throughout.

NS 324

ADVANCED CALCULUS

David Kelly

This course completes the standard calculus syllabus essential to physicists, astronomers, and mathematicians, and almost essential to geologists, economists, computer scientists, and statisticians. Basic concepts of the calculus will be extended to functions of several variables with studies of directional derivatives, path and surface integrals, divergence, gradient, and curl. Gauss's Law, Stoke's Theorem, and Green's Theorem relate these tools of vector calculus, extend the fundamental theorem of calculus, and provide powerful evaluation techniques. The computer will be used extensively for calculations, approximations, and visualization of objects in two, three, and higher dimensions.

Prerequisite: a year of calculus.

NS 351

METEOROLOGY

Steve Roof and John B. Reid, Jr.

Weather and climate directly affect life and the environment, and changing weather patterns are causing global concerns. This 300-level investigation-based course will examine the microclimate of the Connecticut Valley and larger scale weather patterns. We will also explore how climate has changed over Earth's geologic history and investigate the global climate change threat facing us today. Recommended for students interested in ecology, agriculture, environmental studies, and field sciences.

Class will meet twice a week plus one afternoon per week for lab. Prerequisites: Evolution of the Earth or equivalent.

NS 376

ADVANCED SKELETAL BIOLOGY

Alan H. Goodman

This course is designed for students to explore advanced topics and to carry out independent and small group projects in the areas of skeletal and dental biology. The first half of the course involves an intensive review of the anatomical, biological, physiological and biochemical properties of bone and teeth. This semester we will focus on problems and opportunities in the growth and development of calcified tissues. Can teeth be used as a chronological record of stress and chemical changes? How can one best use long bone lengths of a skeletal population to indicate nutritional status? The remainder of the semester will be spent developing techniques for the analysis of bones and teeth and the completion of a project using human skeletal and dental material.

Class will meet once a week for three hours, with additional laboratory time to be arranged.

One method of completing a Natural Science Division I is through two 100-level courses or by a 100- and 200-level course combination, however students must check with the faculty teaching those courses to plan how they may meet the goals for the Natural Science Division I. 100- and 200-level cross-listed courses in two schools may serve as one of the two courses for completing a Division I in only ONE of the schools.

COURSE LISTING - SPRING 2001

- NS 125
ECOLOGY OF NEW ENGLAND OLD GROWTH
FORESTS
Lawrence J. Winship
- NS 130
ANIMALS IN HUMAN SOCIETIES: TRENDS, IDEAS,
PHILOSOPHIES
Susan Prattis
- NS 136
NATURAL DISASTERS
John B. Reid Jr.
- NS 148
HUMAN GENE THERAPY: PROCEED WITH CAUTION
Lynn Miller
- NS 168
COLLEGE COUNTING
David Kelly
- NS 170
BIOLOGICAL CHEMISTRY
Benjamin Oke
- NS 179f
LOCAL AND GLOBAL CLIMATE CHANGE
Steve Roof
- NS 203
CHEMISTRY II
Dula Amarasiriwardena
- NS 205
PHYSICS II
Frederick Wirth
- NS 207
ECOLOGY
Charlene D'Avanzo
- NS 220
PHYSIOLOGY: INTEGRATIVE BIOLOGY
Ann McNeal
- NS/CS 223*
EDUCATION AND DEVELOPMENTAL PSYCHOLOGY
Laura Wenk

NS 227
POPULATION GENETICS AND EVOLUTION
Lynn Miller

NS 244
COMPUTERS AND SCIENCE EDUCATION
Merle Bruno and Michelle Murrain

NS 251
MODERN APPROACHES TO PREVENTING AND
TREATING CARDIOVASCULAR DISEASE
Merle Bruno

NS 253
FOOD, NUTRITION AND HEALTH
Benjamin Oke

NS 261
CALCULUS II
David Kelly

NS 288
MINERALOGY
John B. Reid, Jr.

NS 294
SUSTAINABLE AGRICULTURE AND ORGANIC
FARMING
Lawrence J. Winship, Brian Schultz and Leslie Cox

NS 322
MATH FOLKS' GATHERING
David Kelly

NS 353
SEMINAR IN CONSERVATION ECOLOGY
Charlene D'Avanzo

NS 361
LANDSCAPES, ENVIRONMENT AND CHEMISTRY
Dula Amarasiriwardena and Steve Roof

NS/CS 372
BIOTECHNOLOGY AND DESIGNER PROCESSES
Susan Prattis

NS/HACU 381i
SUSTAINABLE DESIGN SEMINAR
Frederick H. Wirth and John Fabel

COURSE DESCRIPTIONS - SPRING 2001

NS 125
ECOLOGY OF NEW ENGLAND OLD GROWTH
FORESTS
Lawrence J. Winship

Not very long ago, in the mid-1800s, the landscape of New England was primarily rolling farmland. Less than 20% of Massachusetts was covered by trees and woods. Now the reverse is true, with over 80% of the land covered with young, aging woodland. Yet hidden among the vast expanse of second and third growth forests are patches of trees on land that was never

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clear-cut and in some cases not cut at all. In those places, called "old growth" forests by some, we can get a glimpse of what the pre-colonial woodland might have been like. The significance of "old growth" and the ecology of the plants, animals, and soil organisms found on sites undisturbed by intense human activity are "hot" topics among conservationists and forest managers alike. In this course, we will visit old growth sites, learn how to identify, age, and census trees, and how to read the history of a site. We will examine the literature on both the social and ecological significance of old trees and old soils. Students will complete group or individual projects that support completion of the Division I exam in Natural Science. We will meet twice per week for seminar, and one afternoon for field trips and lab work. This course may serve as part of the two-course method for fulfilling Division I in Natural Science.

NS 130

ANIMALS IN HUMAN SOCIETIES: TRENDS, IDEAS, PHILOSOPHIES

Susan Prattis

In this course, we will examine the various spiritual, artistic, and literary depictions of animal species across cultures. We will explore the philosophic and scientific underpinnings of the concept of animal welfare and its application in settings as diverse as rodeo, biomedical research, education, and wildlife conservation; learn whether animals are cognate beings; and describe the legislative, economic, and comparative health impact of animal use within societal contexts. Requirements include readings, short essays, a project paper and oral/visual presentation, and may include one or more field trips. This course may serve as the foundation of a Division I exam.

This is a STEMTEC course, part of a program funded by the National Science Foundation to improve math and science teaching for kindergarten through college. This course may serve as part of the two-course method for fulfilling Division I in Natural Science.

NS 136

NATURAL DISASTERS

John B. Reid Jr.

In this course, we will investigate a suite of earth processes, both geological and meteorological, that have produced natural disasters to human populations. The goal will be to understand case histories of these processes as part of a spectrum of "everyday" natural events, and to sense the reasons for human vulnerability to them. Geologic events will include earthquakes, volcanic eruptions, tsunamis, and flooding and landslides of the devastating sort that recently occurred in Venezuela. The meteorological processes we will investigate include tornados, hurricanes, and droughts and the geologic record of their existences in the past. To the degree possible, we will address the question of the effects of global warming, not only as a potential disaster of profound importance, but also the possibility that other processes such as tornados and hurricanes are exacerbated by the increased atmospheric energy of global warming.

NS 148

HUMAN GENE THERAPY: PROCEED WITH CAUTION

Lynn Miller

This seminar should be useful and, I hope, provocative to all students thinking about careers in health-related fields. In the past 20 years, an explosion of techniques in molecular biology has led to the promise of curing human genetic disease by gene transplantation. We will examine this promise and the risks in this technology, first by reading Holtzman's *Proceed with Caution*, and second by learning to read the original literature in this field.

All students are expected to write three essays from the original literature and to lead one seminar. Students are encouraged to launch Natural Science Division I exams in this seminar. Students who finish their essays and class presentation on time usually can complete an Natural Science Division I exam by the end of the term or early in the next term.

NS 168

COLLEGE COUNTING

David Kelly

The search for efficient computer algorithms and for ways to measure their complexity has focused attention on several branches of mathematics which are accessible to the novice, useful, and fun. Starting with puzzles, paradoxes, proofs, programs, and pretty patterns, we'll explore problems in combinatorics (fancy counting), elementary number theory (primes), and graph theory (maps, networks, and trees). Topics will include permutations, derangements, Pascal's triangle, Fibonacci numbers, binary arithmetic, mathematical induction, recursion, the pigeonhole principle, and logic, but the emphasis will be on developing approaches to solving problems rather than on the mere accumulation of results. Applications will include searches, sorts, knapsack stuffing, and unbreakable codes. Students will be expected to work on regularly assigned problems, and there will be many opportunities for projects. We'll make some use of the computer, but prior experience is not needed.

This course may serve as part of the two-course method for fulfilling Division I in Natural Science.

NS 170

BIOLOGICAL CHEMISTRY

Benjamin Oke

This course has two goals: to introduce students to the study of the structure and function of biological macromolecules, including proteins, carbohydrates, lipids, nucleic acids, vitamins and hormones; and, equally important, to provide students with laboratory experience in current biochemical methods. Topics will include acid-base equilibria, cellular constituents, enzymes and catalysis, metabolism and the control of metabolic processes, with particular emphasis on the dynamic aspects of cellular metabolism. The laboratory will consist of selected projects on control mechanisms involved in metabolic pathways.

Class will meet twice a week for one hour and 20 minutes and one afternoon a week for lab projects. This course may serve as part of the two-course method for fulfilling Division I in Natural Science.

NS 179f

LOCAL AND GLOBAL CLIMATE CHANGE

Steve Roof

Is Earth threatened by environmental pollution and global climate change? While we have all heard of various threats to the well-being of planet Earth, how can we evaluate competing claims from scientists, economists, industrialists, and politicians? In this course, we will examine the basis for global climate change by designing experiments, analyzing existing climate data, and reading scientific papers. We will also explore the various proposals to combat the global warming threat, such as carbon taxes, international emission trading, and ocean fertilization. The central goal of this course is for students to develop the ability to rationally evaluate competing claims on environmental issues.

We will do many project-based labs, gain an understanding of scientific methodologies, and learn to read and analyze scientific literature. Students will search out and analyze recent climate change data, read and evaluate contrasting predictions of global climate change, and lead class discussions and debates. Division I projects will be encouraged. Class meets twice a week for one hour and 20 minutes and once a week for lab. This course may serve as part of the two-course method for fulfilling Division I in Natural Science.

NS 203

CHEMISTRY II

Dula Amarasiriwardena

This is a continuation of Chemistry I; the principles and concepts examined during the previous term will be expanded and applied to more sophisticated systems. Topics will include chemical thermodynamics, nuclear chemistry, chemical equilibrium, acid-base equilibria and their applications, complex ion equilibria, and solubility, oxidation-reduction reactions, electrochemistry, and reaction rates. We will also emphasize application of those chemical principles to environmental, biological, industrial and day-to-day life situations. Problem sets will be assigned throughout the semester. The laboratory will consist of two project-based labs and some laboratory exercises. Basic laboratory skills, chemical instrumentation techniques, and the use of computers in the chemistry laboratory will be emphasized.

Class will meet three times a week for one hour and 20 minutes and one afternoon a week for lab. Prerequisite: successful completion of Chemistry I and its laboratory or permission of the instructor.

NS 205

PHYSICS II

Frederick Wirth

A continuation of the three-semester physics sequence, you can start with this course with only a little extra trouble. Topics of thermodynamics, radiation, optics, fluids, the atomic nucleus, electronics and modern physics will be examined in a context of environmental physics. Calculus and computer modeling will be used throughout. The class will have a weekly lab/field component that will be centered around three major projects. Evaluations will be based on class participation, worked problem sets, and lab project reports.

NS 207

ECOLOGY

Charlene D'Avanzo

This course is an introduction to the very different ways ecologists approach the study of natural systems. Topics covered include factors limiting populations at the community level, how plant and animal species interact, and larger scale studies such as nutrient cycles at the ecosystem level. A basic ecology text plus several classic papers will focus our lectures and discussions. In the laboratory section of this course, students will design and carry out three field-laboratory projects in a forested habitat, a riverine island, and the agricultural systems in our greenhouse. Class will meet twice a week for one hour and 20 minutes plus an afternoon lab.

NS 220

PHYSIOLOGY: INTEGRATIVE BIOLOGY

Ann McNeal

Physiology is the study of how the body works — it is functional anatomy. This course will survey the body systems: nervous, cardiovascular, respiratory, excretory, immune, and hormonal. Particular emphasis will be laid on the ways in which the body responds to challenges such as exercise, stress, and extreme environments. The lecture-discussion portion of the course will largely be text-based, although we will also read some primary papers.

The lab will be based on four projects using several types of instrumentation to explore different body systems. After learning each method, students will design their own experiments, acquire and analyze data, and write up a scientific report.

Students need some background in mathematics and chemistry for this course; if in doubt, consult the instructor. Class meets twice a week, plus lab.

NS/CS 223*

EDUCATION AND DEVELOPMENTAL PSYCHOLOGY

Laura Wenk

Systems of education are based on beliefs about child and adolescent development. Since school change is slow, it may not keep up with changing conceptions of human psychological development. In this course, we examine major theories of development, look at how they have affected schooling, and apply our "favorite" theories to current educational issues.

In the first half of this course, students work alone and in small groups to understand the disparate theories of human developmental psychology from cognitive development to moral development, behaviorism to social constructivism. Theorists studied include Piaget, Erikson, Kohlberg, Skinner, Pavlov, and Vygotsky. In the second half of the course, students apply these theories to a current educational issue of their choice. They produce a final paper which requires reading primary literature in education and analyzing it in light of the developmental theories.

This course is not suitable for one-half of a Division I in Natural Science.

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**NS 227
POPULATION GENETICS AND EVOLUTION**

Lynn Miller

Molecular techniques have led to a rapid change in the study of population genetics. These techniques are useful for the study of any population of organisms—plant, animal or bacterial. We will concentrate on the evolution of the primates and humans, but students are encouraged to study the literature or an organism of their choice.

We will read and discuss Avise's *Molecular Markers, Natural History, and Evolution* and many papers from the original literature. Everyone is expected to write three essays and to lead a seminar on their own readings of the original literature. This seminar is not the place to work on a Natural Science Division I exam (See NS 148).

**NS 244
COMPUTERS AND SCIENCE EDUCATION**

Merle Bruno and Michelle Murrain

This course is an introduction to computer and Internet technologies and how they can be used to enhance the ability of students in K-12 classrooms to learn, reason, think creatively, make decisions, and solve problems. Students will learn to find, use, and assess resources available including educational software and Internet resources. They will explore pedagogical issues about science education and the uses of computer and Internet technologies to support the kinds of teaching being promoted in nationwide school reform movements.

Students will work in teams to design curriculum for inquiry-based science activities that use spreadsheets, web sites, or other technologies to enhance active learning.

This class is appropriate both for students concentrating in education who may not have much experience or confidence using computers and for students with lots of computer experience who are interested in learning more about needs of K-12 schools and students.

Class will meet twice a week at a late afternoon time to make it possible for teachers to attend. Students will have opportunities to work with teachers and observe or teach in local classrooms.

**NS 251
MODERN APPROACHES TO PREVENTING AND
TREATING CARDIOVASCULAR DISEASE**

Merle Bruno

Distinctions between "alternative" and "standard" means of preventing and treating cardiovascular disease have become less clear in recent years. Attention to life style factors now is central to standard medical practice, some standard drugs were developed from plant extracts, and technologies for diagnosing and treating clogged arteries are less invasive while revealing more information. Advances in molecular biology opening possibilities for stimulating natural healing mechanisms of the heart and circulatory system.

Despite this, cardiovascular disease remains the primary cause of death in the United States, far outstripping the number of deaths from cancer and touching the lives of most families.

Students will learn about the physiology of the heart and circulatory system and the pathogenesis of cardiovascular disease and will examine research about dietary fats, new medications and medical technologies, and case studies. Possible topics for student papers include environmental risk factors, sudden cardiac death in athletes, the role of diet, exercise, and meditation, new lipid lowering drugs, studies of cardiovascular disease in women or in African Americans. Students may also choose to develop in depth one particular medical case.

**NS 253
FOOD, NUTRITION AND HEALTH**

Benjamin Oke

Given the central importance of food to human life, food and nutrition-related issues are often controversial. Hunger, malnutrition, and illness are multifaceted phenomena. Their causes are nearly always complex, resisting simple explanation, and their biological effects are intimately enveloped in sociocultural, political, and economic processes. In this course, we will examine the interrelationships between food systems, nutrition, and health. The objective of the course is not to compile and address all of the agricultural, nutritional, and health problems or simply to juxtapose these three sets of problems. It is to provide opportunities for students to gain a better understanding of the underlying causes and to test the hypothesis that these three phenomena are interlinked in a strongly synergistic and mutually reinforcing manner. Basic information will be provided about nutrients and details of their metabolic functions. We will also examine the role of nutrition in long-term health and in the prevention and treatment of disease. Comparisons will be made between developed and developing countries where applicable. Studies will be drawn from the United States and Africa.

This course may serve as part of the two-course method for fulfilling Division I in Natural Science.

**NS 261
CALCULUS II**

David Kelly

This course will extend the concepts, techniques and applications of the introductory calculus course. In particular, we'll consider the differentiation and integration of the circular functions of the periodic circular functions and functions of several variables; we'll continue the analysis of dynamical systems; and we'll work on approximating functions by polynomials. This course will also provide an introduction to the rich and rewarding world of Fourier analysis. The computer will again play a critical role in this course. Optional evening

problem sessions will be available. Regular substantial problem sets will be assigned and will constitute the heart of each student's course work.

**NS 288
MINERALOGY**
John B. Reid, Jr.

In this course we will investigate the formation of the group of natural compounds—minerals—that comprise the earth and that contain valuable clues about its evolution. We will start by considering the formation of the chemical elements by nucleosynthesis in stars, the value of isotope studies in the earth sciences, and the factors governing the geochemical behavior (crystal chemistry) of the dominant elements of the earth's crust. The formation of a given mineral is dependent on the local abundance and behaviors of its constituent elements; the bulk of the course will be devoted to an understanding of these interrelationships. Mineral optics, essential to the microscopic identification of minerals, will combine with hand specimen studies to comprise the laboratory portion of the course.

Class will meet twice a week for one hour and 20 minutes plus one afternoon lab.

**NS 294
SUSTAINABLE AGRICULTURE AND ORGANIC FARMING**

Lawrence J. Winship, Brian Schultz and Leslie Cox

During the first wintry weeks of this class we will study the technical and scientific components of sustainable agriculture, including alternative pest controls, organic soil fertility management, cover cropping, and sustainable farm planning. We will use the second half of the semester to plan and to plant crops at the Hampshire College Farm. We will help to seed and raise vegetable sets in our new greenhouse and to create nutrient budgets for the fields. Students will gain a solid background in the science and technology of organic farming as well as a hand's on experience actually working with fields, machinery, organic fertilizers, and plants.

**NS 322
MATH FOLKS' GATHERING**
David Kelly

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

**NS 353
SEMINAR IN CONSERVATION ECOLOGY**
Charlene D'Avanzo

Conservation ecology is a relatively new field that combines the study of ecology, population genetics, and environmental science and policy in the conservation of organisms and their habitats. This seminar will emphasize terrestrial environments. Topics will include introduced species, conservation of large mammals in the third world, effects of global warming, and the clash of agriculture and conservation. This course is designed for third and fourth year students with interests in ecology, environmental studies, sustainability, and animal behavior.

**NS 361
LANDSCAPES, ENVIRONMENT AND CHEMISTRY**
Dula Amarasiriwardena and Steve Roof

While we rely on our environment to provide food and shelter, our society does not always understand how our environment evolves or how it responds to human-induced stresses. In this course, we will look at how environmental chemistry is used to interpret the geologic history and human impacts on local aquatic and soil systems. Research topics may include characterizing agricultural pollution or examining impacts of industry in our region.

Students will work collaboratively in small teams to design and implement two research projects. Some projects may be expanded into Division III projects. Cooperative participation in class and lab, successful completion of problem sets, and project reports are required for evaluation.

Class will meet twice a week for one hour and 20 minutes, laboratory sessions will meet for three hours one afternoon each week. Prerequisites: successful completion of Chemistry I or permission of the instructor. Enrollment is limited to 10 students.

**NS/CS 372
BIOTECHNOLOGY AND DESIGNER PROCESSES**
Susan Prattis

Biotechnology may solve many difficult problems and has generated benefits for human populations, especially in commerce. Almost all of them have relied on creative use or development of resources. What is creativity—how do you measure it. In this course we will examine biotechnology process, and products in three specific fields: pharmacogenetics, or "designer drugs" that have the potential to be customized for individual patient use; nervous system: brain machines in which bioengineering has allowed direct contact between nervous tissue and solid state instrumentation; and bioremediation in which biological processes have been developed to solve problems associated with pollution. We will use primary articles from these fields, tests of creativity in ourselves and in middle school students, laboratory and field projects, and industry-based field trips. Requirements for an evaluation include active participation in discussion and laboratories, a midterm paper, and a final paper/project with oral poster presentation.

**NS/HACU 381i
SUSTAINABLE DESIGN SEMINAR**
Frederick H. Wirth and John Fabel

This course is designed for the relatively large cohort of students involved in the sustainable design/technology area. It will offer an arena for students to present their own work and evaluate that of others, discuss advanced readings of interest, write analytical papers on topics of their choice, and work with guest speakers in the areas of sustainable development, technology and design. Class members will have a large responsibility for determining the content and direction of the course.

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SOCIAL SCIENCE

CURRICULUM STATEMENT

The School of Social Science seeks to understand human lives and social institutions in relation to their social and historical context. We see all human behavior as culturally situated, and emphasize change over time—that is, we take a historical perspective in our work. The School promotes a variety of approaches to the acquisition of knowledge about human experience, and encourages different perspectives and methods of inquiry. We especially seek to incorporate understanding of racial minority and non-Western experiences, politics, social structures, and cultures. We emphasize gender and sexuality as critical categories of social analysis. The School incorporates a strong interest in U.S. society, as well as recognizing the “globalization” of economies, culture, politics, and structures of inequality. We encourage students to learn a second language, as this is critical to broadening opportunities for social research and social experience.

Political and intellectual ferment in recent decades has irrevocably altered the ways we understand culture—as a site of contest, rather than a system of meaning, as productive rather than only reflective of power. The School is deeply engaged in this ferment. We emphasize how ordinary lives are powered by imagination and fantasy (often mass mediated) and promote understanding of the dynamic relationships between culture, political economy, social institutions and individual and collective identities.

We emphasize comparative, historical, and interdisciplinary studies so that students develop analytical insight into the power structures, philosophical assumptions, and values that underlie political and social institutions and the theories that attempt to explain them. We promote integration of scholarship and social activism, believing that each is central to the development of the other and enriched by their mutual engagement. Faculty therefore encourage the active involvement of students in college-wide programs such as Civil Liberties and Public Policy, Community Connections, Population and Development and Peace and World Security Studies.

The faculty include historians, psychologists, anthropologists, economists, sociologists, political scientists, lawyers, and an urban geographer. We include specialists in China, South and Southeast Asia, Europe, Latin America, Cuba, East and West Africa, the Middle East and Iran; as well as in African-American Studies, Latino Studies, and Asian American Studies.

The Goals of Division I in Social Science are:

- To gain an understanding of the cultural, political, and historical dimensions of social life.
- To learn about conducting research into social and cultural phenomena.
- To engage in critical analysis and interpretation of texts or data.
- To develop the ability to define a significant, researchable question, frame an argument, and write an analytical paper.

In order to pass Division I in Social Science (whether through an independent research project or through the two-course option) students must demonstrate basic competence in these areas.

The goal of 100-level courses is to enhance the skills necessary for meeting the expectations of Division I in Social Science. Evaluations in these courses will address how well students have met the School's Division I expectations; this assessment will determine whether a course may be used for one-half of the two course option.

The goals of 200-level courses build on those of 100-level courses but include gaining familiarity with disciplinary literature, exploring research methodologies, and encouraging more advanced research and writing skills.

One method of completing the Division I requirements is through two courses: one at the 100 level and the other at either the 100 or 200 level. Unless otherwise stated 100- and 200-level courses may serve as one of the two courses for completing a Division I in Social Science. 100- and 200-level cross-listed courses in two schools may serve as one of the two courses for completing a Division I in only ONE of the schools.

COURSE LISTING - FALL 2000

SS 103
PERFORMANCE AND ETHNOGRAPHY
Michelle Bigenho

SS 107f
FACT AND FICTION OF SOUTHEAST ASIA
Sue Darlington

SS 114
THE CRAFTED CITY: URBAN DESIGN,
REDEVELOPMENT AND THE ARTS
Myrna Breitbart

SS 115f
POLITICAL JUSTICE
Lester Mazor

SS 119f
THIRD WORLD, SECOND SEX: DOES ECONOMIC
DEVELOPMENT ENRICH OR IMPOVERISH WOMEN'S
LIVES?
Laurie Nisonoff

SS/CS 121
LEARNING REVOLUTIONS: EDUCATIONAL
SOFTWARE AND INQUIRY LEARNING
Tom Murray

SS 123f
TOURISM: BEYOND SAND, SEA, SUN AND SEX
Frederick Weaver

SS 125
THIS LAND IS YOUR LAND: LAND AND PROPERTY IN
AMERICA
Robert Rakoff

SS 133
PEOPLE OF THE AMERICAS
Leonard Glick

SS 135
THE CULTURE(S) OF UNITED STATES' FOREIGN
POLICY
Carollee Bengelsdorf

SS 141f
THIRD WORLD DEVELOPMENT: GRASSROOTS
PERSPECTIVES
Frank Holmquist

SS 149
NARRATIVES OF THE PAST
Vivek Bhandari and Amy Jordan

SS 151
CULTURAL AND RELIGIOUS CONTEXTS OF
ENVIRONMENTALISM
Sue Darlington

SS 153
LATINOS IN THE UNITED STATES
Flavio Risech-Ozguera

SS 155
GOLD, LEAD, AND GUNPOWDER: KNOWLEDGE AND
POWER IN RENAISSANCE EUROPE
James Wald

SS 171
CHILDREN AND THEIR CULTURAL WORLDS
Kimberly Chang and Rachel Conrad

SS 181
CULTURE, IDENTITY AND BELONGING
Barbara Yngvesson

SS 189
THE MAKING OF MODERN SOCIETY
Margaret Cerullo

SS/NS 193f
SOUTHWEST SEMINAR: EXPLORATIONS OF
HEALTH, ENVIRONMENT AND REPRESENTATION
Barbara Yngvesson and Debra Martin

SS 203
ETHNICITY IN AMERICAN HISTORY: THE STRUGGLE
FOR POWER AND LEGITIMACY
Penina Glazer and Aaron Berman

SS/HACU 205
POLITICAL ECONOMY OF PLEASURE
Michelle Bigenho and Bethany Ogdon

SS 207
ENVIRONMENTAL POLICY IN AMERICA
Robert Rakoff and Stanley Warner

SS 212
POSTWAR AMERICA
Penina Glazer

SS 213
CONTEMPORARY GERMANY 1945-2000
Lester Mazor and Jutta Sperling

SS 229
CULTURAL POLITICS IN SUB-SAHARAN AFRICA
Frank Holmquist

SS/HACU 233a*
ELEMENTARY YIDDISH
Henia Lewin

SS 238
TOPICS IN EUROPEAN HISTORY: THE MAKING OF
THE MODERN BODY
Jutta Sperling

SS/WP 242
CREATIVE WRITING IN SOCIAL SCIENCE
Will Ryan

SS/HACU 246
HISTORY, ECONOMY AND CULTURE OF TOURISM:
FOUR CASE STUDIES
Laurie Nisonoff and Norman Holland

SS 250
QUALITATIVE RESEARCH METHODS
Kimberly Chang

SS 269
CULTURE AND POWER IN MODERN SOUTH ASIA
Vivek Bhandari

SS 270
RACE IN THE UNITED STATES: UNDER COLOR OF
LAW
Flavio Risech-Ozguera

SS 276
SURVIVAL AND RESISTANCE: BLACK WORKING-
CLASS MOVEMENTS IN THE SOUTH
Amy Jordan

SS 290
POSTMODERNITY AND POLITICS
Margaret Cerullo and Carollee Bengelsdorf

SS 293
MASS MAN, MASS MOVEMENTS, MASS CULTURE:
EUROPE, 1890-1956
James Wald

SS 298
CONTEMPORARY INTERNATIONAL CONFLICT:
CAUSES, CHARACTERISTICS, PREVENTION
Michael Klare

SS 310
A POST-INDUSTRIAL ECONOMY/POST-MODERN
SOCIETY?
Stanley Warner and Frederick Weaver

SS 323
CHILD STUDIES SEMINAR
Rachel Conrad

SS 399e
PERSPECTIVES ON TIME
Lester Mazor

FALL

COURSE DESCRIPTIONS - FALL 2000

**SS 103
PERFORMANCE AND ETHNOGRAPHY**
Michelle Bigenho

Music, dance, and theater may be viewed as performance arts, but they are also situated in social, economic, and cultural contexts. This course both explores social science frameworks for analyzing performance and introduces students to qualitative methodologies of ethnographic practices. The course examines approaches which address performance as embodied experience, as ritual, as a product of economic relations, as a site of symbolic meaning, and as a site of contested power relations. Students will conduct limited fieldwork and develop a research paper on a related topic of their choice. Through this process they will consider questions of power in the ethnographic setting, develop interviewing and transcribing skills, and explore interpretive anthropological methods.

**SS 107f
FACT AND FICTION OF SOUTHEAST ASIA**
Sue Darlington

What is Southeast Asia? What are the stories which create and sustain its "modern" identity? This course will explore the histories and cultures of late 19th and 20th century Southeast Asia through the critical examination of native literatures (in translation), ethnographies, histories and films—all as sources of "facts" of Southeast Asian life and as constructed "fiction" created from each author's point of view. The impact of European and U.S. colonialism and cultural and economic influences will be considered along side the traditions and cultures of the region. The course considers questions of voice, representation and multiple, dynamic interpretations of Southeast Asian cultures.

Throughout the semester, we will also discuss how Hampshire works: the advising system, what Divisions I, II and III entail, etc. There will be regular writing assignments, including a series of essays building towards a longer research paper which can be revised outside of class into a project-based Division I. Required video showings will take place several Tuesdays from 3:30-5:30 p.m.

**SS 114
THE CRAFTED CITY: URBAN DESIGN,
REDEVELOPMENT AND THE ARTS**
Myrna Breitbart

How has urban design been used to promote specific social and economic agendas, and contribute to, or challenge social inequality? What role do the arts play in urban revitalization? This course utilizes a variety of case studies to examine these questions. Examples include utopian socialist settlements of the 19th century, Garden Cities, early modernist visions of public housing, and current examples of the New Urbanism, including such "packaged" environments as the new Times Square and Boston's Faneuil Hall Market. Neighborhood-based efforts to link the arts to economic development and to incorporate the needs of children and youth into the urban planning process are also considered. Evaluation is based on class participation, short papers, and a research project that may be turned into a project-based Division I.

**SS 115f
POLITICAL JUSTICE**
Lester Mazor

This seminar will examine the ways politics, law, and justice intersect in dramatic political trials. Our goals are to become familiar with the characteristics of a trial in a court of law, to examine the functions and limits of the trial process, and to explore theories of the relation of law to politics and to justice. The bulk of the course will consist of close study of notable political trials, such as the Sacco and Vanzetti case, the Rosenberg case, the Angela Davis case, or the Eichmann case. What political ends were sought and obtained and whether justice was done will be persistent questions. Readings will include trial transcripts and news accounts; Kafka, *The Trial*; and Kirchheimer, *Political Justice*. Students will work in small groups to develop presentations on particular cases.

**SS 119f
THIRD WORLD, SECOND SEX: DOES ECONOMIC
DEVELOPMENT ENRICH OR IMPOVERISH WOMEN'S
LIVES?**
Laurie Nisonoff

What happens to women when societies "modernize" and industrialize their economies? Is capitalist economic development a step forward or a step backward for women in industrialized and developing countries? In this seminar we look at debates about how some trends in worldwide capitalist development affect women's status, roles, access to resources, and marital status, and locate the debates in historical context.

In the "global assembly line" debate we look at women's changing work roles. We ask whether women workers in textile and electronics factories gain valuable skills, power and resources though these jobs, or whether they are super-exploited by multinational corporations. Other topics include whether population policies improve women's health and living standards or reinforce their subordination, the nature of women's work in the so-called "informal sector," and the impact of the current worldwide economic crisis. We will use journal articles, short fiction, videos, and *The Women, Gender & Development Reader* to explore these issues. Evaluation is based on participation, short essays, and a research project; the latter may become a project-based Division I.

**CS/SS 121
LEARNING REVOLUTIONS: EDUCATIONAL
SOFTWARE AND INQUIRY LEARNING**
Tom Murray

The founding vision of Hampshire College included two revolutionary ideas about college education. First, that learning would be inquiry-oriented and "hands-on," and second, that state-of-the-art educational technology would be used to facilitate this style of learning where appropriate. The arrival of highly interactive multi-media computing and the world wide web opens up the possibility that technology finally will make critical contributions to educational change. In this class we will use inquiry and experiential methods to explore topics in educational theory and computer-based learning. A major focus will be on the inquiry learning process and how technology can be used to enhance it. We will use and evaluate cutting-edge educational software and discuss the state of the art and future trends in educational software. Students will work in groups on educational software design projects. Class activities will also include discussing relevant readings from the educational, psychological, and computer science literature. No previous

technical experience is required for this interdisciplinary class. This class is relevant to those interested in K-12 and adult education. Additional project-group meetings will also be required.

SS 123f
TOURISM: BEYOND SAND, SEA, SUN AND SEX
 Frederick Weaver

Around 500 million people a year visit at least one foreign country. Most of them travel for pleasure—as tourists, and of course there are many more people who tour within their own countries. Tourism is big business and has important political and environmental implications. Moreover, what about the ways that this kind of contact influences the direction of cultural change and shapes notions of “the Other” by locals as well as by tourists? Throughout the semester, we will argue about these and other questions, focusing on U.S. tourists at home and abroad and using a variety of sources and genres. The course is organized to enable students to complete or at least to make significant progress on a Division I project.

SS 125
THIS LAND IS YOUR LAND: LAND AND PROPERTY IN AMERICA
 Robert Rakoff

Americans attach many conflicting meanings to land. We see land as something we can own, as a commodity or resource, as real estate, as a source of government revenue, as a garden, as sacred, as wild, as feminine, as a bunch of chemicals, as habitat, and as the locus of nationalism, among others. These contested meanings reflect the political conflicts among classes and between individuals over who should control the uses of land. They also reflect the unsettled boundaries between what we think is natural and what we think is humanly created. Indeed, land is one of the main arenas where we continually redefine the boundary between nature and culture. In this course, we will examine the politics and meanings of land in America, with special attention to the role of private property. Students will undertake their own research projects on land use controversies; these projects may become project-based Division Is in Social Science.

SS 133
PEOPLE OF THE AMERICAS
 Leonard Glick

This course will introduce you to readings and films portraying people of diverse social and cultural types throughout North and South America. We'll focus on people out of the mainstream: those who are marginalized, underprivileged, dispossessed, oppressed. We'll try to be particularly attentive to how authors' and filmmakers' personal and theoretical perspectives shape their portraits of the lives of other people. Your goals will be to learn about how other people live, how to critique descriptions of their lives, and how you might write such descriptions of yourself.

Students will write several short papers and a final paper based on personal observation and experience.

SS 135
THE CULTURE(S) OF UNITED STATES' FOREIGN POLICY

Carolee Bengelsdorf

This course will focus upon post World War II U. S. foreign policy and the cultural context in which it has been conceptualized and formulated. We will begin with a brief examination of the roots of this conceptualization, using as our text William Appleman William's classic study, *Empire as a Way of Life*. Here we will explore, in particular, the idea that has always been categorically rejected by mainstream U. S. historiography: that empire lay at the very foundation of the United States and remains at the core of how it conceives and positions itself. We will then proceed to look at a series of U. S. interventions in the Third World during the period that Henry Luce defined as The American Century—that is, the post World War II period. In particular, we will examine the decades long U.S. intervention in Vietnam; U.S. policy in southern Africa during the 1970's and 1980's; and U.S. activities in Central America and the Caribbean in the period from 1959 to 1990. Texts will include: Marilyn Young, *The Vietnam Wars*; Michael Rogin, *Reagan: The Movie*; Amy Kaplan and Donald Pease editors, *The Cultures of United States Imperialism*, and Cynthia Weber, *Faking it: U.S. Hegemony in a "Post Phallic" Era*.

SS 141f
THIRD WORLD DEVELOPMENT: GRASSROOTS PERSPECTIVES

Frank Holmquist

Twentieth-century trends indicate a profound process of development going on in most of the Third World. But in many places and for millions of people poverty and insecurity are growing. We will look at this uneven and contradictory process of development with one eye on general explanations and the other on male, female, group, and community strategies of coping with poverty and everyday life in cities and in the countryside. Our approach will be historically grounded and situationally specific. We will deal with material from Africa, Asia and Latin America, and all the social science disciplines. We will also use first-person accounts. Along with short essay assignments, a research paper is required which is also a logical Division I examination project.

SS 149
NARRATIVES OF THE PAST

Vivek Bhandari and Amy Jordan

Many high-school students have perceived history as being repetitious and often times dreary array of facts, figures and events that have little relevance to their lives. This course will consider the important question of exactly WHAT is history? What relationship does it have to culture, society, politics—myth, memory, tradition, remembrance, commemoration? How do people view their past and why?

We will examine what historians have written and how the relationship of power and culture informs their histories. Focusing on diverse areas of the world during the age of modernity, we will critique histories of social change that reflect on contradictory periods of upheaval and turbulence; what factors are important to how historians conceive those times; and how they relate to political and economic concerns prevalent to when the histories were/are written. Using case studies for the U.S., India and Africa, the course will introduce students to historiography, and the contested nature of historical knowledge.

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Two short essays and a final research paper will be required of all students. In addition, students are responsible to keep up with the readings and expected to participate actively in class discussions.

SS 151

CULTURAL AND RELIGIOUS CONTEXTS OF ENVIRONMENTALISM

Sue Darlington

This course explores how cultures and religions influence theoretical and social concepts of nature and the environment. Efforts to preserve, protect and/or define natural spaces in Asia, Latin America and the United States shed insight into the development of the concept of environmentalism. Often equated in the North with nature conservation and sustainable development, environmentalism takes a variety of forms in different social and cultural settings. Through examining religious and cultural concepts of the natural and social environment cross-culturally, different modes of thinking and acting are illustrated through specific environmental movements. We will compare the forms movements take, their goals, principles, methods and results. Another goal of the course is dialogue on what these movements hope to achieve and how we, as a community and as individuals, could potentially support the work of these groups, and the ethical and theoretical issues to be considered in the process.

SS 153

LATINOS IN THE UNITED STATES

Flavio Risech-Ozeguera

This course examines aspects of the distinct and shared experiences of Mexicans, Puerto Ricans, Cubans and other Latinos in the U.S. Though all Latinos are transformed by negotiating the real and imagined borders between their cultures of origin and that of the U.S., the manner and extent to which this occurs, and the politics that emerge from these transformations, differ markedly across Latino nationality-based groups. The roles of U.S. social institutions like courts, legislatures and schools in structuring the interactions between Latino communities and other Americans (Anglo, African and Asian) are explored, examining issues such as civil rights, immigration, education, and language. Texts include a variety of social science and legal literature, fiction, autobiography and film.

SS 155

GOLD, LEAD, AND GUNPOWDER: KNOWLEDGE AND POWER IN RENAISSANCE EUROPE

James Wald

The era of the Renaissance and Reformation (c. 1350-1550) witnessed the rise of cities and commerce, the introduction of printing and firearms, the growth of the state, stunning innovation in the arts, scholarship, and sciences, bloody struggles over religion, and the European colonization of the globe. Crucial to many of these developments was the struggle to acquire and control knowledge, generally contained in texts—increasingly, printed ones. We will pay particular attention to the role of communication and the “history of the book” in shaping the origins of modernity. The course devotes equal attention to primary sources and secondary literature, introducing students both to the early modern era and to the discipline of history itself.

Requirements include participation in discussion;

completion of several short essays based on the assigned readings as well as a short research paper suitable for development into a Division I project.

SS 171

CHILDREN AND THEIR CULTURAL WORLDS

Kimberly Chang and Rachel Conrad

This course is situated at the intersection of psychology and anthropology. New research in this area conceptualizes culture as a set of materials, tools, and situations which people select from in constructing meaning in their lives. We will examine the writings of Vygotsky, Bruner, and Cole who help articulate this new field of cultural psychology which is concerned with how individuals experience, understand, and construct their own cultural worlds. We will also study ethnographic approaches to human development, which seek to understand children's lives through rich descriptions of their everyday worlds. In particular, we will explore a small number of children's cultural worlds, including: (1) anthropologist Jean Briggs' work on how a 3-year-old Inuit child makes sense of her daily lifeworld; (2) recent work on language socialization—that is, how learning to speak involves becoming a participant in a cultural world; (3) child psychiatrist Robert Coles' work on the experience of South African school children living under apartheid; and (4) contemporary ethnographic accounts of the lives of youth in inner cities in the U.S.

This course is part of a new initiative to develop a Division I examination that involves community-based learning. An important additional component of this course will involve an internship at a community agency serving children or adolescents. Students who continue their internship through the semester following this course will be eligible to complete a Division I examination in Social Science.

SS 181

CULTURE, IDENTITY AND BELONGING

Barbara Yngvesson

This course examines the construction and experience of cultural identities from a cross-cultural perspective. Drawing especially on the experiences of migrants, refugees, adoptees, and other displaced populations, we will consider issues of belonging and exclusion and the ways that race, gender and ethnicity contribute to identity, marginality and to experiences of living “outside the law.” A central focus of the course will be the tension between experiences of wholeness and continuity (of a “self”) and narratives of identity that are fragmented, hybrid, and constituted by a tug-of-war between a “here” and an “elsewhere.” Readings for the class will include memoirs, ethnographies and novels. Students will also be expected to complete a field project based on interviews with local residents that engage with issues of self-representation, inhabiting borderlands, and multiple belongings.

SS 189

THE MAKING OF MODERN SOCIETY

Margaret Cerullo

Modern social theory was born in the context of two revolutions: the French Revolution and the Industrial Revolution. It sought to interpret the distinctiveness and the future of the modern Western societies that emerged from these great transformations.

We will study how the classical social theorists, Marx, Weber, and Durkheim, each understood the nature of modern

social life, the sources of social cohesion and social change and the character of modern power and domination. We will also examine how each constructed modernity's others, as objects of both knowledge and power. Then we will read Simone de Beauvoir and W.E.B. Dubois, who address the position of women in society and the character of race relations. Students should emerge from this class with a basic understanding of a sociological perspective—a social conception of the self, ways of analyzing institutions and whole societies, an interest in large scale historical change, and a recognition that theory is a practice linked to power, that not only explains the world, but in so doing affects how people live their lives and orient themselves to it. It will be an intensive reading and analytical writing course, most suitable for fulfilling one-half of the Social Science Division I requirement.

SS/NS 193f

SOUTHWEST SEMINAR: EXPLORATIONS OF HEALTH, ENVIRONMENT AND REPRESENTATION

Barbara Yngvesson and Debra L. Martin

This course explores a number of important problems that differentially affect the quality of life for ethnic groups living in the American Southwest. After an intensive overview of the Greater Southwest during Orientation Week, students will work in groups to formulate research questions drawing on anthropological method and theory. The course also examines the historical imposition and construction of "Indian" and other ethnic identities in the Southwest, and focuses on the emergence and consolidation of distinctions between Anglo, Indian and Hispanic groups. Student research topics will focus on one of three problem areas that differentially effect ethnic groups: health, environment, and representation. In addition to formulating an approach to better understand the dynamics that underpin these potential problems, students will examine how racism impacts practices and policies shaping these areas. During October Break, we will travel as a group for a week to New Mexico where students will conduct research on their topics while traveling to different locations, drawing on local resources, and discussing their topics with specialists in a variety of settings. Upon return to Hampshire, students continue to develop their topics into Natural Science and Social Science Division I projects. The cost for the course is approximately \$800 (airfare and lodging for 8 days)

SS 203

ETHNICITY IN AMERICAN HISTORY: THE STRUGGLE FOR POWER AND LEGITIMACY

Penina Glazer and Aaron Berman

The immigrants of the United States shaped their history by participating in national institutions, and by interacting with other ethnic groups. The goal of this course is to understand these complex interactions and relationships. We will examine the experiences of Jews, Italians, African-Americans and other ethnic groups striving to survive in a volatile environment.

The course will begin at the end of the 19th century. We will examine immigrant family life, the development of religious and cultural institutions, the world of work, the response to racism and prejudice and the Holocaust, as well as the rise of ethnic nationalisms. This course is a core course for concentrators in U.S. History and American studies.

SS/HACU 205

POLITICAL ECONOMY OF PLEASURE

Michelle Bigenho and Bethany Ogdon

Through a combination of anthropological, media studies, and cultural studies approaches, this course examines the social relations behind the production, marketing and consumption of enjoyment: photographic, culinary, sexual, cinematic, musical, and televisual. Students will be introduced to concepts of political economy, commodities, and the construction of desire and pleasure. The course will closely examine how an economy of pleasure crosses and often reinforces hierarchies of class, race, gender, and ethnicity. Readings will include selections from Marx on the fetishism of commodities and alienated labor, Simmel's, *Philosophy of Money* Appadurai's, *The Social Life of Things*, Lacan on *jouissance*, Zizek's "The Metastases of Enjoyment," Mintz' *Sweetness and Power*, and Lutz' and Collins' *Reading National Geographic*. Prerequisite: Students should have passed at least one Division One exam.

SS 207

ENVIRONMENTAL POLICY IN AMERICA

Robert Rakoff and Stanley Warner

This course will examine the history and political economy of environmental policy in America. We will analyze the ways in which political and economic institutions shape the definition of both environmental problems and policy approaches and we will evaluate the impacts of national and local policies. The role of social movements and non-governmental organizations such as business groups and environmental advocates in policy making will be considered. We will critically analyze competing ideological approaches to environmental policy with special focus on market-based versus government regulatory schemes. This course is designed as a core, introductory course for Division II students in environmental studies, American politics, and political economy.

SS 212

POSTWAR AMERICA

Penina Glazer

After World War II the United States emerged as the dominant world power. In the next two decades the society was shaken by major domestic and international changes. We will look at some of the major dimensions of U.S. society between 1945 and 1988: the onset of the Cold War, the emergence of McCarthyism, the beginning of the Civil Rights Movement, the emergence of the New Left, and the birth of modern feminism. This course is a core course for students concentrating in American history and American studies.

SS 213

CONTEMPORARY GERMANY 1945-2000

Lester Mazor and Jutta Sperling

In the 20th century, Germany experimented with a wide range of different forms of government, ranging from parliamentary monarchy, fascist dictatorship, and socialism, to two different types of democracy (one of which proved successful so far). Likewise, its territory underwent several major changes as a result of the two world wars. The ongoing process of European Unification will once again change Germany's political structure and economic system. German contemporary culture has been equally vibrant, diverse, and dynamic. This course will offer an introduction to German history from the "Stunde Null" on May 8, 1945 to the year 2000, focusing on the political, social, and cultural developments in West, East,

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and Unified Germany. Topics to be discussed range from: the return of Nazi refugees after the war; the utopia of democratic socialism; the failures of de-nazification in East and West; the legacy of the holocaust; Willy Brandt's Ostpolitik; the rise of the Green party; terrorism; the fall of "the wall;" German soldiers in Kosovo; Berlin—the new capital; and: did Germany win World War II?

This course is especially designed for students who plan to participate in the "Hampshire in Berlin Program" in the spring of 2001, but might be of interest to any concentrator in European Studies. We will discuss a variety of primary documents, historical scholarship, narrative fiction, and visual material.

SS 229

CULTURAL POLITICS IN SUB-SAHARAN AFRICA

Frank Holmquist

The study of politics in Africa has emphasized institutions: bureaucracies, parliaments, parties, interest groups and politicians. This focus is not so much misplaced as rather "formal" and narrow in a context of comparatively weak economies and uncertain governments, many of which are adapting to newly democratic structures, and a few of which are enmeshed in chronic civil wars. In addition, Africa has seen a mushrooming of civil society organizations and social movements. To better understand these complex political realities we must address matters of culture and political identities. We will pay attention to frequently mentioned themes of nationalism, ethnicity, religion, crime and corruption, and gender and youth politics—all in both urban and rural contexts. But we will also study the influence of the global electronic media, and aspects of popular culture and resistance including graffiti, music, and newspaper cartoons. Prior work in the social sciences on Africa or the Third World is required, although exceptions may be made. Prerequisite: Prior study of any Third World Society, Politics, or Economy course

SS/HACU 233a*

ELEMENTARY YIDDISH

Henia Lewin

Yiddish, the native language of generations of Eastern European Jews, embodies all that is signified by the term Yiddishkeit, the Jewish way of life. In this course you'll learn to read, write, and speak Yiddish as a step toward understanding the entire Eastern European Jewish cultural legacy, from fiction and poetry to songs and folk expressions. The course is for beginning students and requires no prior knowledge.

This course counts as one-half of the two-course option for Division I in Language Study.

This course may not serve as one of the two courses for completing a Division I in Humanities, Arts and Cultural Studies or Social Science.

SS 238

TOPICS IN EUROPEAN HISTORY: THE MAKING OF THE MODERN BODY

Jutta Sperling

How did we become the disciplined, healthy, and hygienic persons that we are? The sex-obsessed but pleasure-deprived? The analyzed, objectified and categorized? In late antiquity, the voluntary renunciation of sensual pleasures for the sake of spirituality, introspection, and individual redemption practiced

by Christians radically altered attitudes toward the body. In the Middle Ages, the enforced "confessional mode" of talking about sex and gluttony deeply ingrained knowledge of the body as the site of sin and temptation. In the Renaissance, the admiration for the philosophy, literature, and art of ancient Greece, as well as the invention of perspective, led to a revival of the analytic gaze: the exposed and measured human body became the focus of early modern art and medicine. The rise of the clinic, the asylum, and the prison, i.e. the institutional confinement of the sick, the crazy, the poor, and the criminals, marked the formation of modern power structures. Michel Foucault's, but also Norbert Elias's pathbreaking studies on the development of modern bodies will provide the background for this course in European cultural history.

SS/WP 242

CREATIVE WRITING IN SOCIAL SCIENCE

Will Ryan

This writing seminar explores the use of creative writing in concert with the analytical and critical approaches traditionally associated with the fields of social science. The course is designed for students experienced in social science, but not in creative writing.

The class will begin with a consideration of voice, tone, point of view, and audience, and the roles they play in effective writing. We will then turn to personal interviews and portraits, looking as well at use of background and history to inform contemporary voices and lives. We will also explore ways that autobiographical/personal writing, dramatic narration, and engaging storytelling can be used in social science projects. There will be regular writing assignments, and students will be expected to contribute to class discussion and group critique in an informed and constructive manner.

Prerequisite: Since this course focuses on utilizing creative writing in actual projects, it is probably best suited to those students ending Division II or beginning Division III. In the past, students have used the course as an opportunity to write (and receive criticism on) a pilot chapter for their Division III.

SS/HACU 246

HISTORY, ECONOMY AND CULTURE OF TOURISM: FOUR CASE STUDIES

Laurie Nisonoff and Norman Holland

This course traces the history and economics of international movement within a cultural framework. Who travels? How? To where? For what reason? What remains of the local destination once the tourist arrives? Who serves these tourists? What do they give? What is given in return? These questions will be addressed by using monographs, literature and film.

We will focus first on 19th-century New England as a traditional "pleasure periphery" of a core country—anticipating California and Florida. As tourism spreads in waves from core countries to the periphery, Cuba in the late 1920's, 1950's and again in the 1990's will be our next destination. To the ethnically wrapped sex, sun, gambling tourism of Cuba, we will juxtapose contemporary ecotourism as a form of self-improvement. Our final case study will reconnect tourism to its other, immigration, as we concentrate on how the State profits from the mass movement of people between the United States and the Caribbean, Mexico, and Ireland. The class is an introduction to, and an essential component of, concentrations

in political economy, cultural studies and American studies. Participation in class discussion and completion of several papers and projects is required.

SS 250

QUALITATIVE RESEARCH METHODS

Kimberly Chang

In recent years, challenges to the science of social inquiry have given rise to new and often competing approaches to studying and writing about social and cultural worlds. These new approaches share a common concern with *reflexivity*—the recognition that as researchers we are an integral part of the social world we study—and its implications for the practice of social research. In this course, we combine hands-on learning about selected methods of qualitative inquiry and analysis with an understanding of the various philosophical paradigms that inform them. This blending of theory with practice will be realized through readings, class discussions and, most importantly, students' own research projects. Students will be guided through the process of posing researchable questions, choosing a field setting and cases, engaging in ethnographic fieldwork and/or interviewing, and writing field notes and other forms of documentation. While many courses on qualitative research place great emphasis on "data collection" techniques—leaving students to deal with the unwieldy task of analyzing pages of field notes and interview transcripts—over half of this course will be devoted to the critical, reflexive act of interpretation and writing.

This course is designed primarily for upper level Division II students in the Social Sciences, particularly those who anticipate using qualitative methodologies for their Division III projects. Students are expected to join the course with a research project in mind and to begin weekly fieldwork by the third week of the semester.

SS 269

CULTURE AND POWER IN MODERN SOUTH ASIA

Vivek Bhandari

Following the recent nuclear tests, and the region's shift towards policies of economic liberalization, South Asia has been the subject of considerable attention all over the world. Treating these developments as its frame of reference, this course will study the interaction between social power, cultural change, and the political economy of modern South Asia. The analysis of these interactions will be carried out within an elongated time horizon, from the colonial period to the present. Starting with a synopsis of how the history of South Asia has been represented, we will critically analyze the diverse ways in which caste, religion, gender, language, and nation have become nodes of contestation and compromise at different moments in the past. Such an approach will help us to relate issues of nation-statehood, political economy, and aspects of culture.

Through a detailed assessment of monographs, novels, essays, and films, this course will raise questions the specifics of the history of South Asia. The course also hopes to bring questions of "doing history" into sharper focus, and explore what traditional forms of social and political theory have to offer as a guide to the future.

SS 270

RACE IN THE UNITED STATES: UNDER COLOR OF LAW

Flavio Riese-Ozguera

Using U.S. Supreme Court decisions as primary materials for study, this course seeks to develop critical perspectives on the ways in which shifting notions of race have influenced and have been shaped by normative law and juridical interpretation in the context of U.S. history. The course will examine legislative and judicial responses to the challenges presented by Native Americans, African Americans, Asian Americans and Latinos to the Euroamerican-dominated social order since the beginning of the 17th century. These have involved claims for equal treatment before the law, and claims for specific rights stemming from the experience of collective, race-based oppression. Can the U.S. legal order reconcile its guarantees of fundamental rights to individuals with its long history of legal differentiation of various groups of people defined as "races"? Is the ideal of "color-blind" justice attainable, or even desirable? Specific topics will include colonial domination, legal regulation of slavery, immigration restriction, the idea of citizenship and the contemporary meaning(s) of racial equality. Prerequisite: Successful completion of at least one U.S. History or Legal Studies course.

SS 276

SURVIVAL AND RESISTANCE: BLACK WORKING-CLASS MOVEMENTS IN THE SOUTH

Amy Jordan

This course will introduce students to the main themes in Southern African-American working-class history. The course will expose students to scholarly explorations of working-class culture and the organizing efforts of poor African Americans during the late 19th and early 20th centuries. Terms that have powerfully shaped contemporary debates about poverty such as "the culture of poverty" and the "underclass" will be examined from a historical perspective. Readings will cover the movements of domestic workers, steel workers, miners, tenant farmers and factory workers. Excerpts from memoirs, ethnographies and labor histories will reveal compelling narratives of struggle. This course seeks to develop the students' understanding of the causes of poverty, historical strategies for empowering poor communities, and class divisions within African-American communities in the South.

Prerequisite: Background in African American or Labor History recommended.

SS 290

POSTMODERNITY AND POLITICS

Margaret Cerullo and Carollee Bengelsdorf

In this course we will examine and problematize "politics" and "postmodernity" together. We assume that postmodernism is defined in part by the collapse or exhaustion of the political project of the left (including various "New Lefts"). One key line of exploration in the course will be the affinities between postmodernism and the revival of renovation of the political imagination of the Left. On the further assumption that a key characteristic of postmodernism is the breakdown of the center/periphery model of the world system, we will examine the debates about the politics of postmodernism in both the contemporary U.S. and Latin America. We will read works by the following authors: Marshall Berman, Zygmunt Bauman, Arturo Escobar, Jean Franco, Nestor Garcia Canclini, Enrique

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Fall 2000, Social Science

Dussel, Lyotard, Habermas, Nietzsche, Foucault, Judith Butler, Wendy Brown, Stuart Hall, Jean Baudrillard, and Jacques Derrida.

Prerequisite: Prior theory course.

SS 293

MASS MAN, MASS MOVEMENTS, MASS CULTURE: EUROPE, 1890-1956

James Wald

Although we talk readily of "postmodernism," do we really know what "modernism" was about? Leftists and rightists, avant-gardists and traditionalists alike spoke of the age of the masses, characterized by conscript armies and political mass movements, mass production of commodities, and mass media. The European "great powers" achieved domination over the globe, only to bleed themselves white in wars that devastated the continent physically and psychologically, weakened the colonial empires, and undermined faith in progress itself. The real victors were two rival systems of modernity: American consumer capitalism and Soviet communism. Although the age witnessed great violence and despair, it also brought forth great hopes and achievements in social thought, the arts, and technology, many of whose effects we are still pondering.

Requirements: Participation in discussion; completion of several short papers based on assigned readings; longer course essay or research paper.

Prerequisite: Some background in European history or the history of other regions in this period strongly recommended.

SS 298

CONTEMPORARY INTERNATIONAL CONFLICT: CAUSES, CHARACTERISTICS, PREVENTION

Michael Klare

An assessment of the various forms of armed conflict at the onset of the 21st century, intended to provide students with an understanding of the causes and characteristics of contemporary warfare along with a knowledge of strategies for preventing, ameliorating, and stopping such violence. We will examine a wide spectrum of conflict types, including interstate warfare, ethnic and religious strife, insurgency and terrorism, organized hate violence, and criminal violence. We will also relate problems of conflict to other significant themes in international relations, such as economic globalization, state collapse, and resource scarcity. Students will be expected to keep informed of and discuss general conflict trends and to prepare a research paper analyzing one particular conflict.

SS 310

A POST-INDUSTRIAL ECONOMY/POST-MODERN SOCIETY?

Stanley Warner and Frederick Weaver

The production of material goods from agriculture, mining, and manufacturing in the U.S. has declined in relative importance to such service activities as retail, finance, hotels and restaurants, communications, education, and entertainment. Some scholars see this as merely a natural evolution of a prosperous society and others see it as a major watershed with far-reaching cultural and political implications. How much of this new service economy is simply the monetization of previously unpaid household production? Does the shift to a service economy reflect or condition the new styles of consumerism, the position of the United States in the global

economy, the information/knowledge-based economy, a more segmented, less equal social order and post-modern sensibilities? We will argue about these and related questions through the semester.

This course is for advanced Division II students or Division III students. If you have a weak background in economics, you should be prepared to participate in three intensive workshop sessions that will be held in the first three weeks of the semester.

Prerequisite: Advanced Division II or Division III students.

SS 323

CHILD STUDIES SEMINAR

Rachel Conrad

This is a seminar for students working on Division III projects in which children or adolescents are at the center of investigation. This course is appropriate for students doing work in a range of fields including psychology, anthropology, sociology, history, urban studies, cultural studies, education, and literature. We will begin the semester by examining accounts of children and children's lives in various media, such as case studies, interviews, observations, experiments, fiction, film, and children's literature, and we will consider the assumptions, perspectives, and methods involved in different approaches to studying and representing children. The remainder of the course will involve students' presentations of their work for class discussion, as well as reading of additional texts suggested by students in their area of focus.

Enrollment limit 15 with instructor permission.

Prerequisite: The course is designed for students working on their Division III projects.

SS 399e

PERSPECTIVES ON TIME

Lester Mazor

The elusiveness, mystery, and significance of time have fascinated novelists and philosophers, physicists and historians, musicians and psychologists, to name only a few. This seminar will explore time from the different angles of vision brought to it by its participants, whatever the field in which they have been working, and through the exploration of central "texts," which in some cases may be films, pieces of music, or dance. Among those we may consider are Chaplin, *Modern Times*; Cipolla, *Clocks and Culture*; Thompson *Time, Work-Discipline, and Industrial Capitalism*; Mann, *The Magic Mountain*; and Nabokov, *Invitation to a Beheading*. The seminar will meet once a week for a pot-luck dinner and two and one half hours of discussion; enrollment limit 16 with instructor permission.

Prerequisite: Advanced students only

One method of completing the Division I requirements is through two courses: one at the 100 level and the other at either the 100 or 200 level. Unless otherwise stated 100- and 200-level courses may serve as one of the two courses for completing a Division I in Social Science. 100- and 200-level cross-listed courses in two schools may serve as one of the two courses for completing a Division I in only ONE of the schools.

COURSE LISTING - SPRING 2001

SS/HACU 105
THE "DEBATE ON WOMEN" IN EARLY MODERN EUROPE (CA. 1400-1800)
Jutta Sperling and Lisa Shapiro

SS 108
LIFE STORIES FROM LATIN AMERICA
Michelle Bigenho

SS 112
THE WEST IN AMERICAN CULTURE
Robert Rakoff

SS 126
SOCIAL MOVEMENTS AND SOCIAL CHANGE
Margaret Cerullo

SS 134
LAW AND DIFFERENCE
Flavio Risech-Ozguera

SS 144
AFRICAN DEVELOPMENT
Frank Holmquist

SS 149
NARRATIVES OF TRAUMA
Rachel Conrad

SS 156
CULTURE AND IMPERIALISM
Vivek Bhandari

SS 161
THE POLITICS OF PSYCHOLOGY
Kimberly Chang

SS 165
WOMEN WHO TRIED TO CHANGE OUR LIVES
Penina Glazer

SS 172
FROM AFRICAN TO AFRICAN-AMERICAN IN EARLY U.S. HISTORY
Amy Jordan

SS 179
HUMAN RIGHTS AND POLITICAL REFORM IN CONTEMPORARY CHINA
Kay Johnson

SS/HACU 194
LITERATURE AND SOCIETY BETWEEN THE WARS
James Wald and Norman Holland

SS 210*
INTRODUCTORY ECONOMICS
Fred Weaver

SS 214
UNITED STATES LABOR HISTORY
Laurie Nisonoff

SS 223
GANDHI'S CRITIQUE OF MODERNITY IN CONTEMPORARY PERSPECTIVE
Vivek Bhandari

SS 224
THE JEWS OF GERMANY AND RUSSIA: A COMPARATIVE STUDY
Leonard Glick

SS 227
URBAN COMMUNITIES AND URBAN DEVELOPMENT IN MEDIEVAL AND RENAISSANCE EUROPE
Jutta Sperling

SS 232
GLOBAL CAPITALISM AND THE CHANGING POLITICAL ECONOMY OF AFRICA AND LATIN AMERICA
Frank Holmquist and Frederick Weaver

SS/HACU 233b*
ELEMENTARY YIDDISH - SECOND SEMESTER
Henia Lewin

SS/CS 244
COLLABORATIVE AND DISTANCE LEARNING
Tom Murray

SS 253
GLOBAL AND LOCAL DISCOURSES OF HUMAN RIGHTS
Flavio Risech-Ozguera and Sue Darlington

SS/WP 255
WRITING ABOUT THE OUTDOORS
Robert Rakoff and Will Ryan

SS 259
SENSES, CULTURE AND POWER
Michelle Bigenho

SS 268
UNDERSTANDING CHILDREN
Rachel Conrad

SS 275
ENCOUNTERS WITH THE PAST: READINGS IN EARLY MODERN EUROPEAN HISTORY
James Wald

SS 277
SOCIALLY ENGAGED BUDDHISM
Sue Darlington

SS 282
CONTEMPORARY SOCIAL THEORY: MODERNITY AND ITS FATE
Margaret Cerullo

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SS 294

CHINESE DIASPORA: IDENTITIES AND COMMUNITIES IN GLOBAL CONTEXT

Kimberly Chang

SS 295

THE GREAT MIGRATION

Amy Jordan and Michael Ford

SS 297

BERLIN SEMINAR

Lester Mazor

SS/CS 299

LANGUAGE, CULTURE AND MEANING

Barbara Yngvesson and Steven Weisler

SS 311

WOMEN AND WORK

Laurie Nisonoff

SS 326

WRITING ABOUT OTHER PEOPLE'S LIVES

Penina Glazer and Barbara Yngvesson

and the subsequently published debates about this text will form a major focus of the course.

As an alternative to half of a Division I exam in Social Science, students may receive one half of a Division I in Language Study by reading available texts in Spanish, writing all papers in Spanish, participating in regular class meetings, and participating in an additional hour of Spanish discussion each week.

Prerequisite for Spanish language option: intermediate to advanced level of Spanish. This is not a language instruction course, but rather a forum through which students can improve their existing Spanish language capabilities through reading, speaking, writing and thinking in the language. Prerequisite for Spanish language option: intermediate to advanced level of Spanish.

SS 112

THE WEST IN AMERICAN CULTURE

Robert Rakoff

The American West is the source of some of the most powerful and evocative symbols in our culture. Our notions of nature, individualism, violence, race, gender, and progress are deeply entwined with our sense of the history and values of Western lands and peoples. In this course, we will look closely at old and new western movies, novels, and other artifacts to see how these cultural products embody and rework important symbols of American life. We will pay special attention to classic and contemporary Western films, with one class a week devoted to film screening. The class will meet twice a week; once for three hours, and once for one hour and 20 minutes.

SS 126

SOCIAL MOVEMENTS AND SOCIAL CHANGE

Margaret Cerullo

This course will examine key questions about the origins, dynamics and institutionalization of social movements. We will both read theoretical materials and use them to analyze two case studies in the post-war U.S.: the Black Civil Rights Movement and the lesbian/gay/bisexual/transgender movement. This will be a project-oriented Division I class in which students will have the opportunity to research other social movements that interest them. The following are the kinds of questions we will address:

What kinds of conditions prompt people to organize for social change? How do people become mobilized to participate in social movements? How does participation in social movements consolidate, transform, or unsettle personal and collective identities?

How does the larger social, cultural, and political context create opportunities for and constrain the prospects of social movements? What roles do the state, the media, and founders play in diffusing, framing, and containing protest?

How and under what constraints do social movements and movement organizations structure themselves, form agendas, articulate goals, decide on tactics? Deal with internal differences? Evaluate success and failure? What are the conditions for the success of social movements?

SS 134

LAW AND DIFFERENCE

Flavio Risch-Ozguera

This course examines the law and legal institutions as sites of production, definition and mediation of social difference. Using landmark court decisions and laws such as Brown v. Board of Education, Roe v. Wade, Bowers v. Hardwick, students

COURSE DESCRIPTIONS - SPRING 2001

SS/HACU 105

THE "DEBATE ON WOMEN" IN EARLY MODERN EUROPE (CA. 1400-1800)

Jutta Sperling and Lisa Shapiro

With her criticism of the misogynist representation of women in Jean de Meung's *Romance of the Rose* in 1405, Christine de Pizan launched what was to become a centuries-long debate on women and gender. Female and male writers, philosophers, and scientists continued to debate how the "nature" of women was to be defined: Were they part of the human species? Were they inferior or superior to men? What role should they play in marriage? Were they capable of intellectual achievements? If so, how were they supposed to be educated? What role did they play in conception? What were their moral qualities? How were they supposed to be represented in literature? Should they participate in the public sphere? In this course, we will closely examine the philosophical arguments male and female writers made "against" or "in favor of" women, and discuss the historical context in which they occurred. The writing assignments are designed to facilitate the completion of a Division I exam.

SS 108

LIFE STORIES FROM LATIN AMERICA

Michelle Bigenho

This course explores life stories and what have been called "testimonials" which emerge from Latin American contexts. The testimonial, often surfaces through a politically urgent partnership of the person who tells her story and another person who records and edits the story—these two authors often coming, respectively, from third and first world situations. In relation to specific political contexts, the course examines the social implications of these textual productions and draws parallels with the production of ethnographic and anthropological texts. The testimonial of Rigoberta Menchu

will develop skills of critical analysis of legal questions bearing on race, ethnicity, gender and sexual orientation. The primary objective of the course is to develop fluency in reading and interpreting judicial opinions and statutes. Additionally, students will be expected to learn basic legal argumentation methods.

SS 144
AFRICAN DEVELOPMENT
Frank Holmquist

The course is centered around four major issues: 1) History: What did precolonial African politics and economics look like? How and why was European colonial rule imposed? How did Africans respond? What was the origin and nature of nationalist ideology, organization, and leadership in the struggle for independence? 2) Current difficulties: How should we understand and explain the gathering crises in African politics and economics? 3) Development policy, reform, and recovery: What are current development policies in different policy arenas (such as agriculture, industry, and education)? How successful are they and what changes may be needed to put Africa on the road to economic recovery? 4) South Africa: How did white rule develop historically? What were the roles of external and internal forces in bringing an end to apartheid? What are the chances for democracy and greater equality in the future?

SS 149
NARRATIVES OF TRAUMA
Rachel Conrad

This course will explore psychological understandings of children's reactions to social atrocities by reading primarily nonfiction 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. We will consider the value of narratives for organizing knowledge, and will then read narrative accounts of children's experiences of such atrocities as physical abuse, sexual abuse, community violence, civil war, and the Holocaust. Evaluation is based on class participation, a series of short papers, and a longer paper which may serve as the basis for a project-based Division I.

SS 156
CULTURE AND IMPERIALISM
Vivek Bhandari

More than three-quarters of the world's population have had their lives shaped by imperialism and the experience of colonialism. While it is easy to see the impact this has had on the political and economic transformations of the past two centuries, the degree to which these have effected the perceptual frameworks of people is less evident. This course will address the ways in which modern attitudes are connected to their history of imperialism. Combining the study of empire with the concept of culture helps us to introduce the issue of power, and forces us to address the ways in which empire is not only an ideology of domination, but also a cultural formation. This course will study the history of economic exploitation and political domination that characterized the colonial world, and the ways in which colonial and post-colonial cultures respond(ed) to and resist(ed) imperialist hegemony.

Chosen with a comparative framework in mind, readings will study the ideas, representations, and history of imperialism in parts of Europe, Africa, and Asia. Students will critically examine personal narratives, films, journal articles and academic monographs all of which will be used to relate contemporary life with the past.

SS 161
THE POLITICS OF PSYCHOLOGY
Kimberly Chang

This course is organized as an historical survey of the discipline of psychology as it has defined the modern political subject. We begin with early 20th century scholarship on mass psychology, authoritarianism and the problem of freedom that accompanied the rise of fascism in Europe. In this section, we draw on psychoanalytic and Marxist perspectives, as well as the more pragmatic viewpoint of North American social psychology. The latter, with its emphasis on the empirical study of democratic organizations and processes, paved the way for a new, more optimistic era of postwar political psychology concerned with human development and rational choice. Feminist criticism of this work and liberal-democratic theory more generally provides a segue into the final section of the course. Here we turn to more recent theorizing about identity and politics, drawing on both the social constructionist standpoint and more critical perspectives on power and subjectivity. We conclude by considering some of the dilemmas posed by identity politics and the possibilities for building democratic community. This course is designed primarily for Division I students.

SS 165
WOMEN WHO TRIED TO CHANGE OUR LIVES
Penina Glazer

This course in U.S. history will focus on several women in the first half of the 20th century who tried to confront major issues in American women's lives. We will examine the lives of important figures such as Margaret Sanger, Emma Goldman, Ida Wells Barnett, and Eleanor Roosevelt. We will look at the challenges of the period, the public agenda these women set out, how they went about their work, and the relationship between their private and public lives. Students will write several short essays and one longer paper.

SS 172
FROM AFRICAN TO AFRICAN-AMERICAN IN EARLY U.S. HISTORY
Amy Jordan

Historians of slavery in the Americas struggle to define the processes through which diverse groups of "Africans" become African-Americans. In this class, we will explore some examples of how scholars seek to address this compelling historical problem. Students will examine historical scholarship, films, slave narratives and some primary documents. These sources will provide students with many historical examples African-American cultural formation in the context of broader economic and political transformations. Students will become familiar with how the Atlantic Slave trade, plantation and urban slavery, and the French and Haitian Revolutions shaped the processes of cultural and identity formation. The course stresses class discussions where students will have opportunities to formulate their own perspectives on African-American slave culture and grapple with the difficulties of analyzing the consciousness of people who left few conventional written sources.

SS 179
HUMAN RIGHTS AND POLITICAL REFORM IN CONTEMPORARY CHINA
Kay Johnson

Human rights activists in the west assert that China is one of the worst offenders of human rights in the world today,

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pointing particularly to Chinese rule in Tibet, the prison labor system and the treatment of political dissidents, while others argue that there have been great improvements in human rights in the 1980s and 1990s. We will evaluate the impact of the changes induced in all aspects of Chinese life and politics by the post-Mao reforms, the booming economy and "opening" to global forces in the past two decades on human rights, cultural expression and political reform in China. In this context, we will examine the development and suppression of the democracy movement of the late 1980s; the emergence of new trends in popular culture; Chinese rule in contemporary Tibet; the controversy over prison labor and organ donation; the impact of population control on women's rights and status; and the role of human rights in U.S.-China relations. The course is designed to help Division I students begin Division I projects in Social Science and also to provide relevant background on Chinese society today for any students who may wish to participate in the Hampshire China Exchange program.

SS/HACU 194

CULTURE BETWEEN THE WARS

James Wald and Norman Holland

The years between the two world wars were characterized by a complex of interlocking global crises. The period was marked by the cult of Americanism: Jazz, movies, airplanes, the automobile, the skyscraper. Behind this fascination was the growing recognition that the U.S.A. was providing the world with a new model of industrialism. Two antagonistic ideologies, fascism and communism, gained ascendancy and challenged the social and political status quo at a time when the capitalist system plunged into a worldwide depression. The various crises brought forth powerful anti-colonial movements. In addition, the Great War had shaken the institutions connected with sexuality. These volatile years were also a time of great cultural experimenting. Through fiction, recordings, films and secondary monographs students will be introduced to the period.

The class is an introduction to concentrations in history, literature, and European studies. Required: participation in class discussion and completion of several papers and projects.

SS 210*

INTRODUCTORY ECONOMICS

Fred Weaver

This course is an introduction to economic analysis that covers the principles of both major areas of conventional economic theory (i.e., microeconomics and macroeconomics). It serves as a prerequisite to many advanced economics courses and itself contributes to a wide variety of concentrations. We will work to set the material within the broader social and international contexts. Five College students will be graded pass/fail only. This course cannot count as one half of a Division I.

SS 214

UNITED STATES LABOR HISTORY

Laurie Nisonoff

This course will explore the history of the American working class from the mid-19th century to the present. We will use traditional historical concepts such as industrialism and trade unions, immigration, and organization; integrate the insights of the "new social and labor history" to focus on unionization, strikes, and development of working-class

communities, consciousness and culture; and work to understand a working class divided along race, ethnic, and gender lines. Strategies employed by industrialists and the state to mold and control the working class will be considered, along with responses and strategies employed by the working class to gain political and economic power. This class is an introduction to an essential component of concentrations in labor studies, political economy, American studies, and feminist studies. Required: participation in class discussion and completion of several papers or projects.

SS 223

GANDHI'S CRITIQUE OF MODERNITY IN CONTEMPORARY PERSPECTIVE

Vivek Bhandari

Modernity, it has been argued, exemplifies the Enlightenment truths of alienated production, bureaucratic rationality, secular progress, and the associated practices of science, technology, humanism, development, and management. The "modern" world has also witnessed the emergence of imperialism, and the exploitation of large parts of the world. Partly in reaction against these historical forces, a number of 20th century social movements have adopted strategies opposed to the use of violence. In the 20th century, these strategies have been articulated most forcefully Mohandas K. Gandhi.

Through a critical evaluation of the life and works of Gandhi, this course will examine his views on non-violence, the political strategy of civil disobedience, and his critique of modernity. We will study how these notions are embedded in his perspectives on truth, trusteeship, the preservation of the environment, and *satyagraha*. Texts, films, and the personal narratives of Henry David Thoreau, Leo Tolstoy, Jawaharlal Nehru, and Martin Luther King, will be analyzed in conjunction with Gandhi's writings to understand social movements that his ideas have inspired in British India, and the United States. The successes and shortcomings of these movements will help us to better comprehend the challenges confronting the modern world.

SS 224

THE JEWS OF GERMANY AND RUSSIA: A COMPARATIVE STUDY

Leonard Glick

This course traces the history of Jewish life in Europe from the medieval to modern periods, focusing on Germany and Russia as representative regions for comparing differences between Jewish experience in western and eastern Europe. This is the story of a people whose existence was shaped by their role as the principal villains in the New Testament gospels; and since Europe was (and is) a Christian civilization, that role has to be understood as a crucial consideration in the entire history. We'll contrast pre-modern and modern Jewish societies, noting why the transition to modernity occurred early in the 19th century in Germany, and seeing how the Jews of Russia, still living in a pre-modern society, responded to the arrival of modern ideas. We'll also consider the social, cultural and economic foundations of anti-Jewish ideologies ("antisemitism"). By the end of the course you should have better understanding of such closely connected topics as the Holocaust, Zionism, Israeli political behavior, and Jewish-American culture.

Students will write four papers, each about 5-6 pages, utilizing primary sources and presenting personal perspectives on major themes emerging in the course.

SS 227

URBAN COMMUNITIES AND URBAN DEVELOPMENT IN MEDIEVAL AND RENAISSANCE EUROPE

Jutta Sperling

"City air sets people free." This medieval German phrase illustrates an important factor in European civilization: city dwellers were "free," that is not subject to serfdom or any other form of direct personal dependence prevailing in the countryside. They either fought for independence from their overlords during the "Communal Revolution" of the Middle Ages, or were granted protection and legal privileges by princes eager to promote urbanization in an era of rapid population growth and a booming economy. During this period, cities acquired the right to govern themselves through elected councilors; many Italian cities even achieved full political independence and established territorial states in their own right after conquering their surrounding territories and minor cities. The focus of this class will be on the intersection of architecture, urban planning, politics, and culture. How does the emphasis on "communal," i.e., proto-democratic, self-government precondition, shape, and promote certain patterns of urban planning and design? Why did medieval cities of Roman foundation abandon their grid pattern in favor of seemingly "organically" grown neighborhoods? How come that "rational" city design was revived in the Renaissance, when ambitious city governments aimed at reordering public space for the purposes of representing republican and aristocratic power structures?

SS 232

GLOBAL CAPITALISM AND THE CHANGING POLITICAL ECONOMY OF AFRICA AND LATIN AMERICA

Frank Holmquist and Frederick Weaver

Profound changes in the international realm during the last two decades have produced a more integrated, interdependent world. In this introductory course, we critically review the debates about the economic, political, and cultural causes of these changes, and we look closely at the complex relationships among free-market policies, democracy, cultural resistance, and national sovereignty. Throughout the course, we emphasize the significance of these changes for the peoples of Africa, Asia, and Latin America.

Prerequisite: Course on Third World and/or political economy.

SS/HACU 233b*

ELEMENTARY YIDDISH - SECOND SEMESTER

Henia Lewin

Yiddish, the native language of generations of Eastern European Jews, embodies all that is signified by the term Yiddishkeit, the Jewish way of life. In this course you'll learn to read, write, and speak Yiddish as a step toward understanding the entire Eastern European Jewish cultural legacy, from fiction and poetry to songs and folk expressions. The course is for students who have taken 233a or who have some prior knowledge of introductory Yiddish. This course counts as one-half of the two course option for Division One in World Languages; it cannot be used for one-half of a Division One in Social Science, Humanities, Arts and Cultural Studies.

SS/CS 244

COLLABORATIVE AND DISTANCE LEARNING

Tom Murray

The class features experiential education in distance learning, virtual universities, tele-collaboration, telementoring,

hyper-book & educational knowledge base design. We will address two main issues: how meaningful learning is mediated by social and collaborative processes, and how web-based learning is affected by the internal organization and external presentation of instructional material. We will then relate these issues to the design of two types of technologies: collaborative learning environments, and hypermedia. Students will build a web-based hyper-book using a state of the art "adaptive hypermedia authoring tool" and deliver the hyper-books to community based "client groups." We will then mentor people in the client group using "telementoring" tools and techniques. In addition to the hands-on and practical experiences noted above, we will read and discuss a number of topical papers.

No previous technical experience required for this interdisciplinary class. This class is relevant to those interested in K-12 and adult education, as well as those interested in technological and theoretical issues. This course may satisfy community service for some students.

SS 253

GLOBAL AND LOCAL DISCOURSES OF HUMAN RIGHTS

Flavio Risch-Ozguera and Sue Darlington

This course will examine the development and the dynamics of the contemporary discourse of international human rights, using a broadly comparative approach that examines: 1) The development of contemporary international human rights institutions and jurisprudence from European legal and philosophical traditions; 2) The globalization after World War II of this "western" discourse of human rights; and 3) The ways in which this new global human rights discourse has been reproduced, challenged and transformed in parts of Asia, Latin America and Africa in response to local, regional and transnational cultural, ideological and political conditions. A central focus in our examination of these cases will be the tension between a normative, universalist ideology of human rights and claims of cultural particularity. We will also address problems of implementing human rights norms, enforcement, and retribution.

Prerequisite: Successful completion of at least one legal studies or human rights related course.

SS/WP 255

WRITING ABOUT THE OUTDOORS

Robert Rakoff and Will Ryan

This seminar will explore contrasting approaches to writing about the outdoors. We will read and critique a number of genres including traditional nature writing, travel accounts, creative nonfiction, fiction, and academic analyses. We will pay particular attention to narrative choices and the role of the narrator as well as to the use of landscape description, scientific language, and other vehicles for constructing ideas of nature.

We will use these readings both as models of good writing and as contributions to the rich discourse about people in the outdoors. These readings will also help us develop some criteria for peer review of written work. There will be regular writing assignments, and students will be expected to contribute to class discussion and group critique in an informed and constructive manner.

Prerequisite: Division II students in environmental studies and creative nonfiction writing.

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SS 259

SENSES, CULTURE AND POWER

Michelle Bigenho

In many western cultures, sense experiences have been finitely numbered, hierarchically ordered and assumed to be "naturally" so, as rooted in the body. Vision is to be trusted while listening remains shrouded in mystery. Drawing on the disciplines of anthropology, musicology, philosophy, and history, this course explores the senses cross-culturally, thereby questioning the "naturalness" of these modes and orderings of sense experiences. Structures of power are founded on these principles, structures which pit literacy against orality as vision is pitted against the other senses. By situating the senses within issues of power, and on that fine line between nature and culture, this course will include discussions about how the senses work in relation to music performance, health and healing, signs and symbols, and language in colonial encounters. Some of the readings will be selected from: Stoller's *Sensuous Scholarship*, Taussig's *Mimesis and Alterity*, Descartes' "The Passions of the Soul," Feld and Keil's *Music Grooves*, Classen's *World's of Sense*, Merleau-Ponty's *Phenomenology of Perception*, Desjarlais' *Shelter Blues*.

Prerequisite: Students should have passed at least two Division I exams or have completed the course "Performance and Ethnography."

SS 268

UNDERSTANDING CHILDREN

Rachel Conrad

This course is designed for students currently working in an ongoing capacity with children. Possible venues include the Hampshire College Children's Center or internships through Community Connections. The course will focus both on methodological issues involved in understanding children (e.g., participant observation, objectivity and subjectivity) as well as on topic areas in young children's social development, such as children's understanding of themselves and other people, the development of emotion, the development of morality, fantasy and pretend play, as well as other topics generated by students. An important component of the course will involve ongoing discussion of students' work with children. Course assignments will involve integration of readings with discussion of work with particular children. Students need to already be involved in their work or internship experiences in order to take this course. A previous course in psychology is recommended as background for this course.

Enrollment is limited to 15 by permission of the instructor. Prerequisite: Students must be involved in ongoing work with children in school settings, daycare centers, or after-school programs.

SS 275

ENCOUNTERS WITH THE PAST: READINGS IN EARLY MODERN EUROPEAN HISTORY

James Wald

This year's topic is Hopes and Fears: Religion, Gender, and Possessions from the Middle Ages Through the Industrial Revolution. What can the hopes and fears of a given society tell us about it and ourselves? Did the gravest "sins" in old Europe involve food, money, or sex? Among the hallmarks of modernity were the rise of new social formations (classes) and the commercialization of daily activities and relations. Did traditional institutions and belief systems hamper or facilitate

the changes? What roles did religious and national contexts play? Did the increase in the sheer number of "things" change the way people thought? What changes did the family and private life undergo? At the heart of the course is the concept of culture as a process through which individuals and groups struggle to shape and make sense of their social institutions and daily lives. A core course for concentrators in history, the social sciences, and cultural studies. Writing assignments take the form of historiographic essays based on class readings.

Prerequisites: Some background in European history strongly recommended.

SS 277

SOCIALLY ENGAGED BUDDHISM

Sue Darlington

How is Buddhism engaged in the world? How do globalization and cultural traditions influence the process of religious and cultural change as people deal with social problems? This course explores how Buddhism is being used in Asia and the United States to address contemporary issues such as human rights, environmentalism, economic development and gender relations. The historical development and application of engaged Buddhism will be examined in light of traditional Buddhist concepts of morality, interdependence and liberation in comparison with Western ideas of freedom, human rights and democracy. Cases of Burma, Thailand, Sri Lanka, Tibet, India and the U.S. will be studied within their broader cultural, historical and political contexts as we look at progressive and conservative responses to social change. Prior knowledge of or experience with Buddhism or Asian studies is recommended.

Prerequisite: Background in Buddhist Studies or Asian Studies

SS 282

CONTEMPORARY SOCIAL THEORY: MODERNITY AND ITS FATE

Margaret Cerullo

The central theme of this course is modernity as a social and intellectual project with historical and global impact. We will read a number of critical social theory texts which deal with modernity as their central theoretical subject. The goal of the class is to introduce various theoretical perspectives about modernity and to examine different aspects of the current debate on modernity and its fate in our time. We will read two modernist texts (Habermas' *Transformation of Public Sphere* and Berman's *All That Is Solid Melts Into Air*), two texts critical of the modernity project (Foucault's *Knowledge/Power and Lyotard's Postmodern Condition*), and a text about modernity's colonial/global impact (Fanon's *Wretched of the Earth*).

Prerequisite: Prior knowledge of classical social theory.

SS 294

CHINESE DIASPORA: IDENTITIES AND COMMUNITIES IN GLOBAL CONTEXT

Kimberly Chang

While the term "diaspora" has historically been associated with exiled populations such as the Jewish or Palestinian people, it is only recently that ethnic Chinese around the world have begun to consider themselves as a diasporic people. What has brought about this shift in identity? Why has the term "diaspora" gained such currency in recent years? What does it mean to claim a diasporic identity? Who can lay claim to this identity? What is the significance of this new form of

identification at a time when nations, economies, and cultures are in the throes of globalization? In this course we will explore these questions through the study of contemporary transnational Chinese communities. We will examine the various ways in which the history of these communities is written in relation to the cultural imaginaries of "China" and "Chinese culture": from Western scholarly treatise on "Confucian capitalism" to Asian government and business rhetoric of "Chinese values," from U.S. public discourse on Chinese lobbies and espionage rings to first-person, self-orientalizing narratives of Chinese-Americans.

Prerequisite: This course is designed primarily for upper-level Division II students with a background in Asian or Asian-American studies.

SS 295

THE GREAT MIGRATION

Amy Jordan and Michael Ford

The Great Migration is one of the most enduring themes of 20th Century African-American history. The migration of millions of African-Americans from the rural South to the urban North between 1940 and 1970 reflected large shifts in the character of the U.S. economy, the development of northern cities and the mechanization of Southern agriculture. Other smaller, yet significant, migrations occurred during and immediately after World War I and recently some have identified a return migration to the South. Historians, sociologists, filmmakers, novelists and ethnographers have reflected on the multiple dimensions of this phenomena. This course will examine what these movements of African-Americans reflected about the strategies they employed to fight race and class oppression. Did migration signal an important shift in such strategies? What were the aspirations of those who remained in the South? Did African-Americans of various class and educational levels experience this mass movement differently? Students will be required to develop a research paper on some aspects of migration. Some background in African-American history is required.

Prerequisite: Some background in American History.

SS 297

BERLIN SEMINAR

Lester Mazor

Berlin is the capital of reunited Germany, a city whose complex and tragic history is visible on the facades of its buildings, as well as in its many museums and monuments. Long a focus of the Cold War, Berlin now is the meeting point between an increasingly closely knit Western Europe and the countries east of Germany aspiring to benefit from European unification. The Berlin Program provides a small group of selected students an opportunity for intensive study of the German language in Berlin from January through March, followed by attendance in courses at Berlin's universities and art conservatories during their semester, from April through June. As part of the Berlin Program, the Berlin Seminar will meet weekly during these six months, including tours of the city's architecture, museum visits, concerts and theatre performances, special lectures and discussions, and trips to places for which Berlin serves as an ideal jumping-off point, such as Dresden, Weimar, Prague, Cracow and Warsaw.

Knowledge of basic German is a prerequisite for participation. Additional details and application forms are available from Professor Mazor.

SS/CS 299

LANGUAGE, CULTURE AND MEANING

Barbara Yngvesson and Steven Weisler

This course, taught by a linguist and an anthropologist, explores the relationship between linguistic analyses of meaning as a feature of words and sentences and anthropological analyses of social life as a system of linguistic and non-linguistic practices that constitute the everyday world. We are particularly interested in the ways in which linguistic and cultural meanings intersect to create categories of interpretation and experience, that is, do they define a world view for a speaker or a cultural subject? Thus we will be investigating the connections of meanings and practices to relations of power. Among the central questions we will consider are: Are there common meanings assigned in all languages and all cultures or are meanings linguistically or culturally relative? How do we study meaning in linguistic and cultural contexts? Are there cultural meanings that are not embedded in language? What might such meanings consist of and how would we come to know them? What are the inherent limits of cultural and linguistic categories and what is the potential for envisioning or inhabiting worlds that defy conventional linguistic and cultural terms (in other words, how do new meanings and practice emerge)?

Prerequisite: 100-level course in cultural anthropology or linguistics or at the low 200 level.

SS 311

WOMEN AND WORK

Laurie Nisonoff

This research workshop examines case studies of the interrelationships of gender and capital, some located in specific practice, time and place, others directed toward theoretical critique and construction. We examine issues such as: the work lives of women in the home and workplace; the relationships between "paid" and "unpaid" work; the "feminization of poverty" and of policy; the growth of new professions, the service sector, and the global assembly line. This course is organized as a seminar with students assuming substantial responsibility for discussion. This course is designed for advanced Division II and Division III students.

Class will meet once a week for three hours; Enrollment is limited to 15 by instruction permission. **Prerequisite:** Some background in feminist studies, political economy, history, or politics is expected.

SS 326

WRITING ABOUT OTHER PEOPLE'S LIVES

Penina Glazer and Barbara Yngvesson

This seminar is designed for Division III and advanced Division II students who are interested in field research. The class will focus on ethical, methodological, and cultural questions that arise in trying to understand and interpret other people's lives. We will examine issues that emerge in interviewing, participant observation, and various other forms of eliciting narratives of the self. The aim of the seminar is to facilitate interchange between students who are or plan to be engaged in a variety of field work experiences in the United States and in other sites that may be considered "home" to those who study them. **Prerequisite:** Intended for students who have completed Division II and are beginning fieldwork or completing Division III.

SPRING

LANGUAGE STUDY

Hampshire College has no foreign language departments as such, although instruction in Spanish is offered. Language study may be used to fulfill the Fourth Division I requirement. Students with an interest in language will find that a deeper knowledge of world languages can enhance their work in many areas of language research: linguistic theory, sociolinguistics, literary stylistics, and anthropology. Courses in other languages and world language literature courses are available through Five College cooperation. Some examples: Chinese and Japanese, as part of the Five College Asian Studies Program; Greek and Latin; Germanic languages, including Danish, Dutch and Swedish; Slavic languages including Russian and Polish; and Romance languages, including French, Italian, and Portuguese. Also see the Five College Self-Instructional Language Program.

During January term, intensive language courses are offered. For further information on French and Spanish, contact the International Language Institute, (413) 586-7569, or Caroline Gear at (413) 559-5228.

LANGUAGE STUDY - FALL 2000

HACU 103*

SPANISH COMPREHENSION AND COMPOSITION

Norman Holland

This course, conducted in Spanish, is designed to improve the students listening, speaking and writing skills. Students who listen effectively speak and write better. The course emphasizes a listening comprehension component based on music and films. Oral skills will be supplemented with a grammar review. Students have ample opportunity to review, practice, and reinforce grammar through the reading and discussion of selected cultural and literary texts. Frequent writing assignments will expand on classroom activities and discussions. All these exercises will increase students' awareness of Spanish, Latin American and Latino/a cultures. Course work corresponds to an advanced intermediate (fifth semester) college-level course.

Requirement: Four years of Spanish in a strong high school program or its equivalent. This course counts as one-half of the two-course option for Division I in Language Study; it cannot be used for one-half of a Division I in Humanities, Arts and Cultural Studies. Students with a score of 4 or above in the Spanish Advanced Placement examination can fulfill the Division I in Language Study by successfully completing the course.

HACU 233a*

ELEMENTARY YIDDISH

Henia Lewin

Yiddish, the native language of generations of Eastern European Jews, embodies all that is signified by the term Yiddishkeit, the Jewish way of life. In this course you'll learn to read, write, and speak Yiddish as a step toward understanding the entire Eastern European Jewish cultural legacy, from fiction and poetry to songs and folk expressions. The course is for beginning students and requires no prior knowledge.

This course counts as one-half of the two-course option for Division I in Language Study.

This course may not serve as one of the two courses for completing a Division I in Humanities, Arts and Cultural Studies or Social Science.

LS 101

ELEMENTARY SPANISH I

This course is designed for students with no background in Spanish. Students will be introduced to basic structures and expressions and by the end of the semester be able to communicate in verbal and written forms about personal information, daily activities, future plans and past experiences. Sixty to 80 percent of class time is spent on speaking activities. Activities include reading and retelling stories, creating dialogues, listening exercises (audio and video tapes), individual and group writing and pronunciation. Topics are drawn from current and global events as well as the student's experiences. The focus of this course is building student's fluency in Spanish. Class enrollment is limited to 15 students.

LS 102

ELEMENTARY SPANISH II

This course is the second semester of first-year Spanish and students enrolled in this course should have taken LS 101 or the equivalent. This course will reinforce basic structures and build on fluency while focussing on accuracy with present, future and past tenses. Sixty to 80 percent of class time is spent on speaking activities. Activities include reading and retelling stories, creating dialogues, listening exercises (audio and video tapes), individual and group writing and pronunciation. Topics are drawn from current and global events as well as the student's experiences. Class enrollment is limited to 15 students.

LS 201

INTERMEDIATE SPANISH I

This course is the third semester of the Language Studies Program. Students enrolled in this course should have taken LS 102 or the equivalent. This course is designed to improve the student's ability to communicate in Spanish. This course will focus on accuracy of material covered in the first year and work on fluency with more advanced grammar. While students practice all skill areas (reading, writing, listening and speaking), 60-80 percent of class time is spent on speaking activities. Activities include reading and retelling stories, creating dialogues, listening exercises (audio and video tapes) individual and group writing, and pronunciation. Topics are drawn from current and global events as well as the student's own personal experiences. Class enrollment is limited to 15 students.

LS 202

INTERMEDIATE SPANISH II

This course is the second semester of the second-year Spanish and students enrolled should have taken LS 201 or the equivalent. This course will reinforce material covered in LS 201 while focusing on more advanced grammar. While students practice all skill areas (reading, writing, listening, speaking), 60-80 percent of class time is spent on speaking activities. Activities include reading and retelling stories, creating dialogues, listening exercises (audio and video tapes), individual and group writing, and pronunciation. Topics are drawn from current and global events as well as the student's personal experiences. Class enrollment is limited to 15 students.

LANGUAGE STUDY - SPRING 2001

HACU/SS 233b*

ELEMENTARY YIDDISH - SECOND SEMESTER

Henia Lewin

This class is a continuation of HACU/SS 233a.

Yiddish, the native language of generations of Eastern European

Jews, embodies all that is signified by the term Yiddishkeit, the Jewish way of life. In this course you'll learn to read, write, and speak Yiddish as a step toward understanding the entire Eastern European Jewish cultural legacy, from fiction and poetry to songs and folk expressions. The course is for students who have taken 233a or who have some prior knowledge of introductory Yiddish.

This course is not suitable for one-half of a Division I in HACU or SS.

LS 101

ELEMENTARY SPANISH I

This course is designed for students with no background in Spanish. Students will be introduced to basic structures and expressions and by the end of the semester be able to communicate in verbal and written forms about personal information, daily activities, future plans and past experiences. Sixty to 80 percent of class time is spent on speaking activities. Activities include reading and retelling stories, creating dialogues, listening exercises (audio and video tapes), individual and group writing and pronunciation. Topics are drawn from current and global events as well as the student's experiences. The focus of this course is building student's fluency in Spanish. Class enrollment is limited to 15 students.

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SPRING

FIVE COLLEGE PROGRAMS AND DEPARTMENTS

Hampshire students are encouraged to take advantage of the vast curriculum, faculty, and library resources offered by Amherst, Mount Holyoke, and Smith Colleges and the University of Massachusetts. Each year over 5,000 courses are available to students in the Five College system at no extra charge; a convenient free bus system provides transportation among the campuses.

Together the Five Colleges have developed cooperative programs in the areas of study listed below. In addition, their collective resources allow interdisciplinary study in many areas, including environmental studies, film, legal studies, and neuroscience.

Hampshire students interested in language study may take courses in over 20 foreign languages offered on the five campuses. These include courses in Chinese, Japanese, and Korean; Greek and Latin; Arabic; Germanic languages, including Danish, Dutch and Swedish; Slavic languages, including Russian and Polish; and Romance languages, including French, Spanish, Italian, and Portuguese. Students may receive training in several other languages through the Self-Instructional Language Program (SILP) of the Five College Foreign Language Resource Center housed at the University.

Along with the course interchange program, the Five Colleges jointly sponsor faculty exchanges, visiting lecturers, a public broadcasting radio station, and an interlibrary network. All students have open stack access and borrowing privileges at Five College libraries, which collectively house almost five million volumes.

For complete information about Five College programs, some not listed here, consult the Five College website, <http://www.fivecolleges.edu>. Many Five College programs have websites of their own that can be reached through this address.

AFRICAN STUDIES

Certificate Program Advisors: Hampshire-Frank Holmquist, Benjamin Oke; Mount Holyoke-Samba Gadjigo, Holly Hanson, Girma Kebbede; Smith-Elliot Frarkin, Elizabeth Hopkins, Louis Wilson; University of Massachusetts-Carlene Edie, Ralph Faulkingham, Femi Richards The Five College African Studies certificate program was established in 1987 as a way for students to coordinate a study of Africa. Any degree student in the Five Colleges is eligible to participate in the African Studies certificate program. The program is explicitly designed not to have a single disciplinary focus, but rather to be broadly interdisciplinary in character, while providing an intensive focus in a single geographic area.

The program requires a minimum of 6 courses on Africa and the completion of a foreign language requirement. Africa courses are defined as those whose content is at least 50 percent devoted to Africa per se. Students commence their certificate program studies with an introductory course whose focus ranges continent-wide. Subsequent courses are more advanced and more specific in focus. Program advisors on each of the five campuses will assist students in planning an academic program that satisfies certificate requirements. Students may choose from a variety of courses, giving them ample opportunity to pursue their own interests as they fulfill certificate requirements.

ASTRONOMY

Faculty: Amherst-George Greenstein; Hampshire-Frederick Wirth; Mount Holyoke-Tom Dennis; Smith-Suzan Edwards, Brian Patten, Richard White; University of Massachusetts-Thomas Arny, William Dent, Neal Erickson, Mark Heyer, William Irvine, Shashi Kanbur, Neal Katz, John Kwan, Read Predmore, F. Peter Schloerb, Stephen Schneider, Michael Skrutskie, Ronald Snell, Rae Stiening, Eugene Tadamaru, David Van Blerkom, Martin Weinberg, Sander Weinreb, Judith Young.

By pooling faculty and institutional resources, the Five College Astronomy Department offers an extraordinarily rich curriculum in astronomy and provides ample opportunity for students to conduct research projects in such areas as cometary studies, the physics and chemistry of molecular clouds, studies of star formation and stellar evolution, formation of planetary systems, star formation activity in galaxies, active galactic nuclei and cosmology.

Local resources of the Five College Astronomy Department, used both in student instruction and student research, include the following facilities: 1) the Five College Radio Astronomy Observatory (FCRAO), which is the largest millimeter wave telescope in the U.S., equipped with a state-of-the-art 15-element array detector to allow radio mapping of celestial objects; 2) a 16-inch Boller and Chivens reflecting telescope equipped with a chopping secondary mirror for use in the near infrared spectral regime and a wide variety of modern detectors, including an infrared photometer, an infrared camera, and a CCD digital imaging detector for use at optical wavelengths; 3) additional 24-inch cassegrain reflecting telescopes for use at optical wavelengths; 4) an 18-inch Alvan Clark refractor. In addition to these modern telescopes and detectors, the astronomy department provides student instruction in sophisticated techniques of digital data display and analysis with image processing computers. The opportunity to work on instrument development in well-equipped laboratories is also available for interested students.

The course offerings in the Five College Astronomy Department can be found in the Course Guide, under Five College Offerings.

COASTAL AND MARINE SCIENCES

Faculty: Hampshire-Charlene D'Avanzo, John Reid, Steve Roof; the Coastal and Marine Science faculty at Amherst, Mount Holyoke, and Smith Colleges, and the University of Massachusetts.

Coastal and Marine Sciences is a growing program at Hampshire and within the Five Colleges. Students may pursue particular interests in the field through a wide variety of courses offered on the five campuses, and through participation in field studies, research, and training in oceanographic techniques. The Hampshire College Bioshelter supports students' research in aquaculture, marine ecology, and related topics. The program sponsors training cruises aboard oceanographic vessels, summer research opportunities, and January term field courses in Central America and the Caribbean.

The Five College program has also joined the Woods Hole Consortium for Marine Sciences which provides laboratory space for selected research projects and educational opportunities at the prestigious Marine Biological Laboratory (MBL) at Woods Hole, Massachusetts. The Woods Hole Consortium offers field trips to MBL and surrounding coastal environments,

seminars, contact with noted marine scientists, and student internships with Hampshire faculty or Woods Hole scientists.

CULTURE, HEALTH, AND SCIENCE PROGRAM

Faculty Steering Committee: Hampshire-Debra L. Martin, Helaine Selin, Barbara Yngvesson; Amherst-Paul Ewald, Miriam Goheen; Mount Holyoke-Jeffrey Ayres Knight, Lynn M. Morgan; Smith-Donald Joralemon, Elizabeth Wheatley; University of Massachusetts-Dan Gerber, Lynnette Leidy (Director), William Moebius, Anita St. Clair

Established in 1996, the Five College Culture, Health, and Science (CHS) Program is designed to foster interdisciplinary collaboration in the study of human health, and to increase academic/community engagement for students and faculty at the Five Colleges. It provides alternative pathways to health careers, and bridges gaps among the laboratory sciences, social sciences, and humanities. Each year, the Five Colleges will grant a certificate in Culture, Health, and Science to students who satisfactorily complete the certificate requirements. Requirements include an independent project as well as completion of seven courses distributed among the following areas: Overviews of Biocultural Approaches; Mechanisms of Disease Transmission; Population, Health, and Disease; Healers and Treatment; Ethics and Philosophy; Research Design and Analysis.

DANCE

Faculty: Hampshire-Daphne Lowell, Rebecca Nordstrom; Amherst-Wendy Woodson; Mount Holyoke- Jim Coleman, Charles and Rose Flachs, Therese Freedman; Smith-Rodger Blum, Yvonne Daniel, Susan Waltner; University of Massachusetts-Bill Bob Brown, Peggy Schwartz, Andrea Watkins.

The Five College Dance Department combines the programs of Amherst College, Hampshire College, Mount Holyoke College, Smith College, and the University of Massachusetts. The Department is the second largest in the nation, with a faculty of 16 artists, teachers, and scholars, augmented by a diverse array of Guest Artists. It produces over 20 student and faculty concerts each year in its seven performance spaces, and offers a wide-ranging curriculum of over 100 courses in its 14 studios. The faculty operates as a consortium, coordinating curriculum, performances, and services. The Department supports a variety of philosophical approaches to dance and provides an opportunity for students to experience a wide spectrum of performance styles and techniques. Course offerings are coordinated among the campuses to facilitate registration, interchange, and student travel. Students may take a dance course on any of the five campuses and receive credit at the home institution.

Five College course lists specifying times, locations, and new course updates are available from the (home campus) Dance Office and from the Five College Dance Department office, located at Hampshire College.

EAST ASIAN STUDIES

Faculty: Hampshire-Kay Johnson, Zhaolu Lu, the Asian Studies faculty of Amherst, Mount Holyoke, and Smith Colleges, and the University of Massachusetts.

The Five College East Asian Studies program and the associated program in East Asian languages provide a coordinated curriculum and shared resources to students at all five campuses. The program's major purpose is to provide under-

graduate instruction in Chinese, Japanese, and related disciplines. Over 100 courses are offered each year in language, literature, history, art history, religious thought and philosophy, geography, political science, and music. Through long-established ties between the Five Colleges and academic and cultural institutions in China and Japan, students enjoy a variety of opportunities for study and travel in both countries. Each year the program also brings Chinese and Japanese students and faculty to study and teach in the Five College area.

The Five College program in East Asian languages currently offers four years of coursework in Chinese and Japanese languages, literature, and linguistics. Hampshire students may begin studies in either language and proceed to advanced work by taking sequential courses.

INTERNATIONAL RELATIONS

Certificate Program Advisors: Hampshire-Frederick Weaver; Amherst-Pavel Machala, William Taubman, Ron Tiersky; Mount Holyoke-Vincent Ferraro; Smith-Karen Alter, Steven Goldstein, Peter Rowe; Gregory White; University of Massachusetts-James Der Derian, Eric Einhorn, Peter Haas, Stephen Pelz, M.J. Peterson.

The certificate program in International Relations was established in 1985 for students who wish to pursue an interest in international affairs as a complement to a major or concentration in another discipline, as well as for those intending a career in the field. To qualify for a certificate, students must take an introductory course in world politics, at least one course on global institutions or problems, a course on the international economic order, one on the history of modern international relations, and one on contemporary American foreign policy. They must also complete at least two years of study in a foreign language, and take two courses on the politics, economy, or culture of an area other than the United States. One of the latter courses must involve study of a Third World country or region.

Program advisors on each of the campuses will assist students in planning an academic program that satisfies certificate requirements. Students may choose from among hundreds of courses, giving them ample opportunity to pursue their own interests as they fulfill the demands of the program. In addition to taking courses, students pursuing a certificate in international relations (as well as those interested in the field) may attend the many lectures, symposia, panel discussions, and other special events on international affairs that take place at the Five Colleges through the academic year.

LATIN AMERICAN STUDIES

Certificate Advisor at Hampshire-Norman Holland.

The Five College Certificate in Latin American Studies offers students the opportunity to show an area of specialization in Latin American Studies in conjunction with or in addition to their majors. The program provides a disciplined course of study allowing students to draw on the rich resources of more than 50 Latin Americanist faculty members in the Five College area and is designed to enhance their understanding of the complex region that comprises contemporary Latin America.

The program requires completion of a language requirement, and eight courses on Latin America and the Caribbean that include the following:

1. A broadly based introductory course providing an overview of the social and political history of Latin America;

Five College Programs

2. One course in the humanities, including courses focusing on Latin American culture from the pre-Columbian period to the present (such as art, art history, dance, film, folklore, literature, music, religion, and theatre);
3. One course in the social sciences, including anthropology, economics, geography, political science, and sociology, that offers substantial attention to Latin America and/or the Caribbean;
4. An interdisciplinary seminar.

MIDDLE EASTERN STUDIES

Certificate Program Advisors: Hampshire-Ali Mirsepassi; Amherst-Jamal J. Elias; Mount Holyoke-Sohail Hashmi; Smith-Keith Lewinstein; University of Massachusetts-Tayeb El-Hibri.

The Certificate Program in Middle Eastern Studies recognizes completion of a focused, interdisciplinary course of study in Middle Eastern Studies, pursued in consultation with a Program advisor as a complement to a major or concentration. Students awarded the certificate complete a language requirement and seven courses distributed among courses offering an historical introduction to the Middle East and courses on religion and philosophy, literature and the arts, and the social sciences.

PEACE AND WORLD SECURITY STUDIES

Faculty Steering Committee: Hampshire-Betsy Hartmann, Frank Holmquist, Michael Klare, Ali Mirsepassi; Amherst-Pavel Machala, Ronald Tiersky; Mount Holyoke-Kavita Khory; Smith-Mary Geske, Gregory White; University of Massachusetts-Neta Crawford, James Der Derian, Peter Haas.

The Five College Program in Peace and World Security Studies (PAWSS) was launched in 1984 by a group of Five College faculty and administrators who perceived a need for expanded curriculum development and cross-campus coordination in the study of peace and conflict resolution. Originally funded in part by a three-year grant from The Ford Foundation, PAWSS is a multidisciplinary program that seeks to enrich the discussion of issues of war and peace throughout the academic community. By encouraging the exploration of these issues, PAWSS ultimately hopes to enhance the academic community's contribution to the search for peace and world and national security.

In pursuit of these goals, PAWSS sponsors educational events open to the Five College community throughout the academic year. These include public lectures, films, panel discussions, and debates. In addition, PAWSS organizes annual winter and summer workshops for faculty to study and exchange ideas on critical political and curricular issues.

In addition to the Hampshire faculty who teach courses related to peace and world security issues, nearly 100 Five College faculty in history, political science, international relations, and many other disciplines offer courses in this field.

FIVE COLLEGE SELF-INSTRUCTIONAL LANGUAGE PROGRAM

The Five College Self-Instructional Language Program affords students the opportunity to study languages that are not currently being offered through traditional classroom instruction. At the beginning of the semester the student is given a goal to be reached by the semester's end. The student works

independently on his or her home campus throughout the semester using a textbook, workbook, audiotapes, videotapes, and computer programs (various components are available for different languages). The student is assigned a native speaker (usually an international student from the home campus) who serves as a conversation partner for one hour of conversation per week. At the end of the semester, a professor of the target language is brought to campus to administer a 20-30 minute oral exam; from that exam, the professor determines a grade for the course.

This program is designed for students who are extremely self-motivated and secure in foreign language study. Students must have a personal interview with the program director; those with limited knowledge of a language must schedule a placement exam the semester before language study begins.

The self-instructional language program is being administered in the Five College Foreign Language Resource Center, 102 Bartlett Hall, University of Massachusetts, by the center's director, Elizabeth H.D. Mazzocco. Direct all inquiries to Professor Mazzocco at (413) 545-3453. Languages available at this time include Hindi, Hungarian, Indonesian, Korean, Modern Greek, Norwegian, Serbo-Croatian, Swahili, Turkish, and Urdu.

FIVE COLLEGE DANCE DEPARTMENT

The educational and artistic mission of the Five College Dance Department (FCDD) is to champion the imaginative, expressive powers of human movement. The curriculum emphasizes in-depth study of a broad spectrum of dance as an art form, including technical, creative, historical cultural, and scientific perspectives. Students are encouraged to balance performance and creative studies with a comprehensive understanding of the historical and cultural contexts of different dance traditions. They may shape their major studies in either traditional or interdisciplinary ways – reflecting the wide range of career options and new directions of the contemporary field.

Each semester the FCDD office publishes an updated list of all dance courses offered. Copies of this listing are available at the FCDD office in the Hampshire College Dance Building, at Central Records, at the Hampshire dance studio bulletin board, and from the Hampshire dance faculty.

FIVE COLLEGE DANCE - FALL 2000 AND SPRING 2001

TECHNIQUES:

BALLET: Introductory through advanced study of the principles and vocabularies of classical ballet. Class is comprised of three sections: Barre, Center, and Allegro. Emphasis is placed on correct body alignment, development of whole body movement, musicality, and embodiment of performance style. Pointe work is included in class and rehearsals at the instructor's discretion.

JAZZ: Introductory through advanced jazz dance technique, including the study of body isolations, movement analysis, syncopation, and specific jazz dance traditions. Emphasis is placed on enhancing musical and rhythmic phrasing, efficient alignment, performance clarity in complex movement combinations, and the refinement of performance style.

MODERN: Introductory through advanced study of modern dance techniques. Central topics include: refining kinesthetic perception, developing efficient alignment, increasing strength and flexibility, broadening the range of movement qualities, exploring new vocabularies and phrasing styles, and encouraging individual investigation and embodiment of movement material.

THEORY

COMPOSITION: Introductory through advanced study of elements of dance composition, including phrasing, space, energy, motion, rhythm, musical forms, character development, and personal imagery. Course work emphasizes organizing and designing movement creatively and meaningfully in a variety of forms (solo, duet, and group), and utilizing various devices and approaches, e.g. motif and development, theme and variation, text and spoken language, collage, structured improvisation, and others.

DANCE IN THE 20TH CENTURY: This course is designed to present an overview of dance as a performing art in the 20th century, focusing especially on major American stylistic traditions and artists. Through readings, video and film viewings, guest performances, individual research projects, and class discussions, students will explore principles and traditions of 20th century concert dance traditions, with special attention to their historical and cultural contexts. Special topics may include European and American ballet, the modern dance movement, contemporary and avant-garde dance experimentation, African-American dance forms, jazz dance, and popular culture dance traditions.

DANCE AND CULTURE: Through a survey of world dance traditions from both artistic and anthropological perspectives, this course introduces students to dance as an universal human behavior, and to the many dimensions of its cultural practice – social, ritual, political, and aesthetic. Course materials are designed to provide students with a foundation for the interdisciplinary study of dance in society, and the tools necessary for analyzing cross-cultural issues in dance; they include readings, video and film viewings, research projects, and dancing.

SCIENTIFIC FOUNDATIONS OF DANCE: An introduction to selected scientific aspects of dance, including anatomical identification and terminology, physiological principles, and condition/strengthening methodology. These concepts are discussed and explored experientially in relationship to the movement vocabularies of various dance styles.

OTHER FIVE COLLEGE DANCE DEPARTMENT COURSES - FALL 2000

Classical Indian Dance I
Comparative Caribbean Dance I
Dance and Technology
Dance Repertory
Javanese Dance
Rhythmic Analysis
Tap Dance
West African Dance I

OTHER FIVE COLLEGE DANCE DEPARTMENT COURSES - SPRING 2001

Classical Indian Dance II
Comparative Caribbean Dance
West African Dance
Advanced Studies in History & Theory
Anthropology of Dance

FIVE COLLEGE COURSES

SELF-INSTRUCTED LANGUAGES (in the Self-Instructional Language Program, Five College Language Resource Center, University of Massachusetts under the Five College Program.) Elementary-level courses are currently offered in the following languages: Czech, Modern Greek, Hindi, Hungarian, Indonesian, Norwegian, Serbo-Croatian, Swahili, Thai, Turkish, and Urdu. For further information, including information on registration, consult the Self-Instructional Language Program website at the Five College website (<http://www.fivecolleges.edu>).

COURSE LISTING - FALL 2000

Hampshire College
HACU 345
FIVE COLLEGE ADVANCED SEMINAR IN DRAWING
Judith Mann and Dewitt Godfrey

University of Massachusetts
Arabic 126
ELEMENTARY ARABIC I
Mohammed Mossa Jiyad

Mount Holyoke College
Asian 130
ELEMENTARY ARABIC I
Mohammed Mossa Jiyad

Mount Holyoke College
Asian 230
INTERMEDIATE ARABIC I
Mohammed Mossa Jiyad

Smith College
Dance 142B
COMPARATIVE CARIBBEAN I
Yvonne Daniel

Smith College
Dance 243
COMPARATIVE CARIBBEAN II
Yvonne Daniel

Smith College
Dance 540
GRADUATE HISTORY AND LITERATURE OF DANCE:
WORLD PERFORMANCE AND PRACTICES
Yvonne Daniel

Smith College
FLS 282a
ADVANCED VIDEO PRODUCTION WORKSHOP:
VIDEO [RE]PRESENTATION AND ACTIVISM
C.A. Griffith

University of Massachusetts
Art 297V
PERSONAL NARRATIVE AND HISTORICAL MEMORY:
INTRODUCTION TO VIDEO PRODUCTION
C.A. Griffith

Amherst College
English 89
PRODUCTION SEMINAR ON THE MOVING IMAGE
Elisabeth Subrin

Mount Holyoke College
FS210
PRODUCTION WORKSHOP ON THE MOVING IMAGE
Elisabeth Subrin

University of Massachusetts
Italian 110
ELEMENTARY ITALIAN
Elizabeth H. D. Mazzocco

Amherst College
Geology 05
EARTHQUAKES AND VOLCANOES
J. Michael Rhodes

Hampshire College
SS 298
CONTEMPORARY INTERNATIONAL CONFLICT:
CAUSES, CHARACTERISTICS, PREVENTION
Michael T. Klare

COURSE DESCRIPTIONS - FALL 2000

Hampshire College
HACU 345
FIVE COLLEGE ADVANCED SEMINAR IN DRAWING
Judith Mann and Dewitt Godfrey

This is a fourteen-week course taught by approximately 10 different faculty members from all five campuses. Classes are held on a rotating basis on all five campuses. The course is structured so that students are responsible for pursuing their work through individual thematic development in varied drawing media throughout the semester. Students are required to attend two weekly sessions, one of which is a three-hour class conducted by a different member of the faculty each week. These sessions may include a combination of lectures on drawing issues, critiques of student work, and in-class work. The second meeting each week will be structured by the course coordinators for this year, see above. Typically, weeks one and two consist of an introduction to procedural issues relating to thematic development presented by the course coordinator. Weeks 3-7 and 9-13 involve individual faculty presentations.

Two class sessions are devoted to group critiques with members of the faculty. An exhibition of student work produced through the course is scheduled during the final week. Grades are assigned through consultation between the course coordinator, the faculty teaching in the course, and the individual student's college faculty. The course is open to students by invitation from the departmental faculty only.

University of Massachusetts
Arabic 126
ELEMENTARY ARABIC I
Mohammed Mossa Jiyad

This course covers the Arabic alphabet and elementary vocabulary for everyday use, including courtesy expressions. Students will concentrate on speaking and listening skills as well as basic Arabic syntax and morphology, as well as basic reading and writing. Class meets Mondays and Wednesdays from 10:00-11:30 a.m. and Fridays from 10:00-11:00 a.m.

Mount Holyoke College
Asian 130
ELEMENTARY ARABIC I
Mohammed Mossa Jiyad

See course description for Arabic 126. Class meets Mondays and Wednesdays from 1:00-2:30 p.m. and Fridays from 1:00-2:00 p.m.

Mount Holyoke College
Asian 230
INTERMEDIATE ARABIC I
Mohammed Mossa Jiyad

This course continues Asian Studies 130-131, study of modern standard Arabic. It covers oral/aural skills related to interactive and task-oriented social situations, including discourse on a number of topics and public announcements. Students read and write short passages and personal notes containing an expanded vocabulary on everyday objects and common verbs and adjectives. Class meets Mondays and Wednesdays from 2:30-4:00 p.m. and Fridays from 2:30-3:30 p.m.

Smith College
Dance 142B
COMPARATIVE CARIBBEAN I
Yvonne Daniel

This course focuses on Cuban, Haitian, and Brazilian dance traditions. While attending to strength, flexibility and endurance training, the course trains students in sacred, social, and popular forms of dance that permeate the Caribbean region. The course also includes video presentations, mini-lectures, discussions, singing, and drumming. As students acquire basic skills in Caribbean dance vocabulary, they are encouraged to demonstrate these in studio and informal settings. Class meets on Mondays from 7:00-10:00 p.m.

Smith College
Dance 243
COMPARATIVE CARIBBEAN II
Yvonne Daniel

Designed to increase proficiency in Caribbean dance styles. It continues Katherine Dunham and Teresa Gonzalez technical training and contextual investigation, and focuses on performance of traditional forms. Prerequisite: Dance 142, Section B, Comparative

Caribbean Dance I. Enrollment limited to 35. Class meets Tuesdays and Thursdays from 3:00-4:50 p.m.

Smith College
Dance 540
**GRADUATE HISTORY AND LITERATURE OF DANCE:
WORLD PERFORMANCE AND PRACTICES**
Yvonne Daniel

Emphasis will include: in-class discussion and study of dance history and dance research, current research methods in dance, the use of primary and secondary source material. Students will complete a dance history research paper on a topic of their choice. Prerequisite: two semesters of dance history. 4 credits. Class meets Tuesdays and Thursdays from 10:30-12:00 p.m.

Smith College
FLS 282a
**ADVANCED VIDEO PRODUCTION WORKSHOP:
VIDEO [RE] PRESENTATION AND ACTIVISM**
C.A. Griffith

An advanced video production course focusing on issues of representation and activism. Students will work on individual and collaborative projects in order to [re]present, engage and inspire through the creation of video art. Particular attention will be paid to the works of video/filmmakers engaged in the struggle to create liberational, alternative images of people and communities "othered" by the lens of dominant cinema. Enrollment limited to 13. 4 credits. Lab/screening. Class meets Thursdays from 1:00-5:00 p.m. and Wednesdays from 7:30-9:30 p.m.

University of Massachusetts
Art 297V
**PERSONAL NARRATIVE AND HISTORICAL MEMORY:
INTRODUCTION TO VIDEO PRODUCTION**
C.A. Griffith

Through the creation of collaborative and individual works, students will learn the basics of video production: story, lighting, camera, sound and editing. Particular attention will be paid to studying works of independent video/filmmakers whose works address issues of representation, memory and history. Enrollment limited to 12. 4 credits. Lab/screening. Class meets Fridays from 11:15-3:00 p.m. and Thursdays from 7:00-9:00 p.m.

Amherst College
English 89
PRODUCTION SEMINAR ON THE MOVING IMAGE
Elisabeth Subrin

An intermediate course in the theory and practice of film/video production as an art form. Included are hands-on video production and post-production workshops, as well as screenings and critical readings. Topics for the seminar will vary from year to year. Prerequisite: English 82f and/or permission of the instructor. Seminar meets once weekly plus evening film screening. Limited enrollment. (Contact English Department before registration.) Class meets Wednesdays from 1:00-4:00 p.m. and Tuesdays from 7:00-9:00 p.m.

FALL

Fall 2000, Five College Courses

Mount Holyoke College

FS210

PRODUCTION WORKSHOP ON THE MOVING IMAGE

Elisabeth Subrin

An introductory course in the production and critical study of the moving image as an art form: hands-on exercises with video camcorder and editing equipment, supplemented with screenings and critical reading. Limited to 15 students.

Prerequisite: Permission of instructor. (Contact Film Studies Department before registration.) . Class meets Mondays from 7:00-10:00 p.m. and Tuesdays from 1:00-3:00 p.m.

University of Massachusetts

Italian 110

ELEMENTARY ITALIAN

Elizabeth H. D. Mazzocco

Elementary introduction to the Italian language. Class meets Mondays, Wednesdays and Fridays from 11:15-12:05 p.m.

Amherst College

Geology 05

EARTHQUAKES AND VOLCANOES

J. Michael Rhodes

The earth is a dynamic planet constantly creating oceans and mountain ranges, accompanied by earthquakes and volcanic eruptions. This course explores the development of ideas that led to the scientific revolution of plate tectonics, the relationships between earthquakes, volcanoes and plate tectonics, and the hazards that they produce and their impact on humans. Emphasis is placed on current earthquake and volcanic events, as well as on momentous events from the past such as the San Franciscan earthquake of 1906, the great Alaskan earthquake, the 79 A.D. eruption of Vesuvius that destroyed Pompeii, and the more recent eruptions of Mount St. Helens (USA), Pinitubo (Phillipines) and Kilauea (Hawaii). Class meets Tuesdays and Thursdays from 2:00-3:30 p.m.

Hampshire College

SS 298

CONTEMPORARY INTERNATIONAL CONFLICT: CAUSES, CHARACTERISTICS, PREVENTION

Michael T. Klare

An assessment of the causes and characteristics of armed conflict in the contemporary world. We will examine a wide variety of conflict types, including regional conflict (e.g., in the Middle East, South Asia, and East Asia), ethnic and internal conflict, resource and environmental conflict, and persistent hate violence (e.g., violence against women, immigrants, minority groups, etc.). The course will seek to identify and analyze the principal causes of these various conflict types and to map out their distinctive characteristics. Special problems of contemporary conflict, such as warlordism, the trade in weapons, the use of child soldiers, etc. will be examined. In addition we will evaluate a wide variety of strategies for preventing and controlling such conflicts, from traditional diplomacy and peacemaking to more innovative strategies of conflict resolution. Students will be expected to track a particular conflict (or conflict type) throughout the semester and to write a final paper on the origins and status of this conflict (or conflict type) and on possible routes to its control and termination. 4 credits. Class meets Tuesdays and Thursdays from 10:30-11:50 a.m.

FIVE COLLEGE ASTRONOMY

COURSE LISTING - FALL 2000

University of Massachusetts

ASTFC 14

STARS AND GALAXIES

William Dent

University of Massachusetts

ASTFC 24

STELLAR ASTRONOMY

Richard White

Smith College

ASTFC 26

COSMOLOGY

George Greenstein

University of Massachusetts

ASTFC 51

STARS AND STELLAR EVOLUTION

David Van Blerkom

COURSE DESCRIPTIONS - FALL 2000

University of Massachusetts

ASTFC 14

STARS AND GALAXIES

William Dent

Continuation of ASTFC 13; may be taken independently.

Introductory course for science, engineering, and astronomy majors. Topics include stellar evolution, pulsars, black holes, galactic structure, and cosmology. Prerequisite: high school algebra. Class meets Mondays, Wednesdays, and Fridays from 1:25-2:45 p.m. Class begins Wednesday, September 6.

Amherst College

ASTFC 24

STELLAR ASTRONOMY

Richard White

The basic observational properties of stars will be explored in an experimental format relying on both telescopic observations and computer programming exercises. No previous computer programming experience is required. Prerequisites: one semester of calculus, one semester of physics, and one introductory astronomy class. Class meets Mondays and Wednesdays from 2:30-5:00 p.m. Classes begin Monday, September 11.

Smith College

ASTFC 26

COSMOLOGY

George Greenstein

Cosmological models and the relationship between models and observable parameters. Topics in current astronomy that bear upon cosmological problems, including background

electromagnetic radiation, nucleosynthesis, dating methods, determinations of the mean density of the universe and the Hubble constant, and tests of gravitational theories. Discussion of some questions concerning the foundations of cosmology and its future as science. Prerequisites: one semester of calculus and one semester of a physical science. Class meets Tuesdays and Thursdays from 2:30-3:45 p.m. Class begins Thursday, September 7.

University of Massachusetts

ASTFC 51

ASTROPHYSICS I: STARS AND STELLAR EVOLUTION

David Van Blerkom

The application of physics to the understanding of astronomical phenomena. Physical principles governing the properties of stars, their formation, and evolution. Radiation laws and the determination of stellar temperatures and luminosities; Newton's laws and the determination of stellar masses; hydrostatic equation and the thermodynamics of gas and radiation; nuclear fusion and stellar energy generation; physics and degenerate matter and the evolution of stars to white dwarfs, neutron stars, or black holes; nucleosynthesis in supernova explosions; dynamics of mass transfer in binary systems; viscous accretion disks in star formation and X-ray binaries. No previous astronomy courses required. Prerequisites: four semesters of physics. Class meets Mondays, Wednesdays, and Fridays from 1:25-2:45 p.m. Class begins Friday, September 8.

COURSE LISTING - SPRING 2001

University of Massachusetts

ARABIC 146

Elementary Arabic II

Mohammed Mossa Jiyad

Mount Holyoke College

Asian 131

ELEMENTARY ARABIC II

Mohammed Mossa Jiyad

Mount Holyoke College

Asian 231

INTERMEDIATE ARABIC II

Mohammed Mossa Jiyad

Smith College

Dance 142B

COMPARATIVE CARIBBEAN I

Yvonne Daniel

Smith College

Dance 272

DANCE AND CULTURE

Yvonne Daniel

Smith College

FLS 280b

VIDEO PRODUCTION WORKSHOP: FROM NUTS AND BOLTS TO VIDEO ART

C.A. Griffith

University of Massachusetts

Art 396V/696V

SPECIAL TOPICS-ADVANCED VIDEO PRODUCTION

C.A. Griffith

Amherst College

English 82

PRODUCTION WORKSHOP ON THE MOVING IMAGE

Elisabeth Subrin

Mount Holyoke College

FS 310

PRODUCTION SEMINAR IN THE MOVING IMAGE

Elisabeth Subrin

University of Massachusetts

Italian 593

FIFTEENTH AND SIXTEENTH CENTURY ITALIAN THEATER

Elizabeth H. D. Mazzocco

COURSE DESCRIPTIONS - SPRING 2001

University of Massachusetts

Arabic 146

ELEMENTARY ARABIC II

Mohammed Mossa Jiyad

This course is a continuation of Elementary Arabic I. Students will expand their command of basic communication skills, including asking questions or making statements involving learned material. Also they will expand their control over basic syntactic and morphological principles. Reading materials (messages, personal notes, and statements) will contain formulaic greetings courtesy expressions, queries about personal well-being, age, family, weather and time. Students will also learn to write frequently used memorized material such as names, forms, personal notes and addresses. Class meets Mondays and Wednesdays from 10:00-11:30 a.m. and Fridays from 10:00-11:00 a.m.

Mount Holyoke College

Asian 131

ELEMENTARY ARABIC II

Mohammed Mossa Jiyad

See course description for Arabic 146. Class meets Mondays and Wednesdays from 1:00-2:30 p.m. and Fridays from 1:00-2:00 p.m.

Mount Holyoke College

Asian 231

INTERMEDIATE ARABIC II

Mohammed Mossa Jiyad

Continuation of Asian 230. Class meets Mondays and Wednesdays from 2:30-4:00 p.m. and Fridays from 2:30-3:30 p.m.

FALL

SPRING

Spring 2001, Five College Courses

Smith College

Dance 142B

COMPARATIVE CARIBBEAN I

Yvonne Daniel

This course focuses on Cuban, Haitian, and Brazilian dance traditions. While attending to strength, flexibility and endurance training, the course trains students in sacred, social, and popular forms of dance that permeate the Caribbean region. The course also includes video presentations, mini-lectures, discussions, singing, and drumming. As students acquire basic skills in Caribbean dance vocabulary, they are encouraged to demonstrate these in studio and informal settings. Class meets Mondays from 7:00-10:00 p.m.

Smith College

Dance 272

DANCE AND CULTURE

Yvonne Daniel

Through a survey of world dance traditions from both artistic and anthropological perspectives, this course introduces students to dance as a universal human behavior, and to the many dimensions of its cultural practice - social, ritual, political and aesthetic. Course materials are designed to provide students with a foundation for the interdisciplinary study of dance and society, and the tools necessary for analyzing cross-cultural issues in dance; they include readings, video and film viewing, research projects and dancing. (A prerequisite for Dance 375, The Anthropology of Dance). Class meets Tuesdays and Thursdays from 10:30-12:00 p.m.

Smith College

FLS 280b

VIDEO PRODUCTION WORKSHOP: FROM NUTS AND BOLTS TO VIDEO ART

C.A. Griffith

This course provides students with the basic technical, aesthetic and theoretical skills (story, structure, lighting, camera, sound and editing) needed to realize their vision and make video art. The course emphasizes collaborative work and personal narratives as students examine the work of independent video/filmmakers. Enrollment limited to 13. 4 credits. Class meets Thursdays from 1:00-5:00 p.m. and Wednesdays from 7:30-9:30 p.m.

University of Massachusetts

Art 396V/696V

SPECIAL TOPICS-ADVANCED VIDEO PRODUCTION

C.A. Griffith

In this class, students will produce short collaborative and individual projects on video. The subject of this course on "Food and Film: Culture and Identity" will be explored through readings, screenings, discussion and the creation of original video works. Limited to 10 students. Prerequisite: Permission of the instructor and an introductory video production course. Class meets Fridays from 11:15-3:00 p.m. and Thursdays from 7:00-9:00 p.m.

Amherst College

English 82

PRODUCTION WORKSHOP ON THE MOVING IMAGE

Elisabeth Subrin

An introductory course in the production and critical study of the moving image as an art form: hands-on exercises with video camcorder and editing equipment, supplemented with screenings and critical reading. Limited to 15 students. Prerequisite: Permission of instructor. (Contact English Department before registration). Class meets Tuesdays from 7:00-10:00 p.m. and Wednesdays from 1:00-4:00 p.m.

Mount Holyoke College

FS 310

PRODUCTION SEMINAR IN THE MOVING IMAGE

Elisabeth Subrin

An intermediate course in the theory and practice of film/video production as an art form. Included are hands-on video production and post-production workshops, as well as screenings and critical readings. Topics for the seminar will vary from year to year. Requisite: Film Studies 210 and/or permission of the instructor. Seminar meets once weekly plus evening film screening. Limited enrollment. (Contact Film Studies Department before registration) Class meets Mondays from 7:00-10:00 p.m. and Tuesdays from 1:00-3:50 p.m.

University of Massachusetts

Italian 593

FIFTEENTH AND SIXTEENTH CENTURY ITALIAN THEATER

Elizabeth H. D. Mazzocco

This course will focus on the great masters of Italian Renaissance theater (Ariosto, Aretino, Bibbiena, Caro, Machiavelli, Ruzante, etc.) We will study their plays in relation to the cultural/historical/social ambiance of their day. We will also delve into the roots of Italian comedy, paying special attention to Boccaccio's Decameron. The course will conclude with a study of the commedia dell'arte. Students will read plays and sources, make oral presentations, write critiques and several papers. Class meeting days and time to be announced.

FIVE COLLEGE ASTRONOMY

COURSE LISTING - SPRING 2001

Smith College

ASTFC 15

HISTORY OF ASTRONOMY

Richard White

University of Massachusetts

ASTFC 23

PLANETARY SCIENCE

TBA

Amherst College

ASTFC 25

GALACTIC AND EXTRAGALACTIC ASTRONOMY

Stephen Schneider and Suzan Edwards

SPRING

Mount Holyoke College
ASTFC 26
COSMOLOGY
Tom Dennis

University of Massachusetts
ASTFC 38
TECHNIQUES OF RADIO ASTRONOMY
Ronald Snell

University of Massachusetts
ASTFC 52
ASTROPHYSICS II: GALAXIES
James Lowenthal

COURSE DESCRIPTIONS - SPRING 2001

Smith College
ASTFC 15
HISTORY OF ASTRONOMY
Richard White

Astronomy and cosmology from earliest times, Egyptian, Babylonian, Greek, Islamic; the medieval universe; Middle Ages; Copernican revolution, the infinite universe; Newtonian universe; mechanistic universe of the 18th and 19th centuries. Gravitational theory; origin, structure, and evolution of stars and galaxies; developments in modern astronomy. Nontechnical; emphasis on history and cosmology. Class meets Tuesdays and Thursdays from 1:00-2:20 p.m.

University of Massachusetts
ASTFC 23
PLANETARY SCIENCE
TBA

Introductory course for physical science majors. Topics include planetary orbits, rotation and precession, gravitational and tidal interactions, interiors and atmospheres of the Jovian and terrestrial planets, surfaces of the terrestrial planets and satellites, asteroids, comets, planetary rings, and origin and evolution of the planets. Prerequisites: one semester of calculus and one semester of physical science. Class meets Tuesdays and Thursdays from 2:30-3:45 p.m.

Amherst College
ASTFC 25
GALACTIC AND EXTRAGALACTIC ASTRONOMY
Stephen Schneider and Suzan Edwards

Computer and observational lab-based course. The basic observational properties of galaxies explored in an experimental format relying on both telescopic observations and computer programming exercises. No previous computer programming experience required. Prerequisites: one semester of calculus, one semester of physics, and introductory astronomy. Class meets Mondays and Wednesdays from 2:30-5:00 p.m.

Mount Holyoke College
ASTFC 26
COSMOLOGY
Tom Dennis

Cosmological models and the relationship between models and observable parameters. Topics in current astronomy that bear upon cosmological problems, including background electromagnetic radiation, nucleosynthesis, dating methods, determinations of the mean density of the universe and the Hubble constant, and tests of gravitational theories. Discussion of some questions concerning the foundations of cosmology and its future as science. Prerequisites: one semester of calculus and one semester of a physical science. Class meets Tuesdays and Thursdays from 1:00-2:15 p.m.

University of Massachusetts
ASTFC 38
TECHNIQUES OF RADIOASTRONOMY
Ronald Snell

With lab. Equipment, techniques, nature of cosmic radio sources. Radio receiver and antenna theory. Radio flux, brightness temperature and the transfer of radio radiation in cosmic sources. Effect of noise, sensitivity, bandwidth, and antenna efficiency. Techniques of beam switching, interferometry, and aperture synthesis. Basic types of radio astronomical sources: ionized plasmas, masers, recombination and hyperfine transitions; nonthermal sources. Applications to the sun, interstellar clouds, and extragalactic objects. Prerequisites: 2 semesters of physics and 2 semesters of calculus. Class meets Tuesdays and Thursdays from 2:30-3:45 p.m.

University of Massachusetts
ASTFC 52
ASTROPHYSICS II: GALAXIES
James Lowenthal

The application of physics to the understanding of astronomical phenomena. Physical processes in the gaseous interstellar medium: photoionization in HII regions and planetary nebulae; shocks in supernova remnants and stellar jets; energy balance in molecular clouds. Dynamics of stellar systems; star clusters and the virial theorem; galaxy rotation and the presence of dark matter in the universe; spiral density waves. Quasars and active galactic nuclei: Synchrotron radiation; accretion disks; supermassive black holes. Prerequisites: four semesters of physics. Class meets Mondays, Wednesdays and Fridays from 2:30-3:45 p.m.

SPRING

CO-CURRICULAR COURSES

WRITING AND READING PROGRAM

The Writing and Reading Program offers assistance to students interested in strengthening their communication skills. Because of the importance writing acquires at Hampshire, a range of activities is designed to meet varied student needs.

Individual tutorials comprise a major part of the program. In brief, the strategy is to use the work in which the student is presently engaged. Generally, this means course work, divisional exams, proposals, Division II and III papers. This writing is used to address issues of organization, effective analysis, clarity, voice, and development of an effective composing process. The program also helps students to understand their problems with starting and/or finishing work, and to develop strategies for overcoming writing anxiety and procrastination. Since reading and writing are inseparable from each other, assistance is also provided in such areas as research skills. Writing help includes classes as well as individual tutorials. (See below for class descriptions.) Appointment for tutorials may be made by calling the Writing Center at (413) 559-5646 or (413) 559-5531. Classes are run each semester and are open to all students.

WRITING AND READING PROGRAM COURSES - FALL 2000

BP 101
INTERPRETIVE SKILLS, PART I
Shirley M. DeShields

This first part of a year long course is designed to provide students a dynamic, skill-development experience, with an emphasis on critical thinking and comprehension of expository prose. Using a POWER MODEL, the course relates to study techniques and time management. Students will learn to read assignments with more precision and transfer this new approach to their own writing.

Class will meet once a week for two hours. Enrollment is limited to 15, with instructor permission *after* the first class meeting. It is expected that students enrolling in Part I will continue with Part II during the spring semester.

WP 101
INTRODUCTION TO ANALYTICAL AND CREATIVE WRITING
Will Ryan and Ellie Siegel

This writing seminar explores different forms of academic and personal writing. Students will have the opportunity to improve expository writing skills, practice analytical writing in various disciplines, and try their hand at a personal essay and a short story. Considerable time will be spent analyzing selected readings and developing writing strategies in response to those readings. A number of short stories and personal essays will be read and used as models for the creative writing section of the course. Students will have the opportunity for regular tutorial meetings with the instructors. Interested students should sign up in the Writing Center before the first class.

WP/HACU/IA 207

WRITING ABOUT THE GOOD LIFE

Deborah Gorlin

In this writing seminar, we will write about aspects of the so-called "Good Life," those cultural resources, traditionally called the fine arts and the humanities, which enrich our experiences and make life interesting. In this class, we will broaden our definition of these subject areas to include writing about food, travel, fashion, gardening, and home design.

Looking at those books, essays, reviews and articles written for academic and for popular audiences, we will study the work of writers in these various genres. Our aim will be to assess these works as models of effective writing and to use their literary strategies to inform our own work.

This course is geared to finishing Division I students who are entering Division II with an interest in writing in academic and popular forms about their version of the "Good Life." In addition to regularly assigned essays and in-class writing exercises, students will be asked to complete a writing project based on a topic of their choice related to the class.

WP/SS 242

CREATIVE WRITING IN SOCIAL SCIENCE

Will Ryan

This writing seminar explores the use of creative writing in concert with the analytical and critical approaches traditionally associated with the fields of social science. The course is designed for students experienced in social science, but not in creative writing.

The class will begin with a consideration of voice, tone, point of view, and audience, and the roles they play in effective writing. We will then turn to personal interviews and portraits, looking as well at use of background and history to inform contemporary voices and lives. We will also explore ways that autobiographical/personal writing, dramatic narration, and engaging storytelling can be used in social science projects. There will be regular writing assignments, and students will be expected to contribute to class discussion and group critique in an informed and constructive manner.

Prerequisite: Since this course focuses on utilizing creative writing in actual projects, it is probably best suited to those students ending Division II or beginning Division III. In the past, students have used the course as an opportunity to write (and receive criticism on) a pilot chapter for their Division III.

WRITING AND READING PROGRAM - SPRING 2001

BP 102
INTERPRETIVE SKILLS, PART II
Shirley M. DeShields

A continuation of the Fall course. This course provides a dynamic skill-development experience. Students will learn to read with more precision. Class meets weekly for two hours. Enrollment is limited to 15 with instructor permission *after* the first class meeting. Prerequisite: BP 101.

WP 130

WRITING WELL

Debra Gorlin

This course will offer students composition strategies for the writing process tailoring these methods to individual needs and learning styles. You will find this class helpful if you can answer "yes" to some of the following questions. In generating ideas for a paper, do you find that you have too many ideas or not enough? Do you prefer to visualize your ideas on paper, or do you feel more comfortable verbally, talking with someone about your plans? Do you have a hard time narrowing ideas, distinguishing the main ideas from the details? Do outlines make you break out in a cold sweat? Do you catch mistakes only after you have read your paper aloud?

We will also cover study skills, including managing assignments and time, methods of notetaking, summarizing, and analyzing, as well as employing writing aids, such as free writing, journal keeping, and editing procedures. Weekly tutorials are an important part of the course. For these sessions, students may bring in for discussion and revision drafts of their Division exams or papers for courses. Students will be expected to write one or two short essays and complete short reading assignments.

WP 201

WRITING PROJECT WORKSHOP

Ellie Siegel

This workshop is designed to provide assistance to students who are already engaged in large projects—research papers and exams—and who would like a structured meeting time in which to write and to discuss strategies for research, writing, and revision. Special attention will be paid to the writing process: conceptualization, organization, and pacing oneself through work blocks and writing anxieties.

Brief reading and writing assignments will be given and, in addition to attending class meetings, participants will be expected to meet in tutorial with the instructor. Since this class supplements work already in progress, no formal instructor evaluations will be provided and the completion of this workshop will not count as course credit towards a Division I exam. This course is primarily targeted toward students who are working on Division II research papers. Division III students should see the instructor before enrolling in this workshop.

WP/SS 255

WRITING ABOUT THE OUTDOORS

Robert Rakoff and Will Ryan

This seminar will explore contrasting approaches to writing about the outdoors. We will read and critique a number of genres including traditional nature writing, travel accounts, creative nonfiction, fiction, and academic analyses. We will pay particular attention to narrative choices and the role of the narrator as well as to the use of landscape description, scientific language, and other vehicles for constructing ideas of nature.

We will use these readings both as models of good writing and as contributions to the rich discourse about people in the outdoors. These readings will also help us develop some criteria for peer review of written work. There will be regular writing assignments, and students will be expected to contribute to class discussion and group critique in an informed and constructive manner.

This course is best suited to Division II students in environmental studies and creative nonfiction writing.

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 shop's tools include: basic hand tools, power saws and drills, plastic forming equipment, machine tools, welders, sheet metal tools, sanding and polishing equipment, metal bending equipment and more. 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.

ACCESSING THE CENTER FOR DESIGN

Gaining access to the shop can be as simple as dropping by or setting up an appointment to speak with one of the shop supervisors. Whether you have a specific project in mind or would like help in coming up with an idea, the shop supervisors will work with you on design issues, teach you how to work safely in the shop, give instruction on the equipment you need to use and provide ongoing assistance and supervision. You are also welcome to attend an information session, training or workshop to help you become familiar with the facility and what can be done here.

The Design Lab is available to all students for design related work and is open any time the facility is open (except when classes may be using the room).

WHAT'S THIS PLACE ALL ABOUT ANYWAY?

If you are interested in learning more about the facility, its staff and what happens here you are invited to attend a one hour presentation. It will give you a better idea of what has or could be done, how you might fit design and fabrication into your academic experience, what the Lemelson Program is all about, what faculty you might use, and various ways to get involved in the design community.

Times TBA.

INTRODUCTORY TRAININGS

ARC WELDING

This training provides instruction in the operation of "MIG" and "TIG" arc welders capable of welding of steel and aluminum. Students will learn setup and welding technique and perform practice welds using the different methods. Trainings will take place in one 3 hour session.

GAS WELDING

This training provides instruction in the operation of oxy-acetylene equipment used for heating, cutting, welding, and brazing metal. Students will learn equipment technique and practice the different methods. Trainings will take place in one 2 hour session.

FALL

SPRING

Fall 2000 - Spring 2001, Co-Curricular Courses

INTRODUCTION TO MACHINING

Glenn Armitage

The lathe and milling machine are used to cut steel and softer materials into an unlimited variety of cylindrical and planar forms. They can be used for the creation of both intricate mechanical parts and sculpture. Training may be continued by scheduling individual lessons. This is a single one hour and 30 minute session.

BASICS OF MECHANICAL DRAFTING

This session will provide a lesson on the basic elements and symbols used to create mechanical drawings and pictorial views for effective graphic communication. This skill is a must for anyone interested in design and fabrication. This is a single two hour session.

TRAINING REGISTRATION

Trainings are offered during the first half of each semester and during January Term. A full schedule of trainings is listed in each semester's course guide supplement and the January Term course guide.

LEMELSON COURSES FALL 2000 AND SPRING 2001

IA/LM 135

OUTDOOR SOFT GOODS DESIGN

Glenna Alderson and Colin Twitchell

This course involves understanding the design process through outdoor equipment design. Learn to sew! Explore the design process! Create projects! This course is an experimental introduction to the principles of applied design, using outdoor soft goods design as an educational medium. No previous design or sewing experience is required. Emphasis will be placed on applied design and the creation of "soft goods" from clothing to basic outdoor functional items. Students will be encouraged to build on their knowledge of garment construction from one project to another. Additional topics of discussion will include: anatomy, ergonomics, establishing design parameters, and market influence on design.

IA/LM 137

PROBLEM POSING, PROBLEM SOLVING AND METACOGNITION: A BAG OF TRICKS FOR DESIGN AND INVENTION

Leslie Arriola

This activity, discussion, and project-based course will enable you to better develop your potential for design and innovation. Students of both artistic and applied design will gain deeper insights into a wide range of design processes and will learn techniques that will expand their design creativity and style. This course will explore the design process by examining many of the components that can make up one's own design process. Such elements as learning styles, brainstorming, intuition, "thinking out of the box," essence, function, creativity, and aesthetics will be investigated. For more information contact Leslie Arriola at larriola@k12s.phast.umass.edu.

IA/LM 170

DESIGNING FOR PEOPLE IN THE 21ST CENTURY: UNIVERSAL DESIGN AND ADAPTIVE EQUIPMENT

Colin Twitchell

As the population of this country and most other western countries ages over the next decade and beyond, the design of equipment will have to change to meet the challenges of an aging population. This 100-level course will introduce students to the fundamentals of applied design and universal design as they relate to an aging population. This year-long course is project based and will use adaptive equipment and universal design projects to understand what a designer must know about designing for people. In the first part of the course we will investigate why the population is changing and how this will influence the design of equipment. Some of the areas that we will look at will be biomechanics, anatomy, ergonomics and market influence on design. The bulk of the second part of the course will be working on adaptive equipment and universal design projects. Working collectively, we will design and fabricate mock-ups and/or prototypes of our ideas for this equipment.

For more information about this course contact Colin Twitchell at: x5705 or e-mail at: cstLM@hampshire.edu.

IA/LM 180

DESIGN FUNDAMENTALS: BUILDING THE BACKBONE OF YOUR DESIGN ABILITIES

Colin Twitchell and TBA

This activity and project-based course will enable you to improve your design ability. Students of both artistic and applied design will gain deeper insights into their own design process and will learn techniques that will enhance their design creativity and skills. This course will explore the design process by examining many of its components. Such elements as prototyping, sketching, drafting, research methods, material applications, fabrication techniques, design style, and aesthetics will be investigated. Divisional work may be accomplished through this class by working in conjunction with a faculty sponsor.

WOMEN'S FABRICATION WORKSHOP

Robin MacEwan

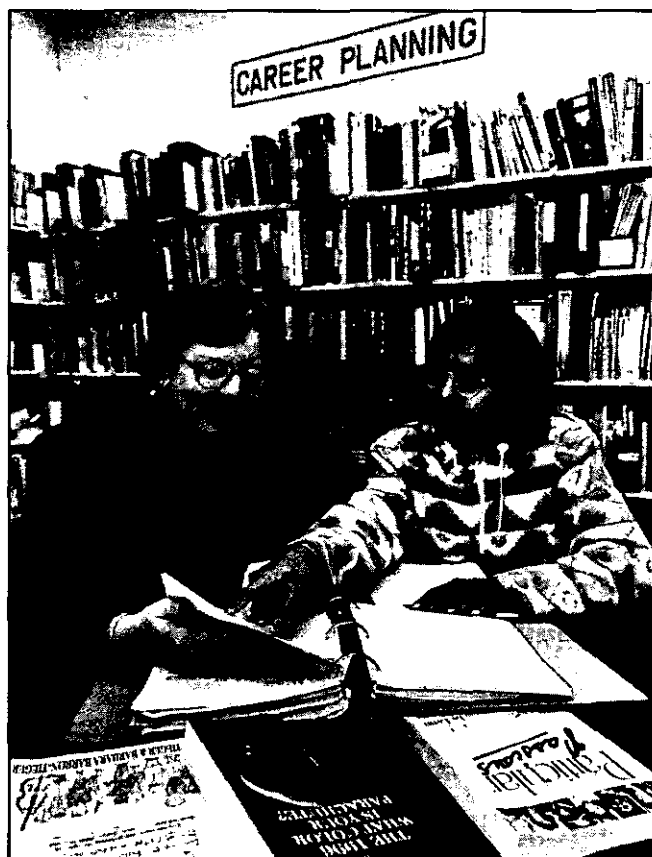
This co-curricular course is designed to introduce women to the shop in a fun, supportive, hands-on format. Through the planning and construction of a project of the group's choice, the course will cover basic aspects of design, material selection, and the use of equipment available in the shop. The resulting project will be something of permanent use to the Hampshire community and community service credit will be available. Independent study or divisional credit is also possible. The course will meet for two hours and 30 minutes, once a week for 10 weeks during hours when the shop is closed to general use. Upon completing the course, participants will have first-hand, start-to-finish experience with a project, a great working knowledge of what's available in the shop, and the skills needed to go forward with your own ideas. Class meets Mondays from 7:00-9:30 p.m. at the Lemelson Center for Design

FABRICATION SKILLS

Glenn Armitage

This semester-long workshop is intended for those who desire more extensive instruction and guided hands on practice than is provided in the Shop Trainings. Students will have the opportunity to work with the full range of fabrication techniques available in the shop. Though the exact design of the course will be determined by the interests of the students, it is assumed that all students will develop a project from concept to design to finished product. This is a co-curricular activity. Evaluations are available if requested.

Class meets Fridays from 9:30 a.m.-12:00 noon at the Lemelson Center for Design.



LIFE-WORK EXPLORATION

This workshop is sponsored by the Career Options Resource Center and taught by its director Andrea Wright. It meets twice a week all semester: Mondays and Wednesdays from 4:00 p.m.- 5:30 p.m. Fall and Spring semesters.

Life Work Exploraton is designed to help you to explore your personal preferences with regard to both career and lifestyle. There will be many self-discovery exercises to enable you to specify your interests, analyze your skills and knowledge, and define and apply your personal values so that you can apply them to future life choices. It basically helps you to answer the questions, "Who am I? What do I really want?"

Life Work Exploraton teaches new, effective decision-making techniques. Topics the workshop covers include: transferable skills, life goals, values, where to live, leisure time activities, relationships, personality traits, salary and benefits, budgeting, working conditions, and the world of work.

The emphasis is on what you enjoy doing most. The class sessions themselves are designed to be useful and fun. To sign up call Andrea Wright at (413) 559-5385.

FALL

SPRING

OUTDOORS PROGRAM AND RECREATIONAL ATHLETICS (OPRA)

CURRICULUM STATEMENT

The Outdoors Program and Recreational Athletics (OPRA) offers students extensive opportunities to learn outdoor and sport skills such as rock climbing, kayaking, martial arts, and aquatics. We also provide the opportunity for student- and staff-initiated expeditions and trips.

OPRA gives special emphasis to integrating outdoor and physical learning experiences with the rest of college life. Programmatically that means OPRA collaborates with Hampshire faculty, staff, and students in ongoing courses.

"Fusion of body and intellect" has long been a goal of OPRA. This year the program will continue to offer body potential work and body awareness in addition to outdoor and sports skills courses.

OPRA seeks to enable students to experience nature personally, through local natural history explorations, as well as hiking, biking, camping, cross-country skiing, snowshoeing, canoeing, and expeditioning.

During January term and spring break, major trips and a variety of courses are offered. Trips have included climbing in North Carolina, ski-touring in Yellowstone National Park, and kayaking in the Grand Canyon. Course offerings include Intensive Shotokan Karate, as well as American Red Cross Lifeguard Training.

In addition to the following courses, OPRA also offers the opportunity for students to participate in intramural and club sports (basketball, soccer, volleyball, frisbee), and a great variety of trips, activities, and special training sessions. A schedule of activities and trips is available at the Robert Crown Center. These programs are open to all full-time Five College students.

OUTDOORS PROGRAM AND RECREATIONAL ATHLETICS (OPRA)

COURSE LISTING - FALL 2000

OPRA 101
BEGINNING SHOTOKAN KARATE
Marion Taylor

OPRA 102
INTERMEDIATE SHOTOKAN KARATE
Marion Taylor

OPRA 104
ADVANCED SHOTOKAN KARATE
Marion Taylor

OPRA 105
WOMEN'S SELF-DEFENSE
Nancy Rothenberg

OPRA 106
HATHA YOGA (M)
Alyssa Lovell

OPRA 107
HATHA YOGA (N)
Alyssa Lovell

OPRA 108
HATHA YOGA (O)
Lori Strolin

OPRA 109
WOMEN AND YOGA
Lori Strolin

OPRA 111
AIKIDO
Rob Hayes

OPRA 115
BEGINNING KYUDO: JAPANESE ARCHERY
Marion Taylor

OPRA 116
INTERMEDIATE KYUDO
Marion Taylor

OPRA 117
ADVANCED KYUDO
Marion Taylor

OPRA 118
T'AI CHI
Denise Barry

OPRA 123
BEGINNING WHITEWATER KAYAKING (X)
Earl Alderson

OPRA 124
BEGINNING WHITEWATER KAYAKING (Y)
Glenna Lee Alderson

OPRA 126
BEYOND BEGINNING WHITEWATER KAYAKING
Glenna Lee Alderson

OPRA 141
POLLYWOG *FROG* FISH!—A SWIMMING
EVOLUTION
Glenna Lee Alderson

OPRA 145
LIFEGUARD TRAINING
Glenna Lee Alderson

OPRA 149
OPENWATER SCUBA CERTIFICATION
Project Deep

OPRA 151
TOP ROPE CLIMBING (A)
Kathy Kyker-Snowman

OPRA 152
TOP ROPE CLIMBING (B)
Earl Alderson

OPRA 174
BASIC FITNESS AND TRAINING
Troy Hill

OPRA 175
STRENGTH TRAINING: A MINI-COURSE IN GETTING STRONGER
Madelyn McRae and Kathy Kyker-Snowman

OPRA 185
TENNIS EYE-OPENER
Madelyn McRae

OPRA 205
SOCIAL JUSTICE IN OUTDOOR EXPERIENTIAL EDUCATION
Karen Warren

OPRA 208
EXPERIENTIAL EDUCATION: FROM THEORY TO PRACTICE
Karen Warren

COURSE DESCRIPTIONS - FALL 2000

All Special Students will be charged a lab/equipment fee for attending any of the following courses. Students must bring a current/valid ID card to the first class.

Five College students will be graded on a pass/fail basis and must negotiate credits with their own registrars.

OPRA 101
BEGINNING SHOTOKAN KARATE
Marion Taylor

Shotokan Karate is an unarmed form of self-defense developed in Japan. It stresses the use of balance, timing, and coordination to avoid an attack and as an effective means of counterattack to be used only if necessary. The beginning course will cover basic methods of blocking, punching, kicking, and combinations thereof; basic sparring; and basic kata, prearranged sequences of techniques simulating defense against multiple opponents.

OPRA 102
INTERMEDIATE SHOTOKAN KARATE
Marion Taylor

This course is for students who have completed OPRA 101.

OPRA 104
ADVANCED SHOTOKAN KARATE
Marion Taylor

This course is for students who have attained the rank of brown belt or black belt. Enrollment is by instructor permission.

OPRA 105
WOMEN'S SELF-DEFENSE
Nancy Rotherberg

Self-Defense is not just about hitting and punching. It's also about learning how strong you really are. This self-defense course provides a safe and nurturing environment for you to access your strengths and build self-confidence. With practice and a commitment to yourself throughout this course, you will hopefully gain the mental and physical skills needed to deal effectively with any potentially dangerous situation as well as with day to day conflicts. You will be encouraged to discover the centered place inside that empowers your voice and knows you are worth defending.

OPRA 106
HATHA YOGA (M)
Alyssa Lovell

An exploration of traditional postures with the body, mind, and breath. This exploration will be a meditative experience including an introduction to the chakra system, breathing exercises (pranayama), and sitting meditation. All levels will be accommodated in each class with variations of the postures (asanas).

OPRA 107
HATHA YOGA (N)
Alyssa Lovell
Same as OPRA 106

OPRA 108
HATHA YOGA (O)
Lori Strolin

This class will continue and build upon the material covered in the beginning class. It may be taken by anyone who has completed OPRA 106 or 107.

OPRA 109
WOMEN AND YOGA
Lori Strolin

A chance to practice gentle Yoga postures, breath-work, meditation, chanting, and relaxation techniques in a supportive, nurturing environment. A journey toward deeper awareness, compassion and acceptance of our bodies and our wisdoms.

OPRA 111
AIKIDO
Rob Hayes

Aikido is essentially a modern manifestation of traditional Japanese martial arts (Budo), derived from a synthesis of body, sword, and staff arts. Its primary emphasis is defensive, utilizing techniques of neutralization through leverage, timing, balance, and joint control. There is no emphasis on strikes or kicks as one is trained to blend and evade rather than conflict. Beginners will practice ukemi (falling), body movement, conditioning, and several basic techniques.

OPRA 115
BEGINNING KYUDO: JAPANESE ARCHERY
Marion Taylor

Kyudo, the Way of the Bow, has been practiced in Japan for centuries. The form of the practice is considered a type of Ritsuzen or standing Zen. It is often practiced in monasteries as

FAIL

Fall 2000, Co-Curricular Courses

an active meditation and contrast to Zazen or seated meditation. The class will concentrate on learning the Seven Coordinations or step by step shooting form. The target, which is only six feet away, serves the archer as a mirror in order to reflect the status of the archer's mind and spirit.

OPRA 116 INTERMEDIATE KYUDO

Marion Taylor

This course will extend to the Hitote or two arrow form of Zen Archery. The students will continue to perfect their form and learn kneeling techniques of shooting. The course can only be taken by people who have completed OPRA 115.

OPRA 117 ADVANCED KYUDO

Marion Taylor

This course is for students working on formal demonstration forms. We will expand the study of the formal seven coordinations into the more extended forms of Hitote and Reisha and demonstrations of synchronized shooting by groups of individuals. The course can only be taken by people who have completed OPRA 115 and OPRA 116.

OPRA 118 T'AI CHI

Denise Barry

T'ai Chi is the best known Taoist movement and martial art, with a history dating back at least 1,200 years. Created by Taoist priests, it is a "cloud water dance," stimulating energy centers, and promoting endurance, vitality, and relaxation. The course will stress a good foundation, strength, stretching, basic standing meditation, and the first series of the T'ai Chi form. All levels of experience welcome.

Register by attending the first class. Five College students will be graded on a pass/fail basis and must negotiate credits with their registrars.

OPRA 123 BEGINNING WHITEWATER KAYAKING (X)

Earl Alderson

No experience required except swimming ability. Learn the fundamentals of kayaking and basic whitewater skills including: strokes, rescue maneuvering, eddy turns, ferrying, bracing, river reading, surfing, equipment, and kayak roll. This course is the same as OPRA 124.

The class will meet on Wednesdays from 1:30–2:45 p.m. for pool sessions and on Friday from 12:30–6:00 p.m. for river trips. To register, attend the first class. Enrollment is limited to 6. Instructor permission.

OPRA 124 BEGINNING WHITEWATER KAYAKING (Y)

Glenna Lee Alderson

This course is the same as OPRA 123.

Class will meet Wednesdays from 2:45–4:00 p.m. for pool sessions and on Fridays from 12:30–6:00 p.m. for river trips. To register, attend the first class. Enrollment is limited to 6 by instructor permission.

OPRA 126 BEYOND BEGINNING WHITEWATER KAYAKING

Glenna Lee Alderson

This course is for people who have had previous whitewater experience. Students will learn and perfect advanced whitewater techniques on class III water. Prerequisites include a kayak roll on moving water and solid class II+ skills.

Class will meet on Thursday from 12:30–6:00 p.m. at Robert Crown Center and leave for the river at 12:30 p.m. and return by 6:00 p.m. To register, sign up at the first class in the Robert Crown Center. Enrollment is limited to 6 by instructor permission.

OPRA 141 POLLYWOG *FROG* FISH—A SWIMMING EVOLUTION

Glenna Lee Alderson

Becoming a competent performer in the water requires learning some basic fundamental skills. If you have the desire to learn to swim, here is the perfect opportunity! This class will focus on helping the adult student better understand and adapt to the water environment. We will work on keeping the "fun in fundamentals," as we learn floats, glides, propulsive movements, breath control and personal safety techniques. This course is taught by an American Red Cross certified instructor, and is otherwise known as Beginning Swimming – Level 1.

OPRA 145 LIFEGUARD TRAINING

Glenna Lee Alderson

This course will prepare and qualify you to become a Red Cross certified Lifeguard. Bearers of this card are eligible to obtain work at pools nationwide. Hampshire students successfully completing this course will be eligible for employment at the Robert Crown Center pool. To complete this course you must practice and be tested on water entries and carries, swimming rescues, stroke work, and spinal management.

Standard First Aid and Professional CPR will be included in the above class format. Materials fee \$65. An additional lab fee will be charged for non-5-College participants.

OPRA 149 OPENWATER SCUBA CERTIFICATION

Project Deep

This is an N.A.U.I. sanctioned course leading to openwater SCUBA certification. One and one-half hours of pool time and one and one-half hours of classroom instruction per week.

Fee: \$195 plus mask, fins, snorkel, and text. All other equipment provided. Prerequisite: adequate swimming skills. Enrollment is unlimited.

OPRA 151 TOP ROPE CLIMBING (A)

Kathy Kyker-Snowman

This course is for beginning and experienced rock climbers. It will cover basic safety techniques, rope work, knots, and climbing techniques. Enjoy the opportunity to exercise your body and mind at many local climbing areas as well as Hampshire's indoor climbing wall. Beginners are especially welcome.

OPRA 152
TOP ROPE CLIMBING (B)
 Earl Alderson

This course is the same as OPRA 151.

OPRA 174
BASIC FITNESS AND TRAINING
 Troy Hill

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

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

OPRA 175
STRENGTH TRAINING: A MINI-COURSE IN GETTING STRONGER

Madelyn McRae and Kathy Kyker-Snowman

Learn the principles of strength training and develop a personalized program based on your own goals.

Class is open to students, staff and faculty.

OPRA 185
TENNIS EYE-OPENER
 Madelyn McRae

If you want to play regularly and are seeking new friends in this great sport, join the club, literally. Open to Hampshire College students, faculty, and staff, this intermediate group will play under the guidance of Maddie McRae. Clinics will be a part of the course, emphasizing certain aspects of the game, e.g., serves, doubles play, and drills.

Enrollment is limited to 12 by instructor permission. Call (413) 559-5785 for more information.

OPRA 205
SOCIAL JUSTICE IN OUTDOOR EXPERIENTIAL EDUCATION
 Karen Warren

This course will address issues of diversity and social justice in the outdoors. Current theories of social justice education, racial identity development, gender studies, and adaptive recreation will be applied to contemporary outdoor programming. Using experiential activities, readings, field visits, individual projects and discussion, we will explore the importance of race, gender, ability, and class awareness in outdoor education work.

This course will meet once a week for a 4-hour block.

OPRA 208
EXPERIENTIAL EDUCATION: FROM THEORY TO PRACTICE
 Karen Warren

This course will offer an overview of the theoretical tenets of experiential education and how it can be applied in a variety of settings, including the outdoors and alternative and traditional classrooms.

Topics to be addressed include current issues in experiential education, oppression and empowerment in education,

teaching experientially, creative expression, and the historical and philosophical basis of experiential education.

The course format will include readings, discussion, guest speakers, field experiences, and individual research and presentations on experiential education. An emphasis of the course will be for students to develop and work with curricula based on experiential learning by creating student facilitated workshops and gaining exposure to experiential education methodology currently employed in the local area.

The course is designed for Division II and III level students. Class will meet one afternoon a week for a 4-hour session. An additional hour per week will be arranged.

OUTDOORS PROGRAM AND RECREATIONAL ATHLETICS (OPRA)

COURSE LISTING - SPRING 2001

OPRA 101
BEGINNING SHOTOKAN KARATE
 Marion Taylor

OPRA 102
INTERMEDIATE SHOTOKAN KARATE
 Marion Taylor

OPRA 104
ADVANCED SHOTOKAN KARATE
 Marion Taylor

OPRA 105
WOMEN'S SELF-DEFENSE
 Nancy Rothenberg

OPRA 106
HATHA YOGA (M)
 Alyssa Lovell

OPRA 107
HATHA YOGA (N)
 Alyssa Lovell

OPRA 108
HATHA YOGA (O)
 Lori Strolin

OPRA 109
WOMEN AND YOGA
 Lori Strolin

OPRA 112
INTERMEDIATE AIKIDO
 Rob Hayes

OPRA 115
BEGINNING KYUDO: JAPANESE ARCHERY
 Marion Taylor

FALL

SPRING

Spring 2001, Co-Curricular Courses

OPRA 116
INTERMEDIATE KYUDO
Marion Taylor

OPRA 117
ADVANCED KYUDO
Marion Taylor

OPRA 118
T'AI CHI
Denise Barry

OPRA 123
BEGINNING WHITEWATER KAYAKING (X)
Earl Alderson

OPRA 124
BEGINNING WHITEWATER KAYAKING (Y)
Glenna Lee Alderson

OPRA 126
BEYOND BEGINNING WHITEWATER KAYAKING
Glenna Lee Alderson

OPRA 141
POLLYWOG*FROG*FISH!—A SWIMMING
EVOLUTION
Glenna Lee Alderson

OPRA 145
LIFEGUARD TRAINING
Glenna Lee Alderson

OPRA 149
OPENWATER SCUBA CERTIFICATION
Project Deep

OPRA 151
BEGINNING TOP ROPE CLIMBING
Earl Alderson

OPRA 156
LEAD ROCK CLIMBING
Kathy Kyker-Snowman

OPRA 158
ICE CLIMBING
Earl Alderson

OPRA 161
BICYCLE MAINTENANCE
Earl Alderson

OPRA 174
BASIC FITNESS AND TRAINING
Troy Hill

OPRA 175
STRENGTH TRAINING: A MINI-COURSE IN GETTING
STRONGER
Madelyn McRae and Kathy Kyker-Snowman

OPRA 185
TENNIS EYE-OPENER
Madelyn McRae

OPRA 218
OUTDOOR LEADERSHIP
Karen Warren

All Special Students will be charged a lab/equipment fee for attending any of the following courses. Students must bring a current/valid ID card to the first class.

Five College students will be graded on a pass/fail basis and must negotiate credits with their own registrars.

COURSE DESCRIPTIONS - SPRING 2001

OPRA 101
BEGINNING SHOTOKAN KARATE
Marion Taylor

Shotokan Karate is an unarmed form of self-defense developed in Japan. It stresses the use of balance, timing, and coordination to avoid an attack and as an effective means of counterattack to be used only if necessary. The beginning course will cover basic methods of blocking, punching, kicking, and combinations thereof; basic sparring; and basic kata, prearranged sequences of techniques simulating defense against multiple opponents.

OPRA 102
INTERMEDIATE SHOTOKAN KARATE
Marion Taylor

This course is for all white belts who have completed OPRA 101.

OPRA 104
ADVANCED SHOTOKAN KARATE

Marion Taylor This course is for students who have attained the rank of brown belt or black belt. Enrollment is by instructor permission.

OPRA 105
WOMEN'S SELF-DEFENSE
Nancy Rotherberg

Self-Defense is not just about hitting and punching. It's also about learning how strong you really are. This self-defense course provides a safe and nurturing environment for you to access your strengths and build self-confidence. With practice and a commitment to yourself throughout this course, you will hopefully gain the mental and physical skills needed to deal effectively with any potentially dangerous situation as well as with day to day conflicts. You will be encouraged to discover the centered place inside that empowers your voice and knows you are worth defending.

OPRA 106
HATHA YOGA (M)
Alyssa Lovell

An exploration of traditional postures with the body, mind, and breath. This exploration will be a meditative experience including an introduction to the chakra system, breathing exercises (pranayama), and sitting meditation. All levels will be accommodated in each class with variations of the postures (asanas).

OPRA 107
HATHA YOGA (N)
 Alyssa Lovell
 Same as OPRA 106

OPRA 108
HATHA YOGA (O)
 Lori Strolin

This class will continue and build upon the material covered in the beginning class. It may be taken by anyone who has completed OPRA 106 or 107.

OPRA 109
WOMEN AND YOGA
 Lori Strolin

A chance to practice gentle Yoga postures, breath-work, meditation, chanting, and relaxation techniques in a supportive, nurturing environment. A journey toward deeper awareness, compassion and acceptance of our bodies and our wisdoms.

OPRA 112
INTERMEDIATE AIKIDO
 Rob Hayes

This will be a continuing course in Aikido and, therefore, a prerequisite is at least one semester of previous practice or the January term course. It is necessary for all potential participants to be comfortable with ukemi (falling) as well as basic Aikido movements. A goal of this spring term is to complete and practice requirements for the 5th or 4th Kyu.

The course may be taken at the discretion of the instructor.

OPRA 115
BEGINNING KYUDO: JAPANESE ARCHERY
 Marion Taylor

Kyudo, the Way of the Bow, has been practiced in Japan for centuries. The form of the practice is considered a type of Ritsuzen or standing meditation. It is often practiced in monasteries as an active meditation and contrast to Zazen or seated Zen. The class will concentrate on learning the Seven Co-ordinations or step-by-step shooting form. The target, which is only six feet away, serves the archer as a mirror in order to reflect the status of the archer's mind and spirit.

OPRA 116
INTERMEDIATE KYUDO
 Marion Taylor

This course will extend to the Hitote or two arrow form of Zen Archery. Students will be able to shoot outdoors after spring break and try longer range shooting. The course can only be taken by people who have completed OPRA 115.

OPRA 117
ADVANCED KYUDO
 Marion Taylor

This course is for students working on formal demonstration forms. We will expand the study of the formal seven coordinations into the more extended forms of Hitote and Reisha and demonstrations of synchronized shooting by groups of individuals. The course can only be taken by people who have completed OPRA 115 and OPRA 116.

OPRA 118
T'AI CHI
 Denise Barry

T'ai Chi is the best known Taoist movement and martial art, with a history dating back at least 1,200 years. Created by Taoist priests, it is a "cloud water dance," stimulating energy centers, and promoting endurance, vitality, and relaxation. The course will stress a good foundation, strength, stretching, basic standing meditation, and the first series of the T'ai Chi form. All experience levels are welcome.

Register by attending the first class.

OPRA 123
BEGINNING WHITEWATER KAYAKING (X)
 Earl Alderson

No experience required except swimming ability. Learn the fundamentals of kayaking and basic whitewater skills including strokes, rescue maneuvering, eddy turns, ferrying, bracing, river reading, surfing, equipment, and the kayak roll.

The class will meet on Wednesday from 1:30-2:45 p.m. in the pool until spring break. After that, the class will meet on Friday from 12:30-6:00 p.m. for a river trip. To register, sign up at the first class in the Robert Crown Center. Enrollment is limited to 6 per section by instructor permission.

OPRA 124
BEGINNING WHITEWATER KAYAKING (Y)
 Glenna Lee Alderson

Same description as above except the class will meet on Wednesday from 2:45-4:00 p.m. in the pool. After that, the class will meet on Friday from 12:30-6:00 p.m. for a river trip. To register, sign up at the first class in the RCC. Enrollment is limited to 6 per section by instructor permission.

OPRA 126
BEYOND BEGINNING WHITEWATER KAYAKING
 Glenna Lee Alderson

This class is designed for people who have had previous whitewater experience. Students will learn and perfect advanced whitewater techniques on class III water. Prerequisites include a kayak roll on moving water and solid class II+ skills.

The class will meet on Thursday from 1:30-3:00 p.m. in the Robert Crown Center pool through spring break. After that, river trips will meet Thursday from 12:30-6:00 p.m. To register, sign up at the first class in the Robert Crown Center. Enrollment limit is 6 by instructor permission.

OPRA 141
POLLYWOG *FROG* FISH—A SWIMMING EVOLUTION
 Glenna Lee Alderson

Scared of the water? Can't swim? Or just want to improve your stroke technique?

Becoming a competent performer in the water requires learning some basic fundamental skills. If you have the desire to learn to swim, here is the perfect opportunity! This class will focus on helping the adult student better understand and adapt to the water environment. We will work on keeping the "fun in fundamental," as we learn floats, glides, propulsive movements, breath control, and personal safety techniques. This course is taught by an American Red Cross certified instructor, and is otherwise known as Beginning Swimming—Level 1.

SPRING

Spring 2001, Co-Curricular Courses

OPRA 145

LIFEGUARD TRAINING

Glenna Lee Alderson

This course will prepare and qualify you to become a Red Cross certified Lifeguard. Bearers of this card are eligible to obtain work at pools nationwide. Hampshire students successfully completing this course will be eligible for employment at the Robert Crown Center pool. To complete this course you must practice and be tested on water entries and carries, swimming rescues, stroke work, and spinal management.

Standard First Aid and Professional CPR will be included in the above class format.

Materials fee \$65. An additional lab fee will be charged for non-5-College participants.

OPRA 149

OPENWATER SCUBA CERTIFICATION

Project Deep

This is an N.A.U.I.-sanctioned course leading to open water SCUBA certification. One and one-half hours of pool time and one and one-half hours of classroom instruction per week. Classes will meet at the Robert Crown Center pool on Monday from 6:00-7:30 p.m., and elsewhere in the Robert Crown Center from 7:30-9:00 p.m. for classroom instruction. Fee: \$195 plus mask, fins, snorkel, and text. All other equipment provided. Prerequisite: adequate swimming skills. Enrollment is open.

OPRA 151

BEGINNING TOP ROPE CLIMBING

Earl Alderson

This class begins after spring break. It is for people with little or no climbing experience. It will cover basic safety techniques, rope work, knots, and climbing techniques. Enjoy the opportunity to exercise your body and mind through such media as an indoor climbing wall and local climbing areas. The climbing wall will open the first Thursday after January Term ends from 3:30 p.m.-5:30 p.m. All persons interested in taking Beginning Climbing are encouraged to attend these sessions.

Class meets Thursdays from 12:30-6:00 p.m. starting after spring break.

OPRA 156

LEAD ROCK CLIMBING

Kathy Kyker-Snowman

Part I is open to people who have a background in top rope climbing but who lack a complete understanding of the aspects of climbing. Part II is open to anyone who has a thorough understanding (including first-hand experience of the areas covered in Part I). Anyone successfully completing Part I may take Part II. The goal of this course is to prepare people to be competent seconds for multipitch climbs and to provide instruction in lead climbing.

PART I. TECHNICAL INTRODUCTION

This section covers rope management, anchors, belaying the leader, and chockcraft.

PART II. TECHNICAL CLIMBING

We will actuate the theories covered in Part I and students may start to lead climb as part of the course.

The class meets Tuesday 1:00-4:30 p.m. until spring break. After spring break, the class meets from 12:30-5:30 p.m.

OPRA 158

ICE CLIMBING

Earl Alderson

New England with its cold, wet winters can be a wonderful place to climb frozen water!

This class will meet once a week and travel to local cliffs to practice winter climbing skills. Primary focus will be on steep ice and mixed climbing, but we will also cover use of the tools and techniques used for winter travel in the mountains.

The class meets Tuesdays 12:30-5:30 pm. The class runs until spring break or when the weather is too warm to climb.

OPRA 161

BICYCLE MAINTENANCE

Earl Alderson

While the weather is still too bad to ride, why not put a few hours a week into fixing up and fine-tuning your bicycle? We'll start with a *Scientific American* look at the efficiency of the bicycle as a machine and then tear our bikes all the way down and build them back up clean, greased, tuned, and ready for the fair weather.

No previous mechanical experience is assumed. The class meets on Wednesdays from 3:30-6:00 p.m. in the Robert Crown Center until spring break. Enrollment is limited to 10.

OPRA 174

BASIC FITNESS AND TRAINING

Troy Hill

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

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

OPRA 175

STRENGTH TRAINING: A MINI-COURSE IN GETTING STRONGER

Madelyn McRae and Kathy Kyker-Snowman

Learn the principles of strength training and develop a personalized program based on your own goals.

Class is open to students, staff and faculty.

OPRA 185

TENNIS EYE-OPENER

Madelyn McRae

If you want to play regularly and are seeking new friends in this great sport, join the club, literally. Open to HC students, faculty, and staff, this intermediate group will play under the guidance of Maddie McRae. Clinics will be a part of the course, emphasizing certain aspects of the game, e.g., serves, doubles play, and drills.

Enrollment is limited to 12 by instructor permission. Call (412) 559-5785 for more information.

SPRING

OPRA 218
OUTDOOR LEADERSHIP
Karen Warren

The course addresses outdoor leadership from both a theoretical and practical perspective. Lectures and discussions will focus on such topics as leadership theory, safety and risk management, legal responsibilities, group development theory, gender and social justice issues, and the educational use of the wilderness. Practical lab sessions will cover such topics as safety guidelines and emergency procedures, trip planning, navigation, nutrition, minimum impact camping, equipment repair, and the instruction of specific wilderness activities.

The course is designed for those who desire to teach in the outdoors. Leadership experience is helpful, and previous outdoor experience is required. This course is strongly recommended for Pre-College Trip leaders and is a prerequisite for co-leading a January term or spring break trip.



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INTER-SCHOOL PROGRAMS

AGRICULTURAL STUDIES/FARM CENTER

The Hampshire College Farm Center provides learning opportunities in agriculture, environmental studies, and sustainable living for students, faculty, and staff through independent projects or participation in ongoing research and farm enterprises. Farm Center operations include a working farm that serves as a living laboratory and the School-to-Farm Program, an agriculture education program for children. Ongoing research projects include composting, soil nitrogen, pest management, livestock guard dogs, sheep nutrition studies, and more. The Farm Center offices are in a farm house (Thorpe House) and an Animal Research Facility (ARF), which are located on Route 116 just north of the Admissions Office. Farm Center buildings include the farm house, three barns, the ARF, and a greenhouse. The Farm Center is steward to the 650 acres of farmland, forest, and orchard that surround and weave through the 150 acre campus core. Sheep graze in pastures and hay is cut in open fields. Vegetables, herbs and flowers are grown for the campus-based Community Supported Agriculture (CSA) project, which supplies food shares to the college community, the dining commons, and Mixed Nuts Food Co-op. Campus leaves, manures, paper, cardboard, vegetable trimmings, and food scraps are mixed to make compost for the farm, eliminating waste and maintaining soil fertility. Native medicinal and edible wild plants are grown. Wetland plants are propagated through a cooperative project with a nursery, New England Wetland Plants, Inc. Farm Center bees provide honey, chickens provide eggs, and sheep provide wool for weavers. Farm Center sponsored workshops, courses, lectures, and festivals enhance student life and generate awareness of the agricultural and environmental issues facing society today. Agricultural Studies is also involved with the many programs in collaboration with the larger farming community.

AMERICAN STUDIES

American Studies is the study of American culture through its many manifestations: economics, the creative arts, sociology and social structure, history, and material artifacts. American Studies thrives at Hampshire because it shares with the college a commitment to interdisciplinary fields. As a result of Hampshire's commitment to multidisciplinary ways of knowing, American Studies faculty and courses in all 5 Schools offer students unusually rich and diverse opportunities to make connections across fields, in combinations as diverse as literature and urban studies, scientific method and economic history, anthropology and the history of technology. This inclusivity extends to the definition of what constitutes "America" as well. Hampshire students are encouraged to look beyond the traditional focus on the Eurocentric culture of the United States and to explore the many cultures coexisting within the nation's boundaries. They are also encouraged to study the cultures of the Americas, via connection with Hampshire's programs in Third World Studies, Feminist Studies, and Cultural Studies.

Hampshire currently has 25 faculty, from all four Schools, affiliated with American Studies, and offers numerous courses at all levels, with emphasis on team-taught, cross-School courses. For more information contact Susan Tracy at 413-559-5518.

CIVIL LIBERTIES AND PUBLIC POLICY PROGRAM

The Civil Liberties and Public Policy Program (CLPP), a national program based at Hampshire, promotes reproductive rights education and activism. CLPP is committed to relating academic work to social policy, and is a resource to the academic community, the reproductive rights movement, and to policy and opinion leaders. CLPP's goals include: raising awareness about reproductive rights issues and advancing the study of reproductive rights and women's health; educating, encouraging, and training new generations; analyzing significant political and legal development in reproductive rights and developing curricular and programmatic responses.

The program offers courses; develops curriculum; sponsors conferences, lectures and workshops; and works with local, national and international reproductive rights and women's health groups. Major CLPP activities include: an annual reproductive rights conference; coordination of the National Young Women's Day of Action; the Reproductive Rights Activist Service Corps, offering internships in reproductive rights in the U. S. and internationally.

Students interested in CLPP should contact the director, Marlene Gerber Fried, 413-559-5565 or the program coordinator, M.J. Maccardini, 413-559-5645.

COMMUNITY CONNECTIONS PROGRAM

Community Connections is an organization that grew out of a merger of the Public Service and Social Change Program (PSSC) and the Community Service Scholars Project (CSSP). Community Connections stresses the integration of students' experiences in the community with their academic program. Through Community Connections, students who wish to be active in community organizations during the school year are helped to find appropriate internships. Students can engage in internships in organizations that promote social change, as well as in a variety of placements such as battered women's shelters, health care agencies, and other human service organizations. There are many internships available involving work with children and youth, in after school settings, preschools, art enrichment programs, and youth empowerment projects. Transportation to most internship sites is provided for students who do not have their own cars. For students who are eligible for work/study stipends, arrangements can be made with the Financial Aid Office for off-campus community service work/study funds to cover at least some of the hours of the internship.

Students who do their internships through Community Connections should be committed to fairly extensive participation in community service and community-based learning. Training and support sessions are available throughout the semester and during the January term to Community Connections interns to help them get more out of their internship.

experiences. Integration of community work and the academic program is emphasized and students are encouraged to make their community work a central component of the Division II and/or the Division III. Students participating in Community Connections internships are advised to take courses that focus on and integrate community issues with the course content, in order to gain knowledge about the larger social contexts of the issues they are encountering in the community and/or to enhance skills they can utilize in their community service (such as teaching/tutoring, computer or video skills, foreign language acquisition, writing, preventive health care approaches, etc.)

In addition to the school year internships, there is a Community Connections summer internship program for students receiving financial aid at Hampshire. Through a competitive process, from 10 to 14 upper-level Division-II students are selected every year to receive stipends for internships in social change/public policy organizations throughout the Northeast. These internships must be related to the students' Division II concentration.

For more information call the program director, Mary Bombardier, 413-559-5395.

COMPUTER STUDIES

Advances in the science of computation now make it possible to ask a wide range of questions in new ways, opening up new areas of study whose very nature is transformed by computational techniques and insights. As a result, the impacts of computer science can span the modern liberal arts curriculum. Because computer systems are now ingrained into the fabric of modern life, an understanding of the power and limits of computation is essential to work in almost every area.

At Hampshire, faculty and student work in computer studies is centered in two areas: artificial intelligence and digital multimedia production. Foundational coursework in computer science and mathematics enables Hampshire students to undertake upper-division work in a variety of computer-related areas at Hampshire and in the Five Colleges. Advanced courses in specialized areas, both at Hampshire and in the Five Colleges, support computer science concentrations and Division III projects. Faculty and students also address issues related to the role of computers in society and engage in computer-related community service activities.

Computing facilities at Hampshire include a variety of centrally located systems and widely dispersed workstations, personal computers, and electronic classrooms with computer projection systems. Public computing facilities are located in Cole Science Center, the Harold F. Johnson Library, and Adele Simmons Hall. All laboratories, student rooms and offices are linked to each other and to the internet. Members of the Hampshire community have access to campus, Five Colleges, and worldwide information sources. Students at Hampshire can purchase personal computers through the college at discounted prices.

Students interested in Computer Studies should contact Lee Spector at 413-559-5352.

THE DIGITAL DESIGN CENTER

The Digital Design Center (DDC) supports learning and projects in software and "new media" areas, including website design, digital media, interactive multimedia, animation, and educational software. The DDC is a resource for the entire campus community, with a primary focus on supporting student projects. Its goal is to help students learn the basic skills such as web-page design and graphics editing, and to help students learn about and engage in cutting edge technologies. It assists students in finding project opportunities and in creating interdisciplinary project teams where students with existing skills in technical, artistic, and humanities areas can learn from each other. The DDC sponsors academic courses (through the School of Cognitive Science), weekly skill-building seminars, internships with new media businesses, and provides one-on-one consulting services. As an outgrowth of the Lemelson Program, the DDC also helps students with the entrepreneurial goals and issues. For further information contact Tom Murray at 413-559-5433.

ENVIRONMENTAL STUDIES PROGRAM

The Environmental Studies Program encourages students to probe the workings of the natural environment and the relationship between nature and human culture. This undertaking is inherently multidisciplinary. Students work with more than 15 faculty, based in the natural and social sciences, communications, and the humanities, to shape individual programs of study. The resources available within the Five College consortium provide a remarkable array of learning opportunities, expertise, and specialized knowledge in both the scientific and social dimensions of environmental studies.

Faculty research and students' studies lead to work in such areas as natural resource conservation, biodiversity, marine ecology, population dynamics, the humanly built environment, First and Third World development impacts, appropriate technology, sustainable agriculture, political activism, land use policy, nature writing, and environmental history, ethics, and law. Methods of inquiry are grounded in a commitment to critical questioning and hands-on problem solving. In the Hampshire College spirit that "To know is not enough," both students and faculty are engaged in a variety of projects and organizations addressing a wide spectrum of local, national, and global environmental concerns.

The Environmental Studies Program aids students in coordinating on-site field research, international internships, and team approaches to problem solving. Students take a central role in forming the program's yearly agenda of seminars, presentations of individual research, guest speakers, films, and newsletter communications. For more information, contact Steven Roof in the School of Natural Science, 413-559-5667 or Robert Rakoff in the School of Social Science, 413-559-5396 or visit the program's web site from the Hampshire College home page.

Inter-School Programs

EUROPEAN STUDIES PROGRAM

The European Studies Program treats Europe as a geopolitical entity and a site of cultural traditions. Its study can stand as a concentration in its own right, or as an essential element of Concentrations in related fields.

We proceed from the recognition that the idea of a common "European" identity is itself a relatively recent and by no means fixed one, as evidenced by the turbulent history of the past century, from the First World War, to the debates over common courts and currency, and the bloodletting in the former Yugoslavia. Rather than simply taking "tradition" for granted or seeking to "preserve" it, we thus seek to understand its construction and implications. We inquire into the causes of social cohesion and social conflict and examine the experience of women, ethnic minorities, and marginalized groups. We take a special interest in Eastern Europe, from the rise of new nations after World War I to the debates over the reintegration of the East and West in the current post-communist era. Finally, we encourage the historical, comparative analysis of Europe with other regions.

The Program explores such issues as these:

- How did the individual peoples and states of Europe evolve, and can they be said to constitute a cultural unity?
- How did Europeans interact with other peoples and their civilizations? For example, what were the causes and consequences of colonialism? How have the ideas and institutions of Europe shaped our own society and culture?
- What is the new Europe's role in the emerging system of global communication and economic exchange?

Faculty in European Studies come from literature, the arts, economics, philosophy, communications, history and the law. The Program benefits from close cooperation with colleagues among the Five Colleges. It aids students in the study of world languages (e.g., in conjunction with the Division I requirement) and in arranging study abroad.

Beginning in the January and Spring Terms 2001, the Program will offer the opportunity to live and study in Berlin. For additional information about Hampshire in Berlin, contact Lester Mazor in the School of Social Science, 413-559-5392. For general information about European Studies call James Miller in the School of Cognitive Science, 413-559-5510.

FEMINIST STUDIES

The Feminist Studies Program aims to raise critical feminist questions about established intellectual traditions and to open new areas of research and speculation. With its roots in the women's liberation movement, feminist studies seeks not only to interpret women's experience but to change women's condition. Feminist Studies committed to acknowledging the diversity of women's lives and to incorporating challenges based on race, class, and sexuality into our program. Faculty in all schools of the college contribute to planning and teaching courses that range across economics, psychology, anthropology, history, law, politics, sociology, urban studies, science, theatre,

literature, visual arts, film and video, and communications. Through programmatic ties and shared perspectives, feminist studies strives to challenge the disciplinary boundaries that separate us, and to pose questions unthinkable within those boundaries.

The Feminist Studies Program encourages women students to think and plan for their distinctive needs during their undergraduate careers, and for the special challenges they will confront as women after graduation. We emphasize future possibilities in women's public and private lives. Students can concentrate in feminist studies or they can incorporate feminist studies into concentrations in any of the four Schools. Feminist Studies courses are available at all three Divisional levels.

A core group of interested students and faculty sponsor lectures, workshops, and performances by feminist scholars, writers, artists, and musicians throughout the year. Hampshire boasts a strong Women in Science Program and a Reproductive Rights Program that encourages students to integrate their academic and activist commitments. The Five College community supports a broad range of other activities and resources. Faculty women from the five institutions have formed the Five College Women's Studies Research Center, which devotes its energy to developing a feminist intellectual community in the Valley through sponsoring seminars, speakers, and other events and activities. For more information, contact the Feminist Studies Coordinator, Margaret Cerullo at 413-559-5514.

LAW PROGRAM

Because the law and legal processes and concepts are integrally involved in political, social, environmental, economic, scientific and other issues, Hampshire College has given law a significant place in the undergraduate curriculum. Its pioneering Law Program, the first undergraduate legal studies program in the nation, offers an innovative interdisciplinary approach to the study of law, as well as a number of exciting opportunities for engaging legal questions outside the classroom. At the program's center are courses on subjects such as philosophy of law, crime and punishment, political justice, civil rights, freedom of expression, law and racial conflict, legal regulation of sexuality, reproductive rights, international human rights and humanitarian law, immigration and refugee issues, anthropology of law, law in literature, and a variety of others in a wide range of areas of student interest. Teaching in these areas also supports a large number of Division II concentrations and Division III advanced independent study projects, some of which center primarily on law and others which include law as a secondary focus in the program of study.

The Law Program also features a speaker's forum, the Law Lunch series, which brings prominent legal practitioners and scholars from many parts of the world. Recent topics have included the death penalty in the U.S., human rights in Tibet, anti-gay hate crimes, reproductive rights of Third World women and the establishment of constitutionalism in the new Eastern Europe.

The Law Program has provided leadership in developing the Five College Journal of Law and Policy, which publishes the best research and writing on legal issues by students at the Five Colleges. In addition, it organizes conferences and symposia open to the entire community. The program strongly supports

students wishing to take advantage of the wide range of internship opportunities available through Hampshire's Community Connections program and other placements.

The Law Program is led by a Steering Committee consisting of interested students and faculty and depends largely upon student volunteers for its non-classroom activities. To participate actively or simply to receive notice of Program events, interested students need only contact any participating faculty member or Yen C. Mao in the School of Social Science office, 413-559-5548.

Naturally, students considering a career in law often are involved in the Law Program's courses and other activities, but the Law Program strives to serve the needs of students to learn about the context, structure and function of law regardless of their career objectives. Pre-law counseling is a separate matter and is provided by Lester Mazon, 413-559-5392 and Flavio Risech-Ozguera, 413-559-5504.



THE LEMELSON NATIONAL PROGRAM IN INVENTION, INNOVATION, AND CREATIVITY

The goal of the Lemelson Program is to expose students to the independent reasoning and creative thinking that are essential to the process of inventing. The curriculum emphasizes cooperative problem-solving by student teams guided by faculty members. The program supports students from the initial concept of an invention through its development and possible introduction to the market. The Lemelson Program has supported student projects in a range of academic fields

including multimedia, agriculture and aquaculture, biotechnology, geology, software development, education, and assistive technology.

Students work together in teams to solve specific problems or develop new approaches and processes in a given field. Lemelson projects can easily be incorporated into Divisional requirements. Projects that are developed to an advanced stage are eligible for funding to purchase materials or equipment to develop prototypes or to apply for patents.

The Lemelson Program sponsors speakers and offers other resources related to intellectual property issues, business planning, and entrepreneurship. The Program sponsors students whose projects show commercial promise to work with local professionals who can help them patent and commercialize their inventions.

To participate in the Lemelson Program you may take a Lemelson course, which focuses on group work in innovation and applied problem-solving in a particular field. (Lemelson courses are identified in the course guide.) Or you may work independently or with a group of students on an independent project assisted by a faculty advisor. The Lemelson Program offers Fellowships to visiting students; see p. 16 for information about Lemelson Fellowships.

LEMELSON ASSISTIVE TECHNOLOGY DEVELOPMENT CENTER

The Lemelson Assistive Technology Development Center (LATDC) teaches students design, invention and entrepreneurship through the development of innovative adaptive and universal equipment for people with physical, mental, and age-related disabilities. The program brings together students, faculty, non-profit and public organizations, for-profit concerns, and the disabled community in collaborative teams.

LATDC offers courses, project grants, experienced mentors, and technical advisors to help students realize their innovative potential in this area. LATDC is based in the north wing of the Studio Arts building in the Jerome and Dorothy Lemelson Center for Design at Hampshire. Contact Colin Twitchell, (413) 559-5705, for more information.

LEMELSON CENTER FOR DESIGN

The Dorothy and Jerome Lemelson Center for Design is a design and fabrication resource open to the entire campus community. The facility contains a fabrication shop equipped for work with non-wood materials, chiefly metals and plastics, as well as a design lab equipped for manual and computer aided drafting and computer modeling. The fabrication shop is supervised by full-time staff and is open six days a week including evenings. The shop manager and supervisor conduct trainings to prepare students to use the facility and provide ongoing instruction and design assistance as needed. The facility may be used for both academic and personal projects and is located on the north side of the Studio Arts building. See the CO-CURRICULAR COURSES section for more information.

Inter-School Programs

POPULATION AND DEVELOPMENT PROGRAM

The Population and Development Program at Hampshire College was founded in 1986 as an international companion program to the Civil Liberties and Public Policy Program (CLPP). It is now widely recognized as a source of progressive feminist analysis, education and activism on population, environment, reproductive rights, and women's health issues. The Program takes on the double challenge of combating both population control and anti-abortion forces, for both violate women's rights, especially affecting poor women and women of color.

The Population and Development Program offers courses on reproductive rights and population; international and domestic student internships with the Reproductive Rights Activist Service Corporation; analysis and documentation of key population, development and environment issues as well as the U.S. prison industrial complex, birth control and abortion; lectures by leading feminist activists and scholars; activism opportunities including fighting the 'greening of hate,' the scapegoating of immigrants for U.S. environmental problems; and the *Different Takes* issue paper series, designed to bring alternative feminist analysis to the media, policymakers, advocacy organizations and activists.

This Program is also the base for the Committee on Women, Population and the Environment, the Quinacrine Alert Network, the Population Curriculum Project and the International Anti-Abortion Tracking Project.

For further information contact program director, Betsy Hartmann, (413) 559- 5506, or bhartmann@hampshire.edu.

SCIENCE EDUCATION PROGRAM

The Science Education Program sponsors a variety of initiatives which bring Hampshire faculty and students together with middle and high school teachers and students. This program is centered in the School of Natural Science and is cross-disciplinary, often involving faculty and students in other schools. Students are invited to participate in Girls' Day in the Lab and Day in the Lab programs as well as other opportunities that arise, such as summer science camps. Other programs of interest include the Springfield Initiative in which Hampshire faculty participate in professional development with teachers in the city of Springfield, the Institute for Science Education, as well as a summer program at Hampshire for in-service teachers. The New England League for Science Activity, coordinated by Hampshire College, is a consortium of science museums and nature centers throughout Massachusetts which involves middle school students in hands-on, inquiry-based activities to further their interest in the world around them. Hampshire is also contributing to the reform of science teaching as a partner in the Science, Technology, Engineering, Mathematics Teacher Education Collaborative, STEMTEC, <http://k12s.phast.umass.edu/~stemtec>, funded by the National Science Foundation.

Students interested in learning more about any of these projects and how they might participate may contact Kate Harris, (413) 559-5792 or kharris@hampshire.edu.

SCIENCE, TECHNOLOGY AND SOCIETY PROGRAM

The Science, Technology and Society Program is a collaboration between Hampshire College and the Institute for Science and Interdisciplinary Studies (ISIS). ISIS is a Hampshire-related nonprofit science research/action organization whose office is at Prescott D-1. ISIS involves itself in democratizing science and technology via community outreach; education; and research and writing on the social, ethico-political and conceptual foundations of technologies and sciences. Ongoing projects which would welcome student participation include: helping the Amazon rainforest Secoya Nation survive, especially with participant research on indigenous aquaculture in Ecuador; a novel approach to study and assist consumers' sustainable energy choices; citizen-driven clean-up and monitoring of military nuclear and toxic waste; quantum mechanics and the creation of physical reality; comparative scientific traditions; the body in the regime of postmodern biopower. ISIS also helps support and advise student work in most areas of anthropology, philosophy, sociology, history, feminist studies, and cultural studies of science; it is developing a new environmental internship program.

THE THIRD WORLD STUDIES PROGRAM

The Third World Studies Program at Hampshire College engages students, faculty, and staff in two related areas of inquiry. The Program focused on the peoples, cultures, and societies of Africa, Asia, and Latin America. Second, the Third World Studies Program studies the history and cultures of Native Americans and North American people of African, Asian, and Latin American descent. As we examine this complex subject matter we raise questions about the very terms that bring these two field together: the "Third World" and "people of color." We know that there is no such a thing as the Third World, but we argue that there are legitimate historical reasons for linking the peoples of Africa, Asia, and Latin American and their descendants in the United States.

The faculty of this program come from the arts, humanities, communications, and the social and natural sciences. The questions pursued under the auspices of the program thus reflect a wide range of faculty and student interests and backgrounds. Despite this diversity, there are some important common elements: we highly value studies that are informed by historical, comparative, and theoretical perspectives.

The faculty and students of the Third World Studies Program are engaged in a collaborative effort to explore:

- Local and global forces that require the majority of the world's population to inhabit the Third World.
- Links between the configuration of power that operate internationally and domestically (i.e., within the U.S.) to the detriment of "people of color."
- Connections between environmental and agricultural issues and the people of Africa, Asia, and Latin America.

- Ways people represent themselves and imagine their identities in art and writing.
- Global changes that are currently integrating some parts of the "Third World" more tightly in the common sphere of the industrialized nations and bypassing others.

Although we frequently employ such categories as state, class, race, gender, and caste, we continually and critically evaluate the implications of these concepts for extending our analysis beyond Eurocentric ideas. We also share a commitment to the aspirations of the people we study to achieve new social order, greater freedom, material prosperity, and cultural autonomy.

For more information contact, Frank Holmquist at (413) 559-5377 or amirsepasi@hampshire.edu.

WOMEN AND SCIENCE

The Women and Science Program involves faculty, students, and staff in seminars, courses, and projects examining issues important to women: scientific theories about women and the impact of these theories on women's lives; women's biology; nutrition; women's health; women's role in human evolution; and biological issues concerning gender. We are also concerned with the participation of women in the sciences, and encourage women to study science at all levels of their education. The Women and Science Program sponsors two separate Days-In-The-Lab for middle school students each year.



FACULTY BIOGRAPHIES

COGNITIVE SCIENCE

The following are Hampshire faculty, staff faculty associates, and faculty affiliates in this school:

ERNEST ALLEVA, visiting assistant professor of philosophy, received his Ph.D. from Columbia University. His main interests are in moral and political philosophy, the philosophy of education, and the history of philosophy. His current projects include philosophical issues regarding work, contemporary controversies about freedom of expression, and recent work on liberal political theory.

RAYMOND COPPINGER, professor of biology, holds a Four College Ph.D. (Amherst, Mount Holyoke, Smith, University of Massachusetts) and joined the college faculty in 1970. Professor Coppinger co-founded and directed Hampshire's Livestock Dog Project and the Farm Center. He has conducted research at the Woods Hole Oceanographic Institution, the Smithsonian Astrophysical Observatory, U.S. Fish and Wildlife Service, and Beebe Tropical Research Station in the West Indies. His extensive study of canine behavior includes the recent writing and hosting of a CBC documentary that filmed working dogs in England, Scotland, Italy, Tanzania, and Zanzibar. He is a former New England sled dog racing champion. His work in forestry and ecology includes recently published reports on the environmental impact of Canada's James Bay hydroelectric project and is also the author of the book *Fishing Dogs*.

JAIME DÁVILA, assistant professor of computer science, obtained his Ph.D. from the City University of New York. His main research interest is in the area of genetic optimization of neural networks for human-like tasks. In addition, since 1994, he has been working with community-based technology centers in inner cities, investigating how they can best be used to enhance the educational experience of high school students. His papers have been presented at conferences such as the International Joint Conference on Neural Networks, the International Conference on Artificial Neural Networks and Genetic Algorithms, the Conference of the American Association for Artificial Intelligence, and the CUNY Human Sentence Processing Conference.

MARK FEINSTEIN, professor of linguistics and Hampshire's Dean of Advising, holds a Ph.D. from the City University of New York. His earlier teaching and research interests were primarily focused on the phonetics and phonology (or sound patterns) of human language and on certain socio-linguistic issues. Now his work is more broadly concerned with general bioacoustics, animal cognition and communication, mammalian vocalization and behavior, and the evolution of cognition and behavior. In addition to being a co-author of the 1987 and 1995 editions of *Cognitive Science: An Introduction*, the first undergraduate textbook in the field, he has published on issues as diverse as global population growth. He has also worked as a reporter for newspapers and news services.

JAMES MILLER, professor of communications, obtained his Ph.D. from the Annenberg School at the University of Pennsylvania. His principal interests concern new media technologies and services and their implications for information workers, as in the sociology of journalism, and for the legal and policy regimes that bear on new media. He directs Hampshire's Internet Journalism Project, a workshop for experimentation in on-line information provision. His comparative study of new media in Canada and Western Europe includes a Fulbright research appointment in Paris. He has chaired the annual international Telecommunications Policy Research Conference

and edited its published proceedings. Professor Miller is a member of the Five College programs in Legal Studies and Peace and World Security Studies.

JOANNA MORRIS, assistant professor of psycholinguistics, holds a Ph.D. in psychology from the University of Pennsylvania. She completed a M. Phil. at Oxford University as a Rhodes Scholar, and an M.A. at Penn and B.A. at Dartmouth, both in psychology. She was a recipient of a pre-doctoral fellowship from Penn's Institute for Cognitive Science. Her research focuses on phonological (or sound-related) issues and second language acquisition. She teaches courses on cognitive and developmental psychology, the psychology of language and research methods.

TOM MURRAY, visiting professor of instructional technology, holds a Ph.D. in Educational Technology from the University of Massachusetts, an M.S. in computer science, and a B.S. in physics. He currently teaches half time at Hampshire and manages research projects at UMass half time. He is an internationally recognized research contributor in the field of intelligent tutoring systems. Other areas of research and interest include the application of learning and cognitive theories to educational software, inquiry and collaborative learning environments, and methods for making educational multimedia more adaptive.

CHRIS PERRY, visiting assistant professor of computer science, holds an M.S. in Media Arts and Sciences from the Massachusetts Institute of Technology. His B.A., in physics and astronomy, is from Amherst College. He is on leave from Pixar Animation Studios where he worked as a technical director on the films *A Bug's Life* and *Toy Story II* and as a graphics software engineer in Pixar's R&D division. His primary interests are in computer graphics and visual storytelling—particularly the intersection of the two.

MARY ANNE RAMIREZ is visiting assistant professor in cognition and education. She has her doctorate in education and has been actively involved in both college teaching and educational research for the past four years. Her research includes work on NSF grants at The University of Massachusetts and at Hampshire College. At Hampshire this involves investigating the innovative uses of inquiry learning and teaching; the results of this research are being used to assist the development of computer software that will enhance the classroom use of inquiry and promote critical thinking skills in students. She comes with a varied background in medicine and education, having practiced nurse-midwifery for 15 years and taught at the elementary through college levels. She has also conducted original research in the area of students' understanding of human respiration and the effects of tobacco use and the effects of alternative conceptions about respiration and tobacco use, developing instructional strategies and evaluating them via in-depth clinical interviewing. In addition, she has undertaken a theoretical study of the role of dissonance in conceptual change and the development of models to represent theories of conceptual change. In addition to her appointment at Hampshire College, she is the president of a non-profit organization developing residential care centers for women and children in crisis.

W. CARTER SMITH is assistant professor of psychology, whose Ph.D. is from Cornell University. Her B.A. in mathematics, was earned at Grinnell College, and she did graduate work in physics at the University of Iowa. At Cornell, she received the Sage graduate fellowship and the psychology department's graduate teaching assistant award. Her current research interests include the development of conceptual thinking and the origin of tool use in very young children. She has taught widely in developmental psychology and cognitive science.

LEE SPECTOR, associate professor of computer science, holds a Ph.D. from the University of Maryland and a B.A. in philosophy from Oberlin College. His primary interests concern artificial intelligence, including genetic programming, quantum computation, and intelligent agents. He has also produced computer music and interactive sound installations, and co-produced the World Wide Web and CD-ROM versions of a museum exhibition on AIDS. He is co-principal investigator for a major National Science Foundation-supported project to develop educational software. He also holds the College's MacArthur Chair and is the current elected faculty member of Hampshire's board of trustees. Professor Spector is on sabbatical in fall 2000.

NEIL STILLINGS, professor of psychology, has taught at Hampshire since 1971. His Ph.D. is from Stanford and he holds a B.A. from Amherst College. He has written and consulted widely on undergraduate cognitive science education and is now co-principal investigator for a major National Science Foundation-supported project to develop educational software. Professor Stillings is senior co-author of the 1987 and 1995 editions of *Cognitive Science: An Introduction*, the first undergraduate textbook in the field. He has served as the elected faculty member of Hampshire's board of trustees. His interests include learning, visual and auditory perception, and the psychology of language. Music perception and the psychology of science learning are current research interests. He is a long-time member of the UMass graduate faculty.

BONNIE VIGELAND, staff faculty associate and librarian for Cognitive Science, has undergraduate and graduate degrees in comparative literature from Brown University and the University of Massachusetts, and a degree in library science from Simmons College. She is interested in research methods, education and technology issues, film and media studies, and cultural studies.

STEVEN WEISLER, professor of linguistics, obtained his Ph.D. from Stanford and was a Sloan Post-Doctoral Fellow in Cognitive Science at UMass. He also holds an M.A. in communication from Case Western Reserve University. He is founder and director of Hampshire's Innovative Instruction Laboratory, which explores educational applications of multimedia technology, and has produced for MIT Press a CD-ROM edition of *Theory of Language*. He is co-author of the 1987 and 1995 editions of *Cognitive Science: An Introduction*, the first undergraduate textbook in the field. His main interests lie in semantics, syntax, language acquisition, and the philosophy of language. Professor Weisler serves as Director of the School of Cognitive Science.

LAURA WENK, visiting assistant professor of education, is a doctoral student at the School of Education at the University of Massachusetts in curriculum reform. She taught high school biology and physical science for six years. She recently completed an evaluation of the Division I courses in Natural Science. Her current research interests include the connections among pedagogy, human development, and critical thinking skills.

Faculty Affiliates:

Merle Bruno, Leonard Glick, Alan Goodman, Kenneth Hoffman, Deb Martin, Lynn Miller, Susan Prattis, Lisa Shapiro, Barbara Yngvesson

HUMANITIES, ARTS, AND CULTURAL STUDIES

The following are Hampshire faculty, and staff faculty associates in this school.

GIDEON BOK, visiting assistant professor of art, received his B.A. from Hampshire College and his M.F.A. from Yale University School of Art. He has taught at the Yale University School of Art Summer Program. His work has been shown in group and solo exhibitions in New England and reviewed in *Open Studio Press*, the *Boston Globe*, and *Art New England*.

JOAN BRADERMAN, professor of video, film, and media studies has a B.A. from Radcliffe College and an M.A. and M.Phil. from New York University. Her award-winning documentaries and art videos have been shown on PBS, in many galleries, festivals, cable stations, and universities internationally and are in the permanent collections of such museums as the Stedelijk in Amsterdam, the Centre Pompidou in Paris, and the Institute of Contemporary Art in London. She has written and spoken widely on the politics of representation in video and film and was a founding member of *Heresies, A Feminist Journal on Art and Politics*. Writing about her work has appeared in such places as *The Village Voice*, *The Independent*, *Afterimage*, *Contemporanea*, and *The Guardian* (London). She has received grants from the Jerome Foundation, New York State Council on the Arts, Massachusetts Council on the Arts, New York Foundation on the Arts, and others. She has taught at the School of Visual Arts, N.Y.U., etc., and her teaching interests continue in video production in a variety of genres and in film, video, art, and media history and theory. Professor Braderman will be on sabbatical leave for the academic year 2000-2001.

BILL BRAND, professor of film and photography, has a B.A. in art from Antioch College and an M.F.A. in filmmaking from the School of the Art Institute of Chicago. An independent filmmaker for more than 20 years, his work has been shown throughout the United States and Europe since the mid-1970s. In 1973 he founded Chicago Filmmakers, the showcase and workshop, and has taught at Sarah Lawrence College and Hunter College.

CHRISTOPH COX, assistant professor of philosophy, received his B.A. from Brown University and his Ph.D. from the University of California at Santa Cruz. He has taught at Hamilton College and was the William Rainey Harper Instructor in the Humanities and Philosophy at the University of Chicago. His areas of specialty are 19th- and 20th-century European philosophy, aesthetics and cultural studies. His areas of competence are the history of philosophy, modern intellectual history, epistemology, and metaphysics.

MARGO SIMMONS EDWARDS, associate professor of African-American music, has taught at the University of Ottawa in Ottawa, Ontario, Canada and at the United States International University in San Diego, California before coming to Hampshire. She holds a B.A. in music from Antioch College in Yellow Springs, Ohio, and an M.A. and Ph.D. in music composition from the University of California, San Diego. Professor Edwards is a flutist as well as a composer and has performed contemporary, jazz and other improvisational styles of music in the U.S.A., Europe and Africa. Her areas of research include music composition, 20th century orchestration techniques, the nature and practice of musical improvisation, African-American composers and their influences and Asian-American music and composers.

ROBERT GOODMAN, associate professor of environmental design, received his B.Arch. from the Massachusetts Institute of Technology and holds certification as a Registered Architect of the Commonwealth

Faculty Biographies

of Massachusetts. He has taught at M.I.T., the University of Massachusetts, and the Columbia University Graduate School of Architecture and Planning. He has published three books and numerous articles.

JACQUELINE HAYDEN, professor of photography and film, has an M.F.A. from Yale University School of Art. She has been on the faculty of The Hartford Art School, Ohio State University, Chautauqua Institution School of Art and a visiting artist at New York University, Parsons School of Design, School of the Visual Arts. Her work is in many museum collections and has appeared in numerous exhibitions around the country. She is the recent recipient of a John Simon Guggenheim Fellowship, a Northeast Regional and National Individual Artist Fellowship from the National Endowment for the Arts.

ALAN HODDER, associate professor of comparative religion, holds a B.A. from Harvard College in folklore and mythology, the M.T.S. from Harvard Divinity School in the history of religion, and an M.A. and Ph.D. in the study of religion from Harvard University. Before coming to Hampshire, he served as associate professor of the study of religion and English literature at Harvard University and, for three years, as director of undergraduate education in the comparative study of religion. His publications include studies of Puritan pulpit rhetoric, orientalism, American transcendentalism, and the Bengal renaissance.

NORMAN HOLLAND, associate professor of Hispano-American literatures, received his Ph.D. in Spanish from Johns Hopkins University. He teaches and writes on Latin American and Latino/a literature and culture.

JOANNA HUBBS, professor of Russian cultural history, has written on topics ranging from alchemy to Russian folklore and literature. Her book *Mother Russia: The Feminine Myth in Russian Culture* is an interpretive study of Russian history from the prehistoric to the present era. She has supervised divisional exams in European cultural history, literature, film and art history, and in approaches to the study of mythology.

ANN KEARNS, professor of music, is director of the Hampshire College Chorus. She holds an M.M. in music history from the University of Wisconsin-Madison and studied choral conducting at Juilliard. Her original choral compositions are published by Broude Brothers, E.C. Schirmer, Thomas House, Santa Barbara Music Publishing, and Hildegard Publishing Company, and her Renaissance and Baroque performing editions by Lawson-Gould. Her commissions include *A Wild Civility: Three English Lyrics*, written for the Blanche Moyse Chorale. Her work is performed throughout the United States and in England. She has received awards from Melodious Accord, Chautauqua Chamber Singers, Denver Women's Chorus, and the Roger Wagner Center for Choral Studies. Professor Kearns will be on sabbatical leave spring 2001.

L. BROWN KENNEDY, associate professor of literature, received a B.A. from Duke University and an M.A. from Cornell University. She is interested mainly in the Renaissance and the 17th century with particular emphasis on Elizabethan and Jacobean drama, Shakespeare, the metaphysical poets, and Milton.

DAVID KERR, associate professor of mass communications, has a B.A. from Miami University in Oxford, Ohio, and M.A.s from Vanderbilt University and Indiana University. He has worked as a reporter and editor and teaches courses in journalism and history of the American press. His educational interests include the role of the press in the debate over imperialism, travel and safari writings, issues in popular culture, and cultural studies.

YUSEF LATEEF, Five College professor of music, holds an M.A. in music from the Manhattan School of Music and a Ph.D. in education from the University of Massachusetts. He has concertized internationally, authored more than 15 music publications and he has been extensively recorded. His interests include teaching, composing music, creative writing, symbolic logic, printmaking, ethology and linguistics.

SURA LEVINE, associate professor of art history, holds a B.A. from the University of Michigan, an M.A. and Ph.D. in art history from the University of Chicago. She is a specialist in the social history of 19th and 20th century European and American art with particular interest in representations of class and gender. She has published essays and catalogue entries for museum exhibitions and scholarly journals both in the United States and Europe. These include "Politics and the Graphic Art of the Belgian Avant-Garde," "Belgian Art Nouveau Sculpture," "Print Culture in the Age of the French Revolution," "Constantin Meunier: A Life of Labor," and "Constantin Meunier's *Monument au travail*."

DAPHNE A. LOWELL, professor of dance, holds a B.A. in cultural anthropology from Tufts University and an M.F.A. in modern dance from the University of Utah. She toured nationally performing and teaching with The Bill Evans Dance Company, and has taught dance at Smith College, the University of Washington, and Arizona State University. She studied "authentic movement" at the Mary Whitehouse Institute, and is especially interested in choreography, creativity, and dance in religion. She is co-founder of Hampshire's summer program in Contemplative Dance.

KARA LYNCH, assistant professor of video production, received her B.A. from Williams College and has participated in the Whitney Independent Study Program. She has been active in Media Literacy in the New York City schools and in community-based video education. She is currently at work finishing a feature documentary, *BLACK RUSSIANS*, which documents the lives of the Black population in the former Soviet Union and takes up questions of race, Cold War politics and capitalism in the "new Russia".

JUDITH MANN, associate professor of art, holds a B.F.A. from the State University of New York at Buffalo and an M.F.A. from the University of Massachusetts. She taught at Mount Holyoke College, the University of Rochester, and the Nova Scotia College of Art and Design before coming to Hampshire. She has exhibited nationally and internationally. Her work is in several private and institutional collections.

SANDRA MATTHEWS, associate professor of film and photography, has a B.A. from Radcliffe and an M.F.A. from State University of New York at Buffalo. She has exhibited her photo-collages nationally and internationally, and writes on issues of photography and culture. In addition to her photography and writing, she has prior experience in film animation, and has edited a photography magazine. The exhibition she curated, entitled *Visits to the Homeland: Photographs of China*, continues to travel around the U.S. Professor Matthews will be on sabbatical leave for the academic year 2000-2001.

ROBERT MEAGHER, professor of humanities, holds an A.B. from the University of Notre Dame and an A.M. from the University of Chicago. In addition to his teaching and research in philosophy, religious studies, and classics, he has worked extensively in theatre, as a translator, playwright, and director in the United States and abroad. His most recent publications are *Mortal Vision: The Wisdom of Euripides and Helen: A Study in Myth and Misogyny*. He has taught at Indiana University, the University of Notre Dame, the University of Dublin, and Yale University.

JULIA MELTZER, visiting assistant professor of video, received her M.F.A. from Rensselaer Polytechnic Institute and her B.A. from Brown University. Her installations and single channel documentary videos have been exhibited nationally and internationally at venues such as Creative Time's Art in the Anchorage, The New Museum of Contemporary Art, and at the Dutch Electronic Arts Festival. Past projects have taken on issues of police brutality, the economy of tourism in Los Angeles, and the politics of gender and identity on the internet. Her current projects include The Speculative Archive for Historical Clarification, an archive which speculates on secret histories, and a media project which looks at new technologies of urban policing and the mapping of crime. She has taught media production and media literacy in a wide range of educational institutions from public high schools to alternative schools and community organizations to the university setting.

REBECCA NORDSTROM, professor of dance/movement, holds a B.A. in art from Antioch College and an M.F.A. in dance from Smith College. She was co-founder of Collaborations Dance-Works in Brattleboro, Vermont and has performed with Laura Dean Dancers and Musicians in New York City. She has taught at Windham College and the University of Delaware. Areas of special interest are choreography, improvisation, and Laban Movement Analysis.

BETHANY OGDON, assistant professor of media and cultural studies, received her B.A. and M.A. from the University of California at San Diego, and her Ph.D. from the Program in Visual and Cultural Studies at the University of Rochester. Her areas of specialization are television history and theory; media studies; film history and theory; cultural studies; genre studies; psychoanalysis; feminist theory/women's studies; theories of vision and visuality.

JAYENDRAN PILLAY, assistant professor of World Music, a South African citizen, received the B.Mus. (ED) degree from the University of Durban-Westville, the Hons. B. Musicology degree from the University of South Africa, and the M.A. and Ph.D. degrees in Ethnomusicology from Wesleyan University. He was a Fulbright scholar, won various awards in music performance, composed music for theatre and bands, published in journals, and received the prestigious Charles Seeger award from the Society for Ethnomusicology in 1989. Professor Pillay has taught in various schools in South Africa, Wesleyan University, Carleton College, and Middlebury College. Professor Pillay will be on sabbatical leave fall 2000.

EARL POPE, professor of design, holds a B.Arch. degree from North Carolina State College and has been design and construction critic for the Pratt Institute in New York City. He has been engaged in private practice since 1962.

ABRAHAM RAVETT, professor of film and photography, holds a B.A. in psychology from Brooklyn College, a B.F.A. in filmmaking and photography from the Massachusetts College of Art, and an M.F.A. in filmmaking from Syracuse University. Complementing a career in filmmaking and photography, he has also worked as a videomaker and media consultant. He has received fellowships from the National Endowment for the Arts, Massachusetts Council on the Arts and Humanities, The Japan Foundation and the Artists Foundation, among other awards. His films have been screened internationally at sites including The Museum of Modern Art and Anthology Film Archives in New York City, Innis Film Society, Canada, and Image Forum, Japan. Professor Ravett is a recipient of a 1994 John Simon Guggenheim fellowship in filmmaking.

EVA RUESCHMANN, assistant professor of cultural studies, received her B.A. in English and French languages and literatures from the University of Heidelberg, Germany, and her Ph.D. in comparative

literature from the University of Massachusetts at Amherst. She teaches courses in world literature and film, psychoanalytic theory and criticism, cross-cultural readings of the short story, introductions to cultural studies and criticism, modernism in literature and film, and migration, exile, and identity. She has published articles on Senegalese novelist Mariama Ba, African-American writers Jessie Fauset and Dorothy West, filmmakers Alan Rudolph and Margarethe von Trotta, and psychoanalytic and cultural readings of sister relationships in contemporary world cinema. Professor Rueschman will be on sabbatical leave fall 2000.

MARY RUSSO, dean of the school of humanities, arts, and cultural studies, professor of literature and critical theory, earned a Ph.D. in romance studies from Cornell University. She has published widely in the fields of European culture, semiotics, cultural studies and feminist studies. Her book, *Female Grotesque: Risk, Excess and Modernity*, was published by Routledge. She has co-edited *Nationalism and Sexualities*, also published by Routledge, and another book, *Design in Italy: Italy in Europe, Africa, Asia and the Americas*, published by the University of Minnesota Press.

ERIC SCHOCKET, assistant professor of American literature, received his B.A. from the University of California, Berkeley and his M.A. and Ph.D. from Stanford University. His teaching interests include 19th- and 20th-Century American fiction, American literature at the turn of the century, American labor literature, literature and culture of the 1930s among others.

LISA SHAPIRO, assistant professor of philosophy, received her B.A. from Wesleyan University and her Ph.D. from the University of Pittsburgh. Her areas of specialization are in the history of modern philosophy and feminism. She has taught at the College of Charleston.

KANE STEWART, staff faculty associate in the school of humanities, arts, and cultural studies, received his B.A. from Hampshire College and his M.F.A. from the University of Massachusetts, Dartmouth. He is currently facilities director of the film and photography program at Hampshire College. Mr. Stewart has taught film and photography at Hampshire College and the University of Massachusetts, Dartmouth. His photographs are exhibited regionally and have received awards in juried exhibitions.

SUSAN TRACY, associate professor of American studies, received a B.A. in English and an M.A. in history from the University of Massachusetts at Amherst, and a Ph.D. in history from Rutgers University. Her primary interests are in American social and intellectual history, particularly labor history; Afro-American history; and women's history. She has taught United States history and women's studies courses at the University of Massachusetts at Amherst. Professor Tracy will be on sabbatical leave for the academic year 2000-2001.

JEFFREY WALLIN, associate professor of literature, received an A.B. from Stanford University, an M.A. from Columbia University, and an M.A. and a Ph.D. from Johns Hopkins University. His interests include comparative literature, critical theory, film, and psychoanalysis. Professor Wallin will be on leave fall 2000.

DANIEL WARNER, associate professor of music, holds an M.F.A. and a Ph.D. in composition from Princeton University. He has received awards and fellowships from the American Academy and Institute of Arts and Letters, the MacDowell Colony, and the New Jersey State Council on the Arts. Since 1984, he has been an associate editor of *Perspectives of New Music*. Professor Warner will be on sabbatical leave spring 2001.

Faculty Biographies

INTERDISCIPLINARY ARTS

The following are Hampshire faculty, staff faculty associates, and faculty affiliates in this school.

WILLIAM BRAYTON, associate professor of art, received his B.A. in studio art from the University of New Hampshire and an M.F.A. from Claremont Graduate University in Los Angeles. He has taught ceramics at the University of New Hampshire, and drawing at Scripps College. Professor Brayton has received grants in support of his work in drawing, sculpture, and digital animation from the Pollock-Krasner foundation and The Howard Foundation. His work is frequently on exhibit in New York, California, and New England.

ROBERT COLES, associate professor of African-American literature, received a B.A. from Lincoln University, an M.A. from Arizona State University and his Ph.D. from the State University of New York at Buffalo. He taught at Fordham University, Howard University, and Berea College before coming to Hampshire College. His areas of interest include creative writing as well as American and African-American literature. Professor Coles is on sabbatical fall 2000.

ELLEN DONKIN, professor of theatre, holds a B.A. in drama from Middlebury College, an M.A. in English from the Bread Loaf School, Middlebury College, and a Ph.D. in theatre history from the University of Washington. She has taught in the drama department of Franklin Marshall College and at the University of Washington. Her special areas of interest are playwriting and gender issues in theatre history and theatre practice. She is the co-editor of *Upstaging Big Daddy: Directing Theatre as if Race and Gender Matter* (1993), and the author of *Getting Into the Act: Women Playwrights in London, 1776-1829* (1995). She recently co-edited *Women and Playwriting in Nineteenth Century Britain* (1999).

DEBORAH GORLIN, staff faculty associate and co-director of the writing program, received a B.A. from Rutgers University and a M.F.A. from the University of California at Irvine. A writing instructor at Hampshire College since 1992, she has also taught at other area colleges and at the University of California, Irvine. Ms. Gorlin has published both poetry and nonfiction writing and has extensive editorial experience. Her book of poems, *Bodily Course*, won the 1996 White Pine Press Poetry Prize.

LYNNE HANLEY, professor of literature and writing, received a B.A. from Cornell University, an M.A. in English from Columbia University, and a Ph.D. in English from the University of California at Berkeley. She has taught at Princeton, Douglass, and Mount Holyoke. At Hampshire, she offers courses in women writers and short story writing. She publishes both short stories and literary criticism. Most recently, she has published a collection of short stories and critical articles on women and war entitled *Writing War: Fiction, Gender and Memory*.

PAUL JENKINS, professor of poetry, holds an M.A. and a Ph.D. from the University of Washington at Seattle. He has taught at Elms College and the University of Massachusetts and has been a Fulbright Lecturer in American Literature at Federal University of Santa Catarina, Florianopolis, Brazil. His work has been widely published and he is an editor of *The Massachusetts Review*.

PETER KALLOK, staff faculty associate, received his B.A. in Theater from University of California at Los Angeles and his M.F.A. in Technical Theater Production from the University of Washington at Seattle. He served as an instructor and the technical director of the theater program at the Summer Repertory Theater, Santa Rosa, CA

from 1985 through 1990. He was technical director and set designer for StageWest in Springfield, Massachusetts from 1989-1994, and he has designed extensively for professional theater. Peter has been the technical director of the Theatre and Dance Programs at Hampshire College since 1994 where his set designs were seen in the productions of "Equus" and "Riches."

WAYNE KRAMER, professor of theatre, holds the B.F.A. and M.F.A. degrees in design for the theatre. He has 11 years' experience in black theatre, children's theatre and the production of original scripts. He has directed for stage and television. His designs have been seen in New York, regionally, and Europe and he designed the New York production of "Salford Road." He has done design research for Columbia Studios and has served as art department coordinator at Universal Studios. He did production design work with independent films in Los Angeles and was art director for a series of corporate videos. Professor Kramer is on sabbatical leave in for the academic year 2000-2001.

MICHAEL LESY, associate professor of literary journalism, received a B.A. in theoretical sociology at Columbia University, an M.A. in American social history at the University of Wisconsin, and a Ph.D. in American cultural history at Rutgers University. He has taught at the School of the Art Institute of Chicago, Emory University, and Yale University and has published eight books of history, biography, and narrative nonfiction, including *Wisconsin Death Trip* (1973), *The Forbidden Zone* (1989), *Rescues* (1990), and *Dreamland* (1997). *Visible Light* (1985) was nominated by the National Book Critics Circle as "a distinguished work of biography." He currently serves as Editor-at-Large for *DoubleTake* magazine. A film, based on *Wisconsin Death Trip*, was a 1999 joint production of HBO and the BBC, and will be broadcast worldwide in July 2000. Professor Lesy is presently under contract with W. W. Norton to write a book based on the Farm Security Administration Collection—a collection of 170,000 photographs made of this country during the Great Depression.

JILL LEWIS, professor of literature and feminist studies, holds a B.A. and a Ph.D. in French literature from Newham College, Cambridge, England. She teaches courses exploring the connections between culture and politics—with specific focus on questions of gender and sexual identity, post colonialism and cultural difference. At Hampshire one semester a year for 20 years, recently she has worked on two national AIDS projects for youth in Britain in 1994. Her interests in cultural representation, theatre performance, educational processes and the politics of gender have linked importantly for her with AIDS education in recent years. Professor Lewis will be on leave of absence for the academic year 2000-2001.

ROBIN LEWIS, assistant professor of fiction writing, received her B.A. from Hampshire College, and a M.T.S. from Harvard University. She is interested in creative writing, comparative epics, experimental fiction, philosophy of language, "post-colonial" Indian and African literature, African-American and African-Caribbean literature.

KYM MOORE, assistant professor of theatre, received her B.A. in Theatre Arts from the State University of New York at New Paltz, and an M.F.A. in Directing from the University of Massachusetts at Amherst. She has been a guest lecturer and director at Notre Dame University and Smith College. Her recent directing work has been seen nationally at Penumbra Theatre, Boston Center for the Arts, the American College Theatre Festival, Lincoln Center Theater and USITT. Her one-act play, "The Date," appears in the Winter 1998 issue of the *African-American Review*. In addition, she continues to experiment with new forms of technology in theatre and performance. In July 2000, her "Brain Works" project will be in development at the Santa Fe Art Institute in Santa Fe, New Mexico.

ELLIE SIEGEL, staff faculty associate, co-director of the Writing Program, holds a B.A. from Hampshire College and an M.F.A. from Sarah Lawrence College. Before returning to Hampshire she taught poetry at the University of Minnesota and worked in radio and print journalism.

COLIN TWITCHELL, staff faculty associate, is director of the Lemelson Assistive Technology Development Center. He graduated from Hampshire College in 1986, where he studied mechanical design and exercise physiology among other things. His Division III was the design and fabrication of a multi-terrain wheelchair. His experiences at Hampshire led him directly into the field of assistive technology which he has been involved in for 19 years. During this time he has worked for the state of Massachusetts Adaptive Design Services, the Institute on Applied Technology at Boston Children's Hospital, and taught for the American Canoe Association's Adaptive Paddling Program. In 1993, he founded Ergosport, a recreational equipment development company. Through Ergosport he has developed several universally designed pieces of equipment including a seating system for canoes and kayaks and a cross-country sit ski. In addition to this universally designed equipment, he has created many pieces of custom adaptive recreational and communication enhancement equipment. Currently, a piece of his adaptive recreational equipment is on display at the Smithsonian Museum of American History in Washington D.C.

Faculty Affiliates:

Rachel Conrad, John Fabel, Robert Goodman, Daphne Lowell, Maria deLourdes Mattei, Rebecca Nordstrom, Abraham Ravett, Lee Spector

NATURAL SCIENCE

The following are Hampshire faculty and staff faculty associates in this school.

DULA AMARASIRIWARDENA, associate professor of chemistry, has a Ph.D. in Analytical Chemistry from North Carolina State University and his undergraduate work was completed at the University of Ceylon in Sri Lanka. He has a M.Phil. in chemistry from the University of Sri Lanka, and a postgraduate diploma in international affairs from the Bandaranaike Center for International Studies. His teaching and research interests include water quality, inductively coupled plasma-mass spectrometry, studies of trace metal analysis, toxic wastes, radon monitoring, pesticide residues, and soil and environmental chemistry. He is interested in the development of new analytical techniques, chemical education, Third World environmental issues, and in activism in environmental groups through lobbying and education.

HERBERT J. BERNSTEIN is professor of physics at Hampshire and visiting scientist at Massachusetts Institute of Technology. He heads an international research team on modern physics exploring quantum teleportation. Bernstein holds a B.A. from Columbia and M.S. and Ph.D. degrees from the University of California at San Diego, all in physics. He was a postdoctoral member of the Institute for Advanced Study in Princeton, and has taught at several universities in Massachusetts and Europe. He has been a Mina Shaughnessy Scholar, a Kellogg National Leadership Fellow, and recipient of the Sigma Xi Science Honor Society "Procter" Prize. He has experience in community-based projects and professional consulting projects on topics of environmental health and cleanup, energy policy and implementation, and economic development, and holds a U.S. patent in optical technology. His teaching and research interests include science and society and modern knowledge; quantum interferometry, information and

teleportation, and theoretical modern physics. He is president of ISIS, the Institute for Science and Interdisciplinary Studies. Professor Bernstein will be on sabbatical leave for the academic year 2000-2001.

MERLE S. BRUNO, professor of biology, holds a B.A. from Syracuse University and an M.A. and Ph.D. from Harvard University. She has done research in comparative sensory neurophysiology and teaches courses in human health and physiology with particular interests in the cardiovascular system. She has a strong interest in science education reform at all levels and has developed programs that support inquiry science teaching in elementary and secondary schools as well as higher education. Programs that promote interest in science of middle school girls and minority students are particular interests. She has served as dean of natural science and acting dean of the faculty at Hampshire College and has served on the boards of several curriculum development projects and education reform groups.

CHARLENE D'AVANZO, professor of ecology, received her B.A. from Skidmore College and her Ph.D. from Boston University Marine Program, Marine Biology Lab, Woods Hole. She is particularly interested in marine ecology and returns to the Marine Biological Laboratory in Woods Hole each summer to continue her research on coastal pollution. One focus of her teaching is aquaculture research in the Hampshire bioshelter. She teaches courses in ecology, marine ecology, natural history, aquaculture, and environmental science.

JOHN FABEL, Lemelson visiting lecturer of design, attended the University of East Anglia, Norwich, England, and the University of Massachusetts at Amherst, where he received B.S. and M.S. degrees in Geography. Trained as both a scientist and designer, his work as a designer and inventor characteristically involves the intersection of design, environment and community. He has received several national awards for his work, ranging in scale from regional planning to product development. Prior to coming to Hampshire, his work included founding the Ecotrek Company, which pioneered the development of high-performance, environmentally sound outdoor equipment. His work has been the subject of articles in the *Christian Science Monitor* and other publications. His product designs are currently being sold in 26 countries worldwide.

ALAN GOODMAN, professor of biological anthropology and co-director of the U.S. Southwest and Mexico Program, teaches and writes on the health and nutritional consequences of political-economic processes such as poverty, inequality and racism. His work includes studies in the American Southwest, and he directs a long-term project on under nutrition and child development in Mexico and Egypt. He received his Ph.D. from the University of Massachusetts. Before coming to Hampshire, he was a research fellow at the WHO Center for Stress Research, Karolinska Institute, Stockholm.

KENNETH R. HOFFMAN, professor of mathematics, has an M.A. from Harvard, where he also served as a teaching fellow. He taught mathematics at Talladega College during 1965-70. In addition to population biology and mathematical modeling, his interests include education, American Indians, and natural history. Professor Hoffman is on sabbatical spring 2001.

CHRISTOPHER D. JARVIS, assistant professor of cell biology, received his B.S. in microbiology from the University of Massachusetts at Amherst and his Ph.D. in medical sciences from the University of Massachusetts Medical School. He did his post-doctoral work in immunology at the National Cancer Institute at the NIH. His research and teaching interests include T-cell development and cellular signal transduction. Other interests include astronomy, mythology, skydiving and zymology. Professor Jarvis will be on sabbatical leave spring 2001.

Faculty Biographies

DAVID C. KELLY, associate professor of mathematics, has taught at New College, Oberlin College, and Talladega College. He holds an A.B. from Princeton, an S.M. from the Massachusetts Institute of Technology, and an A.M. from Dartmouth. He has, since 1971, directed the well-respected Hampshire College Summer Studies in Mathematics for high ability high school students. His interests include analysis, probability, the history of mathematics, recreational mathematics, and 17.

SUSAN KEYDEL, a staff faculty associate in Natural Science, assists students and faculty in using Hampshire's instruments for analyzing environmental media, foods and natural products, and archaeological findings. She is a Hampshire College Natural Science alumnae, received her M.S. in Agricultural and Environmental Chemistry from the University of California at Davis, and worked in environmental consulting and hazardous waste site remediation for 10 years. Her academic interests focus around using analytical instruments to better understand environmental pollution, natural products, and human health issues.

NANCY LOWRY, professor of chemistry, holds a Ph.D. from the Massachusetts Institute of Technology in organic chemistry. She has taught at Hampshire since the Fall of 1970. She has coordinated women and science events at Hampshire and has published articles concerning the scientific education of women. Her interests include organic molecules, stereochemistry, science for non-scientists, cartooning, the bassoon, and toxic substances. She was Dean of Natural Science from 1989 to 1993. Professor Lowry will be on sabbatical leave spring 2001.

DEBRA L. MARTIN, professor of biological anthropology, co-director of the U.S. Southwest and Mexico Program, and dean of Natural Science, received her Ph.D. at the University of Massachusetts at Amherst in skeletal biology and physical anthropology. Broadly, her research interests include health in the ancient world with a focus on indigenous women and arid environments. She is trained in the areas of skeletal biology, bioarchaeology, paleopathology, paleonutrition, and women's biology, with regional specialization covering desert regions of the American Southwest and Northern Mexico, as well as Egypt and Arabia. Her research focus centers on identification of groups at risk, patterns of mortality of women and children, violence directed against subgroups, political-economic perspectives in the analysis of disease, Native and Southwest Studies, and ethnic tourism and its effects on indigenous people.

ANN P. MCNEAL, professor of physiology, received her B.A. from Swarthmore College and her Ph.D. from the University of Washington (physiology and biophysics). Her interests include human biology, physiology, exercise, neurobiology, and women's issues. She is currently doing research on human posture and how it adapts to movement. Professor McNeal is also interested in Third World health issues, especially in Africa.

LYNN MILLER, professor of biology, is one of the "founding faculty" of Hampshire. His Ph.D. in Biology from Stanford University. He has taught and studied at the University of Washington, the American University of Beirut, and the University of Massachusetts at Amherst. His principal interests are genetics (human and microbial), molecular biology and evolution.

BENJAMIN OKE, assistant professor of animal science, received his Ph.D. from Ohio State University. He has worked at both the International Institute of Tropical Agriculture and International Livestock Center for Africa. He has done research in nutritional physiology and biochemistry at Ohio Agricultural Research and Development Center. His teaching and research interests include food insecurity and malnutrition in the developing world, sustainable agriculture, and improvement of efficiency of nutrient utilization. Professor Oke will be on sabbatical leave fall 2000.

SUSAN PRATTIS, assistant professor of comparative health, received her veterinary medicine degree (V.M.D.) from the University of Pennsylvania, and her doctorate of philosophy (Ph.D.) in Veterinary Medicine Sciences from the North Carolina State University. She is a diplomate of the American College of Laboratory Animal Medicine, and did her postdoctoral work in laboratory animal and experimental medicine at the Rockefeller University. Her research training has included areas of embryology, cell and developmental biology, statistical survey analysis, surgical sciences, and animal models development. Her academic interests include biomedical topics such as adhesion molecule and matrix biology, neurobiology, tumor biology, aging, alternatives modeling, veterinary and agricultural science, cellular pathology, environmental health and ethics, as well as a particular interest in interdisciplinary construction of knowledge across fields. Her other interests include music in all of its forms, the arts, literature, humor, outdoor activities, and animal-related activities.

JOHN B. REID, JR., professor of geology, has pursued his research on lunar surface and earth's interior at the Smithsonian Astrophysical Observatory, the Geochronology Laboratory at MIT, Rensselaer Polytechnic Institute, and the Los Alamos Scientific Laboratory. He received his Ph.D. from the Massachusetts Institute of Technology. His professional interests involve the study of granitic and volcanic rocks as a means of understanding the chemical evolution of the earth's crust, the evolution of the flood-plains of rivers, particularly that of the Connecticut River in the evolution of coastal salt marshes, and in acid rain impacts on the New England landscape.

STEVE ROOF, assistant professor of Earth and environmental science, received his B.S. from the University of California at Santa Cruz, his M.S. from Syracuse University, and his Ph.D. from the University of Massachusetts at Amherst. His research focuses on the nature of global climate change, especially glacial-interglacial cycles. He is also interested in environmental concerns and their solutions, sedimentary processes, and the influence of glaciers and rivers on the landscape.

BRIAN SCHULTZ, associate professor of ecology and entomology, received a B.S. in zoology, an M.S. in biology, and a Ph.D. in ecology from the University of Michigan. He is an agricultural ecologist and entomologist who does research at the Hampshire College Farm Center and has spent a number of years in Central America and the Caribbean studying methods of insect pest control. He is also interested in statistical analysis and world peace. Professor Schultz will be on sabbatical leave fall 2000.

HELAINE SELIN, science librarian and staff faculty associate, received her undergraduate training at State University of New York at Binghamton and her M.L.S. from State University of New York at Albany. She is the editor of the *Encyclopaedia of the History of Science, Technology, and Medicine in Non-Western Cultures*. Her academic interests concern different ways of doing medicine and science.

KAREN WARREN, Natural Science staff faculty associate and Outdoors Program/Recreational Athletics instructor, has a B.S. in biology from Central Michigan University, an M.S. in experiential education from Mankato State University, and is pursuing a Ph.D. in experiential education from the Union Institute. She has served as a graduate faculty member for the National Audubon Expedition Institute through Lesley College. She is co-editor of *The Theory of Experiential Education* and editor of *Women's Voices in Experiential Education*. Her interests include social justice issues in experiential education, wilderness studies, outdoor leadership, environmental justice, and feminist pedagogy.

LAWRENCE J. WINSHIP, associate professor of botany, received his Ph.D. from Stanford University, where he completed his dissertation on nitrogen fixation and nitrate assimilation by lupines on the coast of California. He continued his research on nitrogen fixation as a research associate at the Harvard Forest of Harvard University, where he investigated the energy cost of nitrogen fixation by nodulated woody plants, particularly alders. His recent research concerns the biophysics of gas diffusion into root nodules and the mechanisms of oxygen protection of nitrogenase. His other interests include the use of nitrogen fixing trees in reforestation and agriculture, particularly in tropical Asia and developing countries, and the potential for Sustainable Agriculture worldwide. He has taught courses and supervised projects in organic farming, plant poisons, plant physiology, physiological ecology, soils and land use planning, and he enjoys mountaineering, hiking, gardening, Bonsai, and computers.

FREDERICK H. WIRTH, associate professor of physics, holds a B.A. from Queens College of City University of New York and a Ph.D. from Stony Brook University of State University of New York. His research interests center around laser physics and holography. One of his main goals at Hampshire is to create laboratory programs in the physical sciences and an Appropriate Technology center to help all students, regardless of their course of study, with their increasingly probable collision with technological obstacles. He is also a committed and experienced practitioner of meditation who periodically offers instruction in this discipline.

SOCIAL SCIENCE

The following are Hampshire faculty and staff faculty associates in this school.

CAROLLEE BENGELSDORF, professor of politics, holds an A.B. from Cornell University, studied Russian history at Harvard University, and received a Ph.D. in political science from Massachusetts Institute of Technology. She is interested in political development in Southern Africa and other Third World areas. She has conducted research in Algeria, Cuba, and Peru, and has been a school teacher in Kenya and Honduras. Professor Bengelsdorf will be on sabbatical spring 2001.

AARON BERMAN, professor of history and dean of faculty, received his B.A. from Hampshire College, and M.A. and Ph.D. in United States history from Columbia University. He is particularly interested in the dynamics of ideology and politics, the development of the American welfare state, American ethnic history, American Jewish history, and the history of Zionism and the Arab-Israeli conflict.

VIVEK BHANDARI, assistant professor of South Asian Studies, holds a B.A. in history from St. Stephens's College, Delhi. He holds an M.A.

from the University of Pennsylvania in South Asia regional studies and an M.A. in modern history from the University of Delhi. He completed his Ph.D. at the University of Pennsylvania on the relationship between public culture and social change in 19th century northern India.

MICHELLE BIGENHO, visiting assistant professor of anthropology and Latin American studies, holds a B.A. from University of California at Los Angeles in political science and Latin American studies, a "magister" in anthropology from the Pontificia Universidad Católica of Peru, and a Ph.D. in anthropology from Cornell University. Her principal interests include nations and ethnicities in Latin America, music performance, sensory experiences, the social construction of space, narrative structures of historiography and ethnography, and culture in the discourse of development. Under Fulbright IIE and Fulbright Hays grants, she conducted her most recent fieldwork (1993-1995) on Bolivian national and ethnic identification processes in relation to music performances. Music performance on the violin has formed a significant part of her research approach in both Peru and Bolivia.

MYRNA M. BREITBART, professor of geography and urban studies and dean of social science, has an A.B. from Clark University, an M.A. from Rutgers University, and a Ph.D. in geography from Clark University. Her teaching and research interests include the ways in which built and social environments affect gender, race, and class relations; historical and contemporary issues of gender and environmental design; urban social struggles and the implications of alternative strategies for community development; children and the urban environment; urban environmental education as a resource for critical learning; and the role of participatory planning, design, the arts and the built environment in social change. Professor Breitbart is also director of Academic Integration for the Community Connections Program and has a strong commitment to community-based learning.

MARGARET CERULLO, professor of sociology and feminist studies, has a B.A. in philosophy from the University of Pennsylvania, a B.Phil. in politics from Oxford, and an M.A. in sociology from Brandeis University. Her areas of interest are social and political theory, including feminist theory and queer theory; sociology of culture; and social movements.

KIMBERLY CHANG, associate professor of social, cultural, and political psychology, holds a B.A. from Hobart & William Smith Colleges, and M.A., M.S., and Ph.D. from Syracuse University (1993). Her teaching and research interests include dilemmas of identity, place and belonging for migrant and diasporic people; women's experiences of globalization and migration; Chinese identities and communities; and ethnographic, narrative and visual research methodologies. She has lived and worked in Hong Kong and China for nearly a decade, and previously taught at the Hong Kong University of Science and Technology.

RACHEL CONRAD, assistant professor of developmental psychology, received an A.B. from Harvard University in English and American literature, and a Ph.D. in psychology from the University of California at Berkeley. Her interests include emotional and early social development, developmental psychopathology, and psychology and literature. She is also trained as a child clinical psychologist.

SUSAN DARLINGTON, associate professor of anthropology and Asian studies, received a B.A. in anthropology and history from Wellesley College and M.A. and Ph.D. in anthropology from the University of Michigan. Her research, based on extensive fieldwork in Thailand, looks at the work of Buddhist monks engaged in development and environmental conservation. The broader questions she addresses in

Faculty Biographies

her research and teaching include understanding the changing social, cultural and historical contexts of human rights, environmentalism and religion in society. She also teaches about socially engaged Buddhism, religious movements, and Southeast Asian studies. She is actively involved in the struggle for human rights in Burma. Professor Darlington heads the Hampshire/Five College Tibetan Studies in India Program.

MICHAEL FORD, associate professor of politics and education studies and dean of student affairs, earned a B.A. from Knox College and an M.A. in political science from Northwestern University, where he is completing his doctoral work. He has taught at the University of Massachusetts, Brown University, and Chicago City College in the areas of politics of East Africa, sub-Saharan African governments, black politics, and neocolonialism and underdevelopment.

MARLENE GERBER FRIED, associate professor of philosophy and director of the Civil Liberties and Public Policy Program, has a B.A. and an M.A. from the University of Cincinnati and a Ph.D. from Brown University. She previously taught at Dartmouth College and the University of Missouri, St. Louis. She has taught courses about contemporary ethical and social issues, including abortion, sexual and racial discrimination. She has also, for many years, been a political activist in the reproductive rights movement. She is editor of *From Abortion to Reproductive Freedom: Transforming A Movement*, South End Press, 1990. She is currently a fellow at the Open Society Institute working on a collaborative book project, "The Politics of Inclusion: Women of Color and the Reproductive Rights Movement." Her research and teaching attempt to integrate her experiences as an activist and a philosopher.

PENINA MIGDAL GLAZER, professor of history and the first Marilyn Levin professor at Hampshire College, has a B.A. from Douglass College and a Ph.D. from Rutgers University. Her special interests include American social history with emphasis on history of reform, women's history, Jewish history, and the history of professionalism. She is currently director of the Jeremiah Kaplan Program in modern Jewish studies. Her most recent research is on grassroots environmental activists. A book, co-authored with Myron Glazer, entitled *Environmental Crusaders* was published in the summer of 1998.

LEONARD GLICK, professor of anthropology, received an M.D. from the University of Maryland and a Ph.D. from the University of Pennsylvania. He has done field work in New Guinea, the Caribbean, and England. His interests include cultural anthropology, ethnography, cross-cultural study of religion, medical beliefs and practices, ethnographic film, and anthropological perspectives on human behavior. He also teaches courses on European Jewish history and culture, and is author of a history of Jewish-Christian interaction in medieval Western Europe. He will teach one course each term.

BETSY HARTMANN, director of the Population and Development Program, received her B.A. from Yale University and is presently completing her Ph.D. in the London School of Economics on environmental security. She is a long-standing member of the international women's health movement and presently helps coordinate the Committee on Women, Population and the Environment. She writes and lectures frequently on population and development issues, both within the United States and overseas. She is the author of *Reproductive Rights and Wrongs: The Global Politics of Population Control*, a newly revised edition published by South End Press in 1995. She is the co-author of *A Quiet Violence: View from a Bangladesh Village* and two studies of family planning and health policy in Bangladesh. Her articles have appeared in both scholarly and popular publications.

FRANK HOLMQUIST, professor of politics, received his B.A. from Lawrence University, and his M.A. and Ph.D. from Indiana University. His interests are in the areas of comparative politics, peasant political economy, and African and Third World development.

KAY JOHNSON, professor of Asian studies and politics, has her B.A., M.A., and Ph.D. from the University of Wisconsin. Her teaching and research interests are Chinese society and politics; women, development and population policy; comparative family studies; comparative politics of the Third World; and international relations, including American foreign policy, Chinese foreign policy, and policy-making processes. Professor Johnson will be on sabbatical fall 2000.

AMY JORDAN, assistant professor of African American history, holds a B.A. from Yale University, and M.A. from the University of Michigan. Her teaching and research interests include southern rural history, African-American history, women's studies, social movement history, Black rural culture and welfare history. She has taught in a variety of environments including a community college, an urban university and a major research university. Professor Jordan was chosen from a competitive field of applicants in the humanities and social sciences to be part of a teaching team for the Introduction to Women's Studies course at the University of Michigan.

MICHAEL KLARE, Five College professor of peace and world security studies, and director of the Five College Program in Peace and World Security Studies (PAWSS), holds a B.A. and M.A. from Columbia University and a Ph.D. from the Graduate School of the Union Institute. He is the author or coauthor of several books, including *American Arms Supermarket* (1984), *Low-Intensity Warfare* (1988), *Peace and World Security Studies: A Curriculum Guide* (1998), *Rogue States and Nuclear Outlaws* (1995) and *Light Weapons and Civil Conflict* (1999). His articles on international relations and military affairs have appeared in many journals, including *Arms Control Today*, *Bulletin of the Atomic Scientists*, *Current History*, *Foreign Affairs*, *Harper's*, *The Nation*, and *Technology Review*. He serves on the board of the Arms Control Association and the Educational Foundation for Nuclear Science, and is a member of the Committee on International Security Studies of the American Academy of Arts and Sciences.

HENIA LEWIN, adjunct assistant professor, is the Goldfarb Chair of Yiddish Education at the Yiddish Book Center. She teaches Yiddish classes at Hampshire College, University of Massachusetts and the Yiddish Book Center, as well as Hebrew classes at Smith and Mount Holyoke Colleges. She is the recipient of the 1997 Covenant Award presented by the Covenant Foundation to exceptional Jewish Educators. She holds a Master in Education from the University of Vermont. She will teach one course each term.

LOURDES MATTEI, associate professor of clinical developmental psychology, received her undergraduate degree from the University of Puerto Rico and her Ph.D. from the University of Massachusetts at Amherst. She has worked for many years as a clinical psychologist in a variety of settings such as academia, community mental health, private practice, and the theater. Her interests include psychoanalytic theory and practice, child development, cross-cultural psychology, women's studies, theater, and Puerto Rican culture. Professor Mattei will be on sabbatical leave for the academic year 2000-2001.

LESTER MAZOR, professor of law, has a B.A. and J.D. from Stanford University, served as law clerk to the Honorable Warren E. Burger, and taught criminal law, legal philosophy and other subjects at the University of Virginia and the University of Utah, and as a visitor at State University of New York at Buffalo, Connecticut, and Stanford. He has published books and articles about the legal profession, and on topics in legal philosophy, legal history, and sociology of law. He was a Fulbright Research Scholar in Great Britain and West Germany and has taught in American studies at the Free University of Berlin and legal studies at Central European University in Budapest. His special concerns include the limits of law, utopian and anarchist thought, and other subjects in political, social, and legal theory. During January and Spring terms 2001 he will be directing the Hampshire in Berlin Program in Germany.

ALI MIRSEPASSI, professor of sociology and Near Eastern Studies, completed his Ph.D. in sociology at The American University in 1985. His interests include Islam and social change, revolution and social change in the Middle East, Middle East society and culture, comparative, historical and macro-sociology, sociology of religion, and social theory. He is on the editorial board of *Kankash*, a Persian-language journal of history and politics, and is completing a book on religion, secularism and social change in modern Iran. He has taught at Rutgers University, Strayer College, and The American University. Professor Mirsepassi will be on sabbatical leave for the academic year 2000-2001.

LAURIE NISONOFF, professor of economics, holds a B.S. from the Massachusetts Institute of Technology, and an M.Phil. from Yale University, where she was a doctoral candidate. She was a Woodrow Wilson Fellow recipient of a Ford Foundation Fellowship in women's studies, and in 1993-94 a fellow of the Five Colleges Women's Studies Research Center. She is an editor of the *Review of Radical Political Economics*, recently editing a special issue on "Women in the International Economy" and another in *Urban Political Economy*. She is a co-editor of *The Women, Gender and Development Reader* (1997). Her teaching and research interests include women and economic development, U.S. labor and economic history, women's studies, labor and community studies, and public policy issues.

GREGORY S. PRINCE, JR., Hampshire College President and professor of history, received his B.A. and Ph.D. in American studies from Yale University. He taught modern U.S. history at Dartmouth College and Yale University. At Hampshire he teaches courses on conflict resolution and historical analysis.

ROBERT RAKOFF, professor of politics and environmental studies, received his B.A. from Oberlin College and his M.A. and Ph.D. from the University of Washington. He taught at the University of Illinois/Chicago and worked for the U.S. Department of Housing and Urban Development before coming to Hampshire. His teaching and research interests include environmental and western U.S. history, politics of land use, and the history and politics of welfare policy.

FLAVIO RISECH-OZEGUERA, associate professor of law, holds a B.A. from the University of South Florida and a J.D. from Boston University, and was a Community Fellow in urban studies and planning at Massachusetts Institute of Technology. He practiced poverty law for eight years in Boston and is a political activist in the Latino community. He has taught legal process, and housing and immigration law and policy at Harvard and Northeastern law schools and at the University of Massachusetts Boston. His interests include civil and human rights, immigration policy, history and politics of communities of color in the U.S., gay and lesbian studies, and the Cuban Revolution.

WILL RYAN, instructor at the Writing Center, has a B.A. in history and an M.Ed. in student personnel and counseling from the University of Vermont, and an M.A. in American history from the University of Massachusetts. He was a counselor and instructor at Johnson State College in Vermont and later taught high school English and social studies. He writes for various outdoor sporting magazines, and Lyons and Burford recently published his book on fly fishing for smallmouth bass.

JUTTA SPERLING, assistant professor of history, received her M.A. from the Universität Göttingen in Germany and recently completed her Ph.D. at Stanford University. Her teaching interests focus on the social and cultural history of early modern Europe, with a special emphasis on women and gender. Her research interests include convents and the aristocracy in late Renaissance Venice; gender and political theory in early modern Italy and France; and comparative issues of women's history in the Mediterranean.

JAMES WALD, professor of history, holds a B.A. from the University of Wisconsin and an M.A. and Ph.D. from Princeton University. His teaching and research interests include modern European history with an emphasis on cultural history from the 18th through the 20th centuries; the French Revolution; Central Europe; fascism and Nazism; early modern Europe. Particular research interests involve the history of intellectuals and literary life.

STANLEY WARNER, professor of economics, taught at the University of California at Santa Cruz, and Bucknell University prior to coming to Hampshire. His research and teaching interests include the structure of the American economy, comparative economic systems, environmental economics, and economic theory. He is specifically concerned with the modern corporation as understood by conventional and radical theories, the political economy of capital mobility and deindustrialization, and the social and economic dimensions of workplace democracy. His most recent research examines the environmental and social impact of hydroelectric development in northern Quebec. Professor Warner will be on sabbatical leave fall 2000.

FREDERICK WEAVER, professor of economics and history, holds a B.A. from the University of California at Berkeley, and a Ph.D. from Cornell University. He has lived and worked in Mexico, Chile, and most recently, Ecuador and has taught economics and history at Cornell and the University of California, Santa Cruz. His special interest is the historical study of economic and political changes in Latin America, although his work is broadly comparative. He also has written on issues of higher education.

BARBARA YNGVESSON, professor of anthropology, received her B.A. from Barnard College and her Ph.D. from the University of California at Berkeley. She has carried out research in Peru and Sweden on the maintenance of order in egalitarian communities. She has also studied conflict management in urban American communities and the role of legal and informal processes in maintaining order in these settings. Her areas of teaching include cultural and social anthropology (problems of observation and interpretation, kinship and family organization, the social organization of gender, ritual and symbolism), social theory, and the anthropology and sociology of law.

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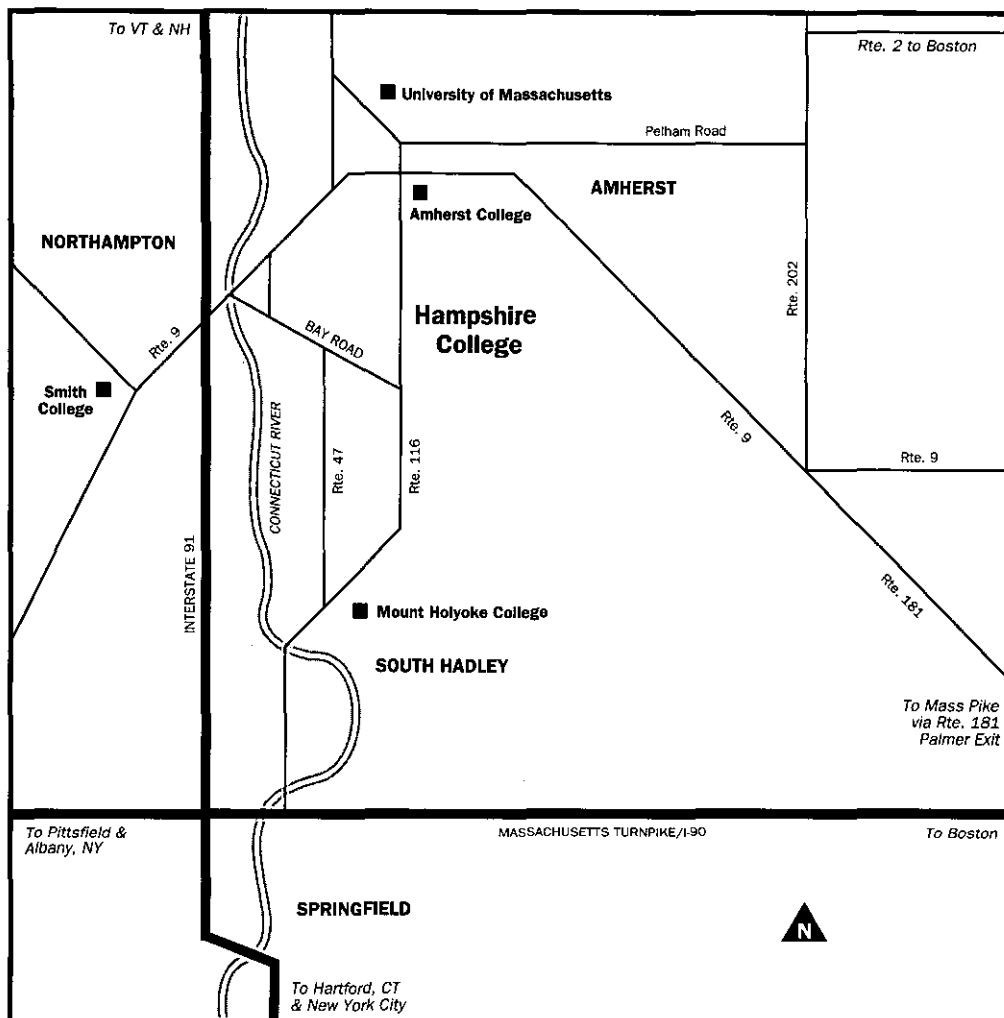
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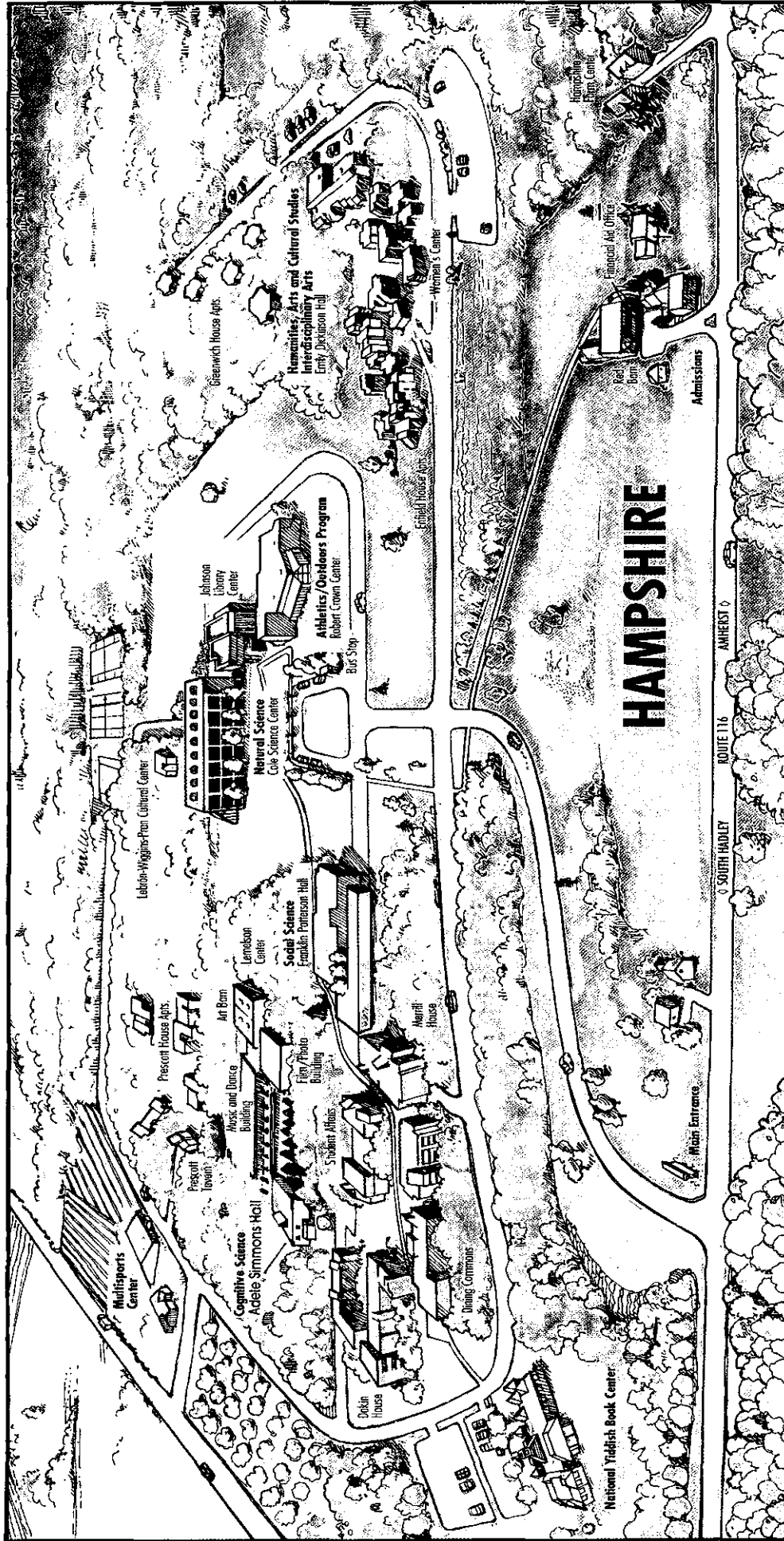
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