FALL 2000

COURSE SUPPLEMENT #3

TO THE
HAMPshire College

2000/2001 CATALOG & COURSE GUIDE

August 18, 2000
# TIME SCHEDULING GRID

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***NEW STUDENTS ONLY***

First semester students generally take a first-year seminar, which is a course designed for entering students, and three other courses, one of which may be a 200-level class. Transfer students with up to one year elsewhere should take a first-year seminar; those with more college-level work may preregister for a first-year seminar and discuss the course selection with advisors in September. Please note that the seminars that appear in BOLD begin during orientation week and are listed as well with the orientation trip information provided elsewhere in this packet. If you are registered for one of the BOLD seminars you will be assigned to the corresponding orientation trip.

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 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 124f
CRITICAL WRITING: THE ESSAY AS FORM AND WRITING
Lise Sanders

HACU 132f
EXPERIMENTS IN JOURNALISM
David Kerr

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

HACU 134f
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

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

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

SS 141f
THIRD WORLD DEVELOPMENT: GRASSROOTS PERSPECTIVES
Frank Holmquist
Multiple Cultural Perspectives
A Division II Requirement

Hampshire College is committed to the principle that a liberal arts education should include a serious engagement with multiple cultural perspectives. The Multiple Cultural Perspectives requirement is to be an integral part of the set of questions that guide the Division II at its inception (DII proposal) and completion (DII Portfolio). In consultation with their Division II committee, students will fulfill the requirement through substantial engagement with one or more of the following critical issues: non-Western perspectives; race in the United States; and relations of knowledge and power. At the completion of the concentration, students will present the results of their work in their Division II portfolio, including course work and/or independent research. Students will also describe in their retrospective essay (or elsewhere) the impact those explorations have on their concentration as a whole. This requirement will be described and evaluated as part of the Division II evaluation.

Critical Issues:
In satisfying this requirement, students can choose to address one or more of the following critical issues. However, students are encouraged to integrate all three issues into their Division II:

A. Non-Western Perspectives:
Study of non-Western peoples and cultures will help our students to understand better the cultural diversity of the interconnected world at large. An intellectually vigorous engagement with non-Western perspectives expands the way one comprehends the world. To achieve this goal students must incorporate study of non-Western peoples and cultures into their Division II.

B. Race in the United States:
Study of the history, politics and culture of race in the United States and elsewhere will enable our students to understand better the conditions that underlie discrepancies of power that often fall along racial lines. Serious academic study of theories and analyses pertaining to "race" offers a more critical approach to students' education. To achieve this goal students must incorporate study of the roles that race and racism play in American culture and society into their Division II.

C. Knowledge and Power:
The influence of discrepancies in power and privilege is hidden from most scholarly discourse, where the canons of academic disciplines are apt to be presented as neutral and universal. Study of how academic knowledge may be shaped by relations of power and difference will help our students think more critically about the processes under which intellectual or artistic perspectives can be either privileged or marginalized. To achieve this goal, students must incorporate study of the relations between power and knowledge, in regard to either A (non-Western perspectives), or B (race), into their Division II.

approved by Faculty May 16, 2000
FOR STUDENTS ENTERING PRIOR TO FALL 1999
COURSES THAT WILL SATISFY DIVISION I IN CCS

[Note: 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]

COGNITIVE SCIENCE

CS 101
ANIMAL BEHAVIOR
Raymond Coppinger

CS 108
ICONOGRAPHY AND MEMORY
Goose Gosselin

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 153
INTRODUCTION TO DIGITAL INTERACTIVITY
Ryan Moore

CS 159
COMPUTER ANIMATION AND LIGHTING
Chris Perry

CS 165
INTRODUCTION TO EXPERIMENTAL PSYCHOLOGY
Joanna Morris

CS 168
INTRODUCTION TO LANGUAGE
Steven Weissler

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 249
ADVANCED ANIMAL BEHAVIOR SEMINAR
Raymond Coppinger

CS/HACU 255
HISTORY OF MODERN PHILOSOPHY
Lisa Shapiro

CS 289
ARTIFICIAL INTELLIGENCE SEMINAR: AGENTS
Jaime Dávila

CS/SS 296
FREEDOM OF EXPRESSION
James Miller

HUMANITIES, ARTS AND CULTURAL STUDIES

HACU 141
VIDEO I
Elizabeth Miller

HACU 107
RETROFUTURISM
Kara Lynch

HACU 112
A DIGITAL PROCESS
Julia Meltzer

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

HACU 132f
EXPERIMENTS IN JOURNALISM
David Kerr

HACU 135f
INTRODUCTION TO PHILOSOPHY
Christoph Cox

HACU 140
VIDEO II
Kara Lynch
FOR STUDENTS ENTERING PRIOR TO FALL 1999
COURSES THAT WILL SATISFY DIVISION I IN HA

[Note: 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]

<table>
<thead>
<tr>
<th>HUMANITIES, ARTS AND CULTURAL STUDIES</th>
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| HACU 107 RETROFUTURISM
  Kara Lynch |
| HACU 110 FILM/VIDEO WORKSHOP I
  Bill Brand |
| HACU 111 STILL PHOTOGRAPHY WORKSHOP I
  Jacqueline Hayden |
| HACU 111B STILL PHOTOGRAPHY WORKSHOP I
  Bill Brand/Sura Levine |
| HACU 112 A DIGITAL PROCESS
  Julia Meltzer |
| 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/Robert Meagher

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

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

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

HACU 126 EXPERIMENTS IN JOURNALISM
  David Kerr

HACU 130 CRITICAL WRITING: THE ESSAY AS FORM AND GENRE
  Lise Sanders

HACU 135f INTRODUCTION TO INTRODUCTION TO RELIGIOUS AWAKENING
  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 141 VIDEO I
  Elizabeth Miller

HACU 144 INTRODUCTION TO MEDIA CRITICISM
  Bethany Ogdon

HACU 148 READING POETRY CRITICALLY AND CREATIVELY
  Jon Delogu

HACU 152 CULTURAL STUDIES
  Rebecca Nordstrom

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

HACU 173 THE ART OF IN CONTEXT
  Julia Meltzer

HACU 200 INTRODUCTION TO INTERMEDIATE PAINTING
  Judith Mann

HACU 201 FILM/VIDEO WORKSHOP II
  Abraham Ravett

HACU 204 VIDEO II: ART AND POLITICS
  Robert Seydel

HACU 209 MUSICAL BEGINNINGS
  Bethany Ogdon

HACU 210 FILM/VIDEO WORKSHOP II
  Anne Ciecko

HACU 212 WRITING ABOUT THE ARTS: PARIS/ST. PETERSBURG
  Lise Sanders

HACU 213 INTRODUCTION TO POLITICAL ECONOMY
  Phillip Galinsky

HACU 214 ASIAN CINEMAS
  Jon Delogu

HACU 215 REVOLUTIONARIES: STUDIES IN THE EARLY MODERN NOVEL
  Jon Delogu

HACU 216 INTERMEDIATE PAINTING
  Gideon Bok

HACU 217 REVOLUTION IN THE ARTS: PARIS/ST. PETERSBURG
  Joanna Hubbs/Sura Levine
FOR STUDENTS ENTERING PRIOR TO FALL 1999
COURSES THAT WILL SATISFY DIVISION I IN HA

[Note: 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]

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/IA 253
DESIGNING THE COLLEGE COMMUNITY
Robert Goodman

HACU/CS 255
HISTORY OF MODERN PHILOSOPHY
Lisa Shapiro

HACU 238
INTERDISCIPLINARY ARTS

HACU 108
FOUNDATION IN LIFE STORIES:
READING AND
WRITING
AUTOBIOGRAPHIES
Michael Lesy

HACU 140

IA/HACU 152
DANCE AS AN ART
FORM
Rebecca Nordstrom

HACU 254
TONAL THEORY I
TBA

HACU 258
MAGAZINES AS
CULTURAL
COMMENTARY
David Kerr

HACU 256

HACU 278
CULTURAL STUDIES
AND PERFORMANCE:
BLACK TRADITIONS
IN AMERICAN DANCE
Constance Valis Hill

HACU 240

HACU 243
BLACK TRADITIONS
IA 110

HACU 245

IA 140

HACU 283
ENGENDERING
IMPERIALISM: THE
BRITISH EMPIRE IN
TEH NINETEENTH
CENTURY
Lise Sanders

HACU 290
COMPUTER MUSIC
Daniel Warner

HACU 291

HACU/IA 294
EMBODIED
IMAGINATION
Daphne Lowell

HACU 110

HACU/IA 294

HACU 112
WRITING ABOUT HOME
Robin Lewis

HACU 123

HACU/IA 290

HACU 123f

HACU/IA 294

HACU 131
PLAYWRITING
Ellen Donkin

HACU 132f

HACU/CS 255

HACU 132f

HACU/IA 253

HACU/IA 294

HACU 210

HACU/IA 253

HACU 223

HACU 255

HACU 223
FALL 2000 COURSE DESCRIPTION SUPPLEMENT #3

COGNITIVE SCIENCE

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.

New Course
CS 108
ICONOGRAPHY AND MEMORY
Goose Gosselin

How can a small silhouette mean so much? Have you ever stopped to think about how many icons we are faced with every day? Every hour? In this course we will look at icons found in our and other cultures and how they are used. We will also explore why such representative images actually work and how we associate them to their intended meaning.

There will be several design projects and papers during the semester. Students will be working in small groups and on their own for the assignments. Readings will focus on modern and historical uses of images as icons. Each student will present a final project to the class at the end of the semester.

Class will meet twice a week for one hour and 20 minutes. Enrollment is 20.

Location Change
CS 109
INTRODUCTION TO COMPUTER SCIENCE
Jaime Dávila

Moved from ASH AUD to ASH 221.

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

New Course
CS 153
INTRODUCTION TO DIGITAL INTERACTIVITY
Ryan Moore

This class encompasses both the technical and social issues that arise from the rapidly evolving ways in which people interact with computers. This course explores both current and future issues surrounding digital interactivity in discussion while simultaneously teaching the mechanics of digital interactivity through various internet mediums. Students are expected to examine and discuss textbook and article reading assignments. Students are also expected to design and produce examples of their learning through small projects during the course. A basic knowledge of computers will be helpful, i.e., how to web surf and use e-mail.

Class will meet twice a week for one hour and 20 minutes. Enrollment is 20.

New Course
CS 249
ADVANCED ANIMAL BEHAVIOR SEMINAR
Raymond Coppinger

Advanced Animal Behavior Seminar is a custom-designed course for animal behavior majors or people who want to do advanced animal behavior projects. There will be core readings, but students will be expected to work on computer design and measurement projects. Time of class to be arranged. Enrollment is limited to 10 by instructor permission.

New Course
CS 295B* PRE-PRACTICUM IN SECONDARY SCHOOL TEACHING

CS 295C* PRE-PRACTICUM IN MIDDLE SCHOOL TEACHING

CS 295D* PRE-PRACTICUM IN ELEMENTARY SCHOOL TEACHING
Laura Wenk

This course is designed to give Division II and III students interested in classroom teaching an intensive pre-practicum experience. Students spend one day each week in a classroom and meet one day each week at Hampshire. Class sessions support students in curriculum design, classroom management, and instructional strategies. Students are observed teaching in their classroom placement and given feedback about their practice.

The class is open to students interested in any level of classroom teaching (use appropriate course number when registering). A partial list of teachers interested in taking student interns will be available, but students are responsible for finding their own placements. Students are expected to keep a journal of their experiences in the classroom and create a portfolio of their work, including lesson plans and assessment tools, as well as a critique of their own work.

In order to take this course, students must be Division II or III students and have one day of their Hampshire course schedule free of classes. Priority is given to upper-level Division II or III students who have had prior classroom experience or education courses. Enrollment is limited to 8 by instructor permission. This course is not suitable for one-half of a Division I.

For a complete listing of courses see http://www3.hampshire.edu/courses

Page 8
Cross-Listed Course
CS/SS 296
FREEDOM OF EXPRESSION
James Miller

Location Change
CS 337
DEVELOPING AND PREPRODUCTIN
SHORT FILM
Chris Perry
Moved from ASH 221 to ASH AUD.

HUMANITIES, ARTS, AND
CULTURAL STUDIES

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.

Cross-Listed Course
HACULS 103*
SPANISH COMPREHENSION AND
COMPOSITION
Norman Holland

New Course
HACU 141
VIDEO 1
Elizabeth Miller
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

New Course
HACU 111B
STILL PHOTOGRAPHY WORKSHOP I
Kane Stewart
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. Enrollment will be limited to first year students.

New Course
HACU 134f
CRITICAL WRITING: THE ESSAY AS
FORM AND GENRE
Lise Sanders
This writing-intensive first-year seminar is designed to appeal to students with diverse interests who wish to learn a variety of methods for developing and improving college-level writing skills. The course will introduce students to the essay as a genre, identifying the rhetorical strategies of persuasion and argument used by essayists since the seventeenth century. We will discuss the use of individual experience as a method of analyzing society as a whole, and will consider the role of logic, wit, irony, and satire in critical writing. Readings will begin with Montaigne and will progress chronologically through the development of the periodical essay in the eighteenth century and the "familiar" essay of the nineteenth century. Modern and contemporary readings will focus on interdisciplinary debates over writing and its effects in fields including journalism, politics, and the sciences. In-class writing instruction will complement peer critique workshops to aid students in the process of drafting and revising their work.

Class will meet twice a week for one hour and 20 minutes. Enrollment is limited to 16.

Location Change
HACU 138f
THE AMERICAN CLASSICS IN CONTEXT
Eric Schocket
Moved from ASH 221 to ASH 111.

Cross-Listed Course
HACU 106*
STEEL BAND ENSEMBLE
Rebecca Miller
This course will provide basic instruction in steel band playing. Students will work on individual performance skills such as sticking techniques, sight-reading, and improvisation. The group will also be introduced to the basics of ensemble playing. Repertoire will include Afro-Caribbean music, Jazz, and Funk. In addition to steel pan players, a bass player and percussionists are needed. Some ability to read music is necessary.

The course will meet once a week for 3 hours and 30 minutes. Enrollment is limited to 12 students by instructor permission. This course does not fulfill the requirements for the two-course option in the School of Humanities, Arts, and Cultural Studies.

New Section
HACU 111B
STILL PHOTOGRAPHY WORKSHOP I
Kane Stewart
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. Enrollment will be limited to first year students.

New Course
HACU 134f
CRITICAL WRITING: THE ESSAY AS
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This writing-intensive first-year seminar is designed to appeal to students with diverse interests who wish to learn a variety of methods for developing and improving college-level writing skills. The course will introduce students to the essay as a genre, identifying the rhetorical strategies of persuasion and argument used by essayists since the seventeenth century. We will discuss the use of individual experience as a method of analyzing society as a whole, and will consider the role of logic, wit, irony, and satire in critical writing. Readings will begin with Montaigne and will progress chronologically through the development of the periodical essay in the eighteenth century and the "familiar" essay of the nineteenth century. Modern and contemporary readings will focus on interdisciplinary debates over writing and its effects in fields including journalism, politics, and the sciences. In-class writing instruction will complement peer critique workshops to aid students in the process of drafting and revising their work.

Class will meet twice a week for one hour and 20 minutes. Enrollment is limited to 16.

Location Change
HACU 138f
THE AMERICAN CLASSICS IN CONTEXT
Eric Schocket
Moved from ASH 221 to ASH 111.

New Course
HACU 141
VIDEO 1
Elizabeth Miller
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For a complete listing of courses see http://www3.hampshire.edu/courses
critiques and discussion will focus on media analysis
and image/sound relationships. (Lab fee $50)

Class meets once a week for three hours and
enrollment is limited to 15 to first year students.

Instructor Added and Description Change
HACU 173

AN INTRODUCTION TO WORLD MUSIC
Philip Galinsky

Music is universal but its meanings are not.
Informed by the culture from which it emerges, music
constantly negotiates and contests its place and meaning
in local society and global humanity. Whether or not
the music expressed is from a salsa band, a sacred
Ashanti drum in Ghana, a flute made from a bamboo
stalk along the Ganges River, or steel pans created from
abandoned oil drums in Trinidad, the process is similar--
human culture responds to its world in creatively
meaningful ways, attempting to answer fundamental
questions that plague the human condition. We will
examine a few music cultures, considering issues such
as race, ethnicity, identity, gender, and insider/outside
perspectives. This is a reading, listening, and viewing
course, though we will perform selected musical styles
and exercises to deepen our understanding of music in
the world. This semester will have a special focus on
the music of Brazil. No prerequisite.

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

New Course
HACU 206*

DANCE REPERTORY
Sarah Seely (Smith College grad student)

The course will involve the collaborative
creation of a modern dance work directed by the
instructor. The dance will be performed in the Winder
Dance Concert. Class members will contribute personal
imagery and ideas, and help create material and solve
problems. The students will also develop skills in how
to make spontaneous compositional choices during the
rehearsal process. Students should be at the intermediate
technique level in modern dance, or have extensive
experience in one or more other dance forms.

Class will meet twice a week for one hour and
20 minutes.

Cross-Listed Course
HACU/SS 233a*

ELEMENTARY YIDDISH
Henia Lewin

Course Canceled
HACU/SS 246

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

Description Change
HACU/IA 253

DESIGNING THE COLLEGE COMMUNITY
Robert Goodman

A course for students to participate in
designing the Hampshire Student Center and Library.

Hampshire College is planning to construct a
combined student center and library to be located in the
general area which now includes the Johnson Library
and Crown Sports Center. Over the past several years,
students, faculty, and the administration have been
discussing numerous ideas for constructing a new
student center and renovating the existing library into a
"library for the 21st century."

This course will give students an opportunity
to play an important role in the current design phase of
this project. Working with input from architects,
interested students, librarians, administrators, alumni,
and faculty, students in the class will prepare conceptual
designs for this complex. The class will involve trips to
existing college student centers and libraries and a series
of both short and longer term assignments. These
assignments will include group projects as well as
individual ones.

Some design or arts skills are helpful, but not
essential. Class focus is on innovative conceptual ideas
and a willingness to participate in group analysis and
design strategies.

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

Instructor Added
HACU 264

TONAL THEORY I
Philip Galinsky

New Course
HACU 278

CULTURAL STUDIES AND
PERFORMANCE: BLACK TRADITIONS IN
AMERICAN DANCE
Constance Valis Hill

This course will view American cultural
history through the lens of movement and performance.
It is recommended for students interested in American
Studies, music, dance, theatre and Cultural Studies. We
will emphasize the form, content and context of black
traditions that played a crucial role in shaping American
theatrical dance in the twentieth century, acknowledging
such African American dance artists as Bill Robinson,
Katherine Dunham, Pearl Primus and Alvin Ailey,
along with Isadora Duncan, Martha Graham, Doris
Humphrey, and George Balanchine as the pioneering
movers and shapers of our modern American dance
tradition.

As we progress from turn-of-the-century
musical comedy dance and Broadway jazz in the
twenties, to modern dance in the thirties, ballet
Americana in the forties, postmodern experimental
dance in the sixties, and popular social dance forms in
the eighties and nineties, we will learn to recognize the
particular African American cultural traditions that
helped shape these American dance forms. Crucial to
class is the continued discussion of how expressive
cultural forms from the African diaspora are transferred
from the social space to the concert stage; and how (and
why) such black vernacular music and dance forms as

For a complete listing of courses see http://www3.hampshire.edu/courses
swing and hip-hop are inhaled wholesale into the mainstream of American popular culture.

Class will meet twice a week for one hour and 20 minutes.

New Course
HACU 283
ENGENDERING IMPERIALISM: THE BRITISH EMPIRE IN THE NINETEENTH CENTURY
Lise Sanders

This course uses the British empire as a case study in order to examine the cultural politics of imperialism and colonization. Readings will explore the connections between gender, sexuality, and empire, analyzing representations of the colonizer/colonized relation in fictional and non-fictional writings. In reading nineteenth-century literary and historical texts next to postcolonial criticism, we will ask the following questions: How does the imperialist project affect or determine constructions of sexuality and gender? In turn, how is gender deployed in the service of empire? How is the body figured under imperialism? Similarly, we will study the relationship between empire and nationalism, examining writings that represent and/or theorize domination and resistance in the colonial encounter. Texts will include novels by Haggard, Kipling, and Forster; prose by Thomas Macauley, George Eliot, and Mary Kingsley; and criticism by McClintock, Said, Spivak, and Viswanathan. Students will write a number of critical response papers and will also draft and revise a longer research paper on a topic of their choice. Class will meet once a week for two hours and 50 minutes.

Enrollment is limited to 25.

New Course
HACU 328
MIRADAS CONTESTADAS: CONTESTED VISIONS LATIN AMERICAN/LATINO/A VIDEO
Elizabeth Miller

For many Latin American and US Latino/a artists, documentary video and video art is as much an artistic challenge as a political act. An experimental self-portrait, a documentary, even politically charged telenovelas have the potential to counter imperialist versions of history by raising critical questions such as "Who constructs history?" and "What is identity?"

In this class, we will explore video art and documentary works that have contested mainstream representations of Latin American/US Latino/a identities and in turn have contributed to a culture of resistance. We will frame our discussions of screenings with an analysis of the particular social and political context in which the work was produced, and explore how questions of audience, genre and culture distinguish a wide range of contemporary visions. The class will provide a forum for students working on projects that address the inter-relations of gender, class, race, and ethnicity and a resource for students who have spent or plan to spend time in Latin America.

Class will meet once a week for two hours and 50 minutes and enrollment is limited to 15 students with instructor permission.

Course Canceled
HACU 321
CONTEMPORARY FRENCH PHILOSOPHY
Christoph Cox

Instructor Change
HACU 326
MUSIC NOW
Margo Edwards

For a complete listing of courses see http://www3.hampshire.edu/courses
of both short and longer term assignments. These assignments will include group projects as well as individual ones.

Some design or arts skills are helpful, but not essential. Class focus is on innovative conceptual ideas and a willingness to participate in group analysis and design strategies.

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

New Course
IA/HACU 294
EMBODIED IMAGINATION
Daphne Lowell

This course will serve as an intensive laboratory for artists and inventors to work in an open but focused format in order to stimulate and study the imagination. It is designed to bring together upper level students from various disciplines to play seriously with materials outside of ones training or expertise in order to freshen and provoke ones usual practice. It will provide a container in which to wrestle with internal critics, and play with materials/problems in unpredetermined ways.

Any act of imagination begins in the bodily experience of self and world, and it is through the body that we perceive and express what we believe, know, and hope for. Therefore, we will use movement as a home base, from which we will experiment with different materials, themes and source motivations. In one class per week we will begin with a blank page; in the other class we will begin with a problem or question. In both we will track the imagination's response from initial impulse or image through to form. By employing a simple format of opening, acting/doing/making, and observing closely we will notice and, hopefully, make more flexible our creative habits. Outside of class students will be expected to complete creative projects, and read the assigned readings on creativity and imagination.

Class will meet twice a week for one hour and 50 minutes. Prerequisites: NO previous movement training is required, but upper level preparation in student's field is. Late Division II, early Division III students only.

Instructor Added and Title Change
IA 298b*
PRODUCTION AND DESIGN SEMINAR II
Peter Kallok and Kym Moore

NATURAL SCIENCE

One method of completing the Natural Science Division I requirements 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 is only ONE of the schools.

Course Canceled
NS/CS 132
NEUROBIOLOGY: THE NEUROBIOLOGY OF SEX AND REPRODUCTION
Susan Pratts

New Course
NS 135
BONES, BODIES AND DISEASES
Pam Stone

Bone (hard connective tissue) is unique in that no one has ever been able to make synthetic material that approaches it in tensile, torsional or compressive strength. Research in this area is rapidly growing, particularly within the biomedical and forensic sciences, and skeletal biology is ripe for new technologies and innovations. This hands-on laboratory course will focus intensively on the human skeleton, from the gross anatomical level to histological and biomechanical levels. After spending several weeks exploring the nature of bone tissue, the methods used to reconstruct and understand health and diet, as well as the wide range of life cycle events that can be assessed by examining an individual skeleton, students will design and carry out research projects that cross disciplinary boundaries from medicine, anthropology, nutrition, and forensics.

For a complete listing of courses see http://www3.hampshire.edu/courses
This course is designed for students interested in the human body, and a science background is not necessary.

Class will meet twice a week for one hour and 20 minutes. The second class of the week will include an extended meeting time for lab work. Enrollment is limited to 15 students.

Description and Location Change
NS/SS 193
SOUTHWEST SEMINAR: EXPLORATIONS OF HEALTH, ENVIRONMENT AND REPRESENTATIONS
Debra Martin and Barbara Yngvesson
This seminar provides an introductory overview of the greater Southwest. It features an interdisciplinary approach for examining the large and fluid area extending beyond but roughly spanning Durango, Colorado to Durango, Mexico and Las Vegas, New Mexico to Las Vegas, Nevada. It is an area that is culturally, linguistically, environmentally, and economically diverse, and it provides a dynamic arena within which to study the intersection of history, people, and land. The Southwest is a physical space, but it is also a record and reminder of human engagement with the land over time. It records transitions and migrations of human groups, as well as population dislocation, growth and decline. Through readings, discussions, films, speakers, field trips, and lectures, students gain a clearer sense of process of how different peoples encountered the Southwest and have come to view, define, understand, and use the land across time and space. Student research projects will focus on one of three topics as related to the Southwest: health, environment, or representation. These research papers can become Division I examinations in either NS or SS.

The course is designed to meet the following goals: To know the physical space that makes up the Greater Southwest in terms of its general geology and landmarks, ecology, flora and fauna. To understand the past and present groups of people who lived and continue to live in the Greater Southwest. To know the history of land-use, migration, dislocation, and interaction of people in this region. To develop an awareness of how to "read" and think about natural and cultural landscapes in an interdisciplinary manner. To become familiar with some of the methods, theories and data in the study of human-environment encounters. To develop a sense of the connections of place and history, and of how problem-solving in the future depends on our understanding of the past and present.

Class meets for once a week for two hours and 50 minutes. Moved from CSC 333 to CSC Lab 3.

Time Change
NS 214
ORGANIC CHEMISTRY II
Nancy Lowery
Lab meets Wednesdays from 130-4 pm.

Course Canceled
NS 250
ENVIRONMENTAL BIOLOGY
Susan Prattis

New Course
NS 273
ETHNOBOTANY OF NW MEXICO
The intention of this class is to introduce students to the varied and rich cultures of Northwest Mexico. The students will also become familiar with the cultural history of the region, the archaeology, the linguistic families, and the cultural adaptations. Plants and cultures of the Southwest will be the focus of the class. In addition, students will learn about the problems that have plagued the area since European contact and continues to affect the peoples of the region. This class met one a week for two hours and 50 minutes. Enrollment is limited to 20.

New Course
NS 275
ETHNOBOTANY OF NORTH AMERICA
Larry 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. The enrollment limit will be 15. and is open to Five College students.

SPECIAL REQUIREMENTS
One method of completing the Division III 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 II 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.

Description Change
SS 114
THE CRAFTED CITY: URBAN DESIGN, REDEVELOPMENT, AND THE ARTS
Myrna Breithart
This course explores the role of what Roslyn Deutsche calls "aesthetic practices" in the politics of

For a complete listing of courses see http://www3.hampshire.edu/courses
urban space. With a theoretical basis in critical urban studies and the social construction of art, we will use case studies to investigate efforts to use art and design to create or modify urban life and to contribute to downtown revitalization and neighborhood community development. Historical examples focus on the 19th century and include such cases as the utopian socialist settlements, Garden Cities, and material feminist visions of the city. Contemporary examples focus on designs for the "New Urbanism" and the production, through public/private partnerships, of "packaged" environments such as the new Times Square. These cases are contrasted with neighborhood-based efforts to link the arts to community development in cities such as Pittsburgh, Philadelphia, Providence, and various smaller cities in Massachusetts. Field trips within the region will be arranged.

Evaluation is based on class participation, short papers, and a research project that may be turned into a project-based Division I. Class will meet twice a week for one hour and 20 minutes. Enrollment is limited to 25.

New Course
SS 118
YOUTH, SCHOOLING AND POPULAR CULTURE
Kristen Luschen

Contemporary educational debates often position schools and media as vying for youth's allegiance. Schools and media often overlap as educational sites in the lives of youth. For instance, we learn a great deal about how schools "should be" and how teachers and students "should act" from our engagement with popular culture. This course examines the intersection of school, media and youth cultures. We will employ a cultural studies perspective to analyze representations of schooling and youth in popular culture. We will also explore popular culture as a cultural pedagogy; consider the historically shifting meaning of youth in the contexts of schooling and popular culture; critique the oppositional stance of school and popular culture; and examine relationships of culture and authority in educational sites.

In addition to readings, there is one required film per week. Students may watch the film on their own time or attend the pre-arranged film screening each week.

Class will meet twice a week for one hour and 20 minutes. Enrollment is 25.

New Course
SS 129
DREAMS IN PSYCHE AND CULTURE
Martha Hadley

Dreaming and the symbolic language of dreams are universal. Yet while there is no more personal medium of expression, our understanding of dreams is shaped by the culture and era in which we live. This course will present a historical and cross-cultural sampling of beliefs about and practices related to dreams. We will consider the influence of social context on the dreamer's understanding and use of her dreams in both the past and present. Discussion will include reflection on different types of dreams, alternative approaches to dream interpretation, dreams as evidence for models of mind, and several theories concerned with the origins or process of dreaming. Readings from anthropology, psychology and psychoanalysis will be included. Examples of famous dreams in history and literature as well as some of our own dreams will provide examples for reflecting on the dynamics and power of dreams. Written assignments will include a final paper that can serve as a basis for a Division I project in Social Science.

Class will meet twice a week for one hour and 20 minutes.

Description and Location Change
SS/NS 193
SOUTHWEST SEMINAR: EXPLORATIONS OF HEALTH, ENVIRONMENT AND REPRESENTATIONS
Barbara Yngvesson and Debra Martin

This seminar provides an introductory overview of the greater Southwest. It features an interdisciplinary approach for examining the large and fluid area extending beyond but roughly spanning Durango, Colorado to Durango, Mexico and Las Vegas, New Mexico to Las Vegas, Nevada. It is an area that is culturally, linguistically, environmentally, and economically diverse, and it provides a dynamic arena within which to study the intersection of history, people, and land. The Southwest is a physical space, but it is also a record and reminder of human engagement with the land over time. It records transitions and migrations of human groups, as well as population dislocation, growth and decline. Through readings, discussions, films, speakers, field trips, and lectures, students gain a clearer sense of process of how different peoples encountered the Southwest and have come to view, define, understand, and use the land across time and space. Student research projects will focus on one of three topics as related to the Southwest: health, environment, or representation. These research papers can become Division I examinations in either NS or SS.

The course is designed to meet the following goals: To know the physical space that makes up the Greater Southwest in terms of its general geography and landmarks, ecology, flora and fauna. To understand the past and present groups of people who lived and continue to live in the Greater Southwest. To know the history of land-use, migration, dislocation, and interaction of people in this region. To develop an awareness of how to "read" and think about natural and cultural landscapes in an interdisciplinary manner. To become familiar with some of the methods, theories and data in the study of human-environment encounters. To develop a sense of the connections of place and history.

For a complete listing of courses see http://www3.hampshire.edu/courses

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and of how problem-solving in the future depends on our understanding of the past and present.

Class meets for once a week for two hours and 50 minutes. Moved from CSC 333 to CSC Lab 3.

New Course
SS 221
ABNORMAL PSYCHOLOGY
Martha Hadley

This course will be an introduction to contemporary psychological concepts of abnormality and variations in personality that characterize us as individuals. An overview of current diagnostic categories described in the diagnostic manual (DSMIV) used in the mental health field will be presented and discussed. Diagnostic categories will be considered in relation to developmental issues and personality structure(s) often associated with these patterns of behavior and experience. This course will emphasize the social context and historical development of diagnostic categories as well as the social ideals and assumptions they reflect. Issues such as the importance of acknowledging the uniqueness of the individual when using diagnostic labels, and the relative utility of diagnosis in the mental health field will be discussed. In order to reflect on the experience(s) of mental illness, case studies, film and memoirs will be introduced.

Class will meet twice a week for one hour and 20 minutes.

New Course
SS 228
CONTEMPORARY AMERICAN
CONSERVATISM
Louis Prisock

It is commonly believed that Ronald Reagan’s first presidential victory in 1980 was the beginning of the “conservative revolution.” In actuality, Reagan’s election to the White House was the culmination of a well planned strategy that had its origins 25 years earlier. In this course we will critically examine how, within a relatively short time span, American conservatism went from the margin to the center of American politics. We will also analyze what strategies and tactics the Right utilized to make conservatism the influential social, political, and ideological movement it is today. Through a diverse set of readings we will learn about the emergence of such recent phenomena as the conservative men’s movement, (as best exemplified by the Promise Keepers organization), right-wing “feminists”, gay conservatives, and the radical right-wing militia groups. Throughout the course we will speculate and debate the future of American conservatism by analyzing the strengths and weaknesses of the movement as well as underline the conflicts and fault lines within the Right.

Class will meet twice a week for one hour and 20 minutes. Enrollment is 25.

New Course
SS 231
THE AMERICAN SCHOOL
Kristen Luschen

Public schools continue to be one of the most controversial institutions in American society. In this course, we will engage in a critical examination of the “tension points” that have turned America’s schools into an often explosive battleground of ideological disputes. Drawing on the historical, philosophical and sociological foundations of education, we will discuss the conflicting political, economic and social goals of education in the United States. In particular, significant attention will be given to an on-going analysis of how education discourses have been, and continue to be, constructed through the workings of power in relationship to knowledge. It is hoped that students come to understand why public education has become both the hope of contemporary society as well as the focus of conflict and tension.

Class will meet twice a week for one hour and 20 minutes. Enrollment is 25.

Cross-Listed Course
SS/HACU/LS 233a*
ELEMENTARY YIDDISH
Henia Lewin

Course Canceled
SS/WP 242
CREATIVE WRITING IN SOCIAL SCIENCE
Will Ryan

New Course
SS 243
THE CAR
Robert Goodman

This course is a broad examination of the cultural, political, and environmental impacts of the automobile. It will examine the car’s representation in film, art, and literature, its influence on the nature of city life and city design, its relationship to race, gender, and cultural identity, and its impact on the national and global political economy. Arguably, no single invention of the 20th Century has so transformed the world as the car - perhaps not even the Internet is likely to have a greater impact on most people’s lives. What the automobile is, and what it might become (whether, for example, its use expands or declines) will play an important role in determining the future for many generation to come.

The course will be in seminar format and will include lectures, class discussions, extensive readings, a good deal of analysis, and some film viewing.

Class will meet twice a week for one hour and 20 minutes. Enrollment is 25.

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

For a complete listing of courses see http://www3.hampshire.edu/courses

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FIVE COLLEGE COURSES

Professor Subrin will be on leave during the Fall 2000 semester. For further details on Film Studies courses consult the online course catalog (http://www.fivecolleges.edu/fcolcc.html).

Hampshire College
HACU 278
CULTURAL STUDIES AND PERFORMANCE: BLACK TRADITIONS IN AMERICAN DANCE
Constance Valis Hill

This course will view American cultural history through the lens of movement and performance. It is recommended for students interested in American Studies, music, dance, theatre and Cultural Studies. We will emphasize the form, content and context of black traditions that played a crucial role in shaping American theatrical dance in the twentieth century, acknowledging such African American dance artists as Bill Robinson, Katherine Dunham, Pearl Primus and Alvin Ailey, along with Isadora Duncan, Martha Graham, Doris Humphrey, and George Balanchine as the pioneering movers and shapers of our modern American dance tradition.

As we progress from turn-of-the-century musical comedy dance and Broadway jazz in the twenties, to modern dance in the thirties, ballet Americana in the forties, postmodern experimental dance in the sixties, and popular social dance forms in the eighties and nineties, we will learn to recognize the particular African American cultural traditions that helped shape these American dance forms. Crucial to class is the continued discussion of how expressive cultural forms from the African diaspora are transferred from the social space to the concert stage; and how (and why) such black vernacular music and dance forms as swing and hip-hop are inhaled wholesale into the mainstream of American popular culture.

Class will meet on Mondays and Wednesdays from 1-2:20 p.m.

Mount Holyoke College
Dance 377
DANCE ANALYSIS AND CRITICISM
MONDAYS
Constance Valis Hill

Combining theory and practice, this class will apply theoretical and critical dance writings as an aid to looking at and writing about dance and contemporary performance. Our central concern will be to capture and convey how dance communicates, as well as what it expresses. As performance artists and critical writers, we must trust our own observations and feelings in the analytical process. Though arriving at an aesthetic or interpretive conclusion may oftentimes be challenging, it is absolutely essential if we are to remain faithful to what we see/perceive in the dance. Ideally, our accumulative portfolio of critical writings will tool the skills needed to synthesize the reality of the dance with its poetic or cultural resonance. Each week, we will discuss a group of assigned readings that center on a theoretical topic, and apply these ideas through a variety of "seeing" and writing exercises. The writings of others and our own observations of filmed and live performance (on the stages and in the studios of the five colleges) will help us discover where our ideas and underlying assumptions about western theatrical dance originate. Class will meet Mondays from 7:00-10:00 p.m.

Amherst College
English 82
PRODUCTION WORKSHOP ON THE MOVING IMAGE
Ann Steuernagel

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. Requisite: Permission of instructor. (Contact English Department before registration.)
Class meets on Wednesdays from 1:00-4:00 p.m. with screenings on Tuesdays from 7:00-10:00 p.m.

Mount Holyoke College
FS 210
PRODUCTION WORKSHOP ON THE MOVING IMAGE
Ann Steuernagel

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. Requisite: Permission of instructor. (Contact Film Studies Department before registration.)

Class meets Tuesdays from 1:00-3:00 p.m. with screenings on Mondays from 7:00-10:00 p.m.

Description and Instructor Change
Smith College
FLS 282a
ADVANCED VIDEO PRODUCTION WORKSHOP: VIDEO [RE][PRESENTATION AND ACTIVISM
Janet Benn

This course in advanced video production focuses 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. Both analog and digital media will be employed; post production will feature the use of the Media 100 editing system, the planning and execution of student projects will be informed by examination of real-world production strategies employed by documentary and experimental videomakers. Student work-in-progress will be critiqued in class and the work of significant video artists will be screened and discussed. Class meets for one screening and one lecture/workshop/discussion per week. Students must purchase their own videotape and computer disks.

Prerequisite: FLS 280 or 281. Enrollment limited to 13. Class meets Thursdays from 1:00-5:00 p.m. and screenings are on Wednesdays from 7:30-9:30 p.m.

Instructor Change
University of Massachusetts
ART 297v
FUNDAMENTALS OF VIDEO
This course provides students with an introduction to the video production process with an emphasis on basic production skills (camera, lighting, sound, story structure, editing) as well as on video as a creative medium. Course work includes group and individual production projects, critique, and the viewing and discussion of student and professional video work. Each student will produce a short individual work.

Enrollment limited to 12. Class meets Fridays from 11:15 a.m.-3:00 p.m. and screenings are on Thursdays from 7:00-9:00 p.m.

Hampshire College
HACU 239
JAZZ PERFORMANCE SEMINAR
Yusef Lateef
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.

Prerequisites: Tonal Theory I and Tonal Theory II or equivalent Five College music courses. Class meets Mondays from 8-10:20 a.m.

University of Massachusetts
MUSIC 102
AFRICAN-AMERICAN MUSIC
Yusef Lateef

MUSIC 459
COMPOSITION LESSONS (UNDERGRADUATE)
Yusef Lateef
By arrangement.

MUSIC 495A
SEMINAR-AAJ REPERTOIRE
Yusef Lateef
By arrangement

MUSIC 595A
SEMINAR-IMPROVISATION WESTERN AND NON-WESTERN MUSIC
Yusef Lateef
By arrangement

Hampshire College
REL 265 (Smith College Course)
TIBETAN PERFORMING ARTS RESIDENCY
Lama Ugyen Wangdi
This course is from September 18-October 27, 2000 and will meet at the Emily Dickinson Hall Room 2 on Tuesdays and Thursdays from 7:30-9:30 p.m. at Hampshire College.

A unique six-week residency project will be taught by Ven. Ugyen Wangdi in which the students will examine the mythology and biography of Guru PadmaSambhava and craft a script for the traditional Tibetan dramatic form (Lhamo) depicting his life. Students will be simultaneously introduced to religious literature and its role in Tibetan and Himalayan culture and to the Tibetan and Himalayan performing arts tradition and to playwriting in this context. Tibetan and Asian guest artists/scholars will offer music and dance workshops.

This course should be of great interest and value to students with major/minor in Religion, Philosophy, Theatre, Dance, Music, Asian Studies,

For a complete listing of courses see http://www3.hampshire.edu/courses
Comp. Literature, History, Anthropology. Enrollment is 15-20 students.

Please note that this Residency course has been assigned a Smith College Department of Religion course number. All Five College students can get credit by using a Five College Registration form available on each campus. All the classes and workshops for the Residency will be held at Hampshire College.

This residency is presented by the Asian Dance and Music Program at UMASS, Smith College and Hampshire College.

THE FIVE COLLEGE CERTIFICATE IN CULTURE, HEALTH, AND SCIENCE

The Five College Certificate in Culture, Health, and Science complements a traditional disciplinary major by allowing students to deepen their knowledge of human health, disease, and healing through an interdisciplinary focus. Under the guidance of faculty Program advisors on each campus, students choose a sequence of courses available within the five colleges, and identify an independent research project that will count toward the certificate. The certificate represents areas of study critical to understanding health and disease from a biocultural perspective:

To receive the certificate students take 7 courses (earning a B or better in each course) distributed across the following categories:

- Overviews of Biocultural Approaches
- Mechanisms of Disease Transmission
- Population, Health, and Disease
- Healers and Treatment
- Ethics and Philosophy
- Research Design and Analysis

A comprehensive list of certificate requirements is available online at http://www-unix.oit.umass.edu/~culhs/chs.html.

WRITING AND READING PROGRAM

Course Canceled
WP/SS 242
CREATIVE WRITING IN SOCIAL SCIENCE
Will Ryan

Instructor TBA
WP 101
ANALYTICAL/CREATIVE WRITING
TBA/Ellie Siegel

OUTDOOR PROGRAM AND RECREATIONAL ATHLETICS

Time Change
OPRA 105
WOMEN’S SELF-DEFENSE
Nancy Rothenberg

Class will meet Mondays and Wednesdays from 1:00-2:30.

Description Change
OPRA 106
HATHA YOGA
Alyssa Lovell

The class will include physical postures (asanas) and breath techniques (pranayama), with emphasis on alignment and creating a safe, moderately vigorous sequence for independent practice. We will study the foundations of stability, mobility, and release plus moving into posture/breath flows for strength, balance, and focus.

Please wear light layered clothing and bring a full-sized towel. Mats, blankets and eyebags will be provided.

Class will meet Tuesdays from 1:30-3:00.

Time Change
OPRA 109
WOMEN AND YOGA
Lori Strolin

Class will meet on Wednesdays from 1:00-2:30.

Time Change
OPRA 141
POLLYWOG*FROG*FISH
Glenna Alderson

Class will meet Tuesdays from 3-4 pm.

Description and Time Change
OPRA 108
HATHA YOGA
Lori Strolin

The class will include physical postures (asanas) and breath techniques (pranayama), with emphasis on alignment and creating a safe, moderately vigorous sequence for independent practice. We will study the foundations of stability, mobility, and release plus moving into posture/breath flows for strength, balance, and focus.

Please wear light layered clothing and bring a full-sized towel. Mats, blankets and eyebags will be provided.

Class will meet Tuesdays from 1:30-3:00.

New Course
OPRA 162
MOUNTAIN BIKING FOR FUN AND FITNESS
Earl Alderson

Are you interested in improving your riding skill and fitness? This class will focus on refining the techniques used for efficient cycling. You will learn to use a heart rate monitor to better understand the goals of aerobic training. We will spend time riding and focusing on the technical perspectives needed to improve your efficiency on the bike. This class welcomes cyclists of all experience and fitness levels that are interested in personal improvement.

Class meets Tuesday from 2-4 pm. Enrollment limit is 30. Assemble at the RCC.

For a complete listing of courses see http://www3.hampshire.edu/courrses
New Course
OPRA 181
FUNDAMENTALS OF BASKETBALL
Troy Hill

If you like basketball but have little or no experience, this is the class for you. We will work on the basic skills of basketball, such as dribbling, passing, shooting, rebounding and defense. We will also spend time focusing on the rules of the game and playing.

Class meets Wednesday and Friday from 2–3 pm on the RCC playing floor. Enrollment limit is 30.

Time and Location Change
OPRA 205
SOCIAL JUSTICE IN OUTDOOR EXPERIENTIAL EDUCATION
Karen Warren

Class will meet F 9-12:30 in FPH 101.

Time and Location Change
OPRA 208
EXPERIENTIAL EDUCATION: FROM THEORY TO PRACTICE
Karen Warren

Class will meet Wednesdays 1:00-5:00 in the Yurt.

NEW FACULTY BIOGRAPHIES

Philip Galinsky, visiting assistant professor of world music, received his BA in Music from Columbia University in 1992. He has an MA in Music with a concentration in ethnomusicology (1995) and a Ph.D. in Ethnomusicology (1999) from Wesleyan University. Philip completed his master's and doctoral fieldwork in Brazil, and he has published in various journals and given numerous workshops and lectures. He is also an accomplished percussionist and has taught a samba/Brazilian music ensemble course at Wesleyan University and performed in the Brazilian carnival and at New Orleans Jazz Fest. In addition, he has studied and performed various other musics, including West African drumming and Caribbean styles. Professor Galinsky has a background in jazz and American popular guitar and drumset, composition, and ethnomusicology.

David "Goose" Gosselin, instructor in multimedia, is currently pursuing a Doctorate Degree in Educational Technology from the University of Massachusetts. He already holds a M.Ed. in Instructional Technology, and a B.F.A. in Computer Arts. He has made several national presentations of specific interactive tutors which he has helped design. Other areas of research and interest include digital sensory overload, cognitive theories to educational software, learning environments, and methods for making educational multimedia with better clarity for the learner.

Martha Hadley is a psychologist who has combined work in applied research with the study and practice of psychotherapy and psychoanalysis. Her research work began with early training as a developmental psychologist and has extended to the comparative study of: a typical thought process (Rockefeller University), the evaluation of training and cognitive intervention in publicly funded day care centers (Brooklyn College), strategy research in the public sector (KRC Research Inc.), and change in the process of teacher development and training (Bank Street College). She has done adjunct teaching of developmental psychology, research methods, the application of psychoanalytic concepts to life span development, and comparative theories of clinical psychology at Bank Street College, N.Y.U School of Continuing Education and Smith College School for Social Work. After five years of work and training in a N.Y.C. mental health clinic she had a private practice for ten years while teaching and continuing to study. Her Post Doctoral work in Psychoanalysis and Psychotherapy (New York University) has lead to her study of the evolution of the concept of the unconscious and a revised psychology of gender. A long standing interest in dreams as they have been understood in different eras and cultures has influenced her current writing of case studies in a form that integrates qualitative research on the process of change with the tracking of dreams and relational dynamics in a clinical setting. Dr. Hadley currently lives in Southampton, MA.

Thomas Haxo, visiting assistant professor of design, received a B.F.A. from Pratt Institute and a M.F.A from the University of Pennsylvania. He has previously taught sculpture, drawing, and design at Amherst College, Mount Holyoke College and S.U.N.Y. New Paltz. His primary interests are figure sculpture and drawing, puppetry, and computer modeling/animation. His work has been shown nationally and is in numerous private collections.

Constance Valis Hill, visiting associate professor of dance, received an M.A. in dance research and reconstruction from the City College of the University of New York, and a Ph.D. in performance studies from New York University. A choreographer and dance historian, she has taught at the Conservatoire D'Arts Dramatique in Paris, Alvin Alley School of American Dance, and NYU Tisch School of the Arts; and has collaborated with the French playwright Eugene Ionesco, Czechoslovakian scenographer Josef Svoboda, and American director Gilbert Moses on the premiere of Toni Morrison's Dreaming Emmett. She has contributed articles and reviews to Dance Magazine, Village Voice, Attitude, Dance View, Studies in Dance History, Dance Research Journal, and International Tap Association Journal. Her essay, "Jazz Modernism," appears in Gay Morris' edited anthology, Moving Words: Re-Writing Dance (Routledge). Her book, Brotherhood in Rhythm: The Jazz Tap Dancing of the Nicholas Brothers, has just been published by Oxford University Press.

For a complete listing of courses see http://www3.hampshire.edu/courses
Stephanie A. Levin, visiting assistant professor of legal studies, has combined teaching, activism, and legal practice in the areas of law and public policy, civil rights, and constitutional law. She has a B.A. from Barnard College, a J.D. from Northeastern University School of Law, and an LL.M. from Harvard Law School, and has taught at Northeastern University and Western New England College Schools of Law, and at the University of Massachusetts. Her interests include the relationship of law and social change, issues of gender, race, ethnicity and the law, the rights of Native American and other indigenous peoples, and the impact of globalization on national legal regulation.

Kristen Luschen, visiting assistant professor of Education Studies, holds a B.A. and an M.A from the State University of New York at Buffalo in Sociology and a C.A.S. in Women's Studies from Syracuse University. She is completing her Ph.D. in Cultural Foundations of Education at Syracuse University focusing on the intersection schooling, adolescent female sexuality, and popular culture. Her teaching interests also include the relationship of power, policy and practice in American Schools, and popular culture as a site of education.

Elizabeth Miller, visiting assistant professor of video, received her BA from the University of Massachusetts, Amherst with a major in Social Thought and Political Economics. She received a Certificate in Latin American Studies. Her interests also include the relationship of law and social change, issues of power, policy and practice in American Schools, and popular culture as a site of education.

Hampshire College (Summers), Rensselaer County Council on the Arts with Ravena High. She has taught digital imaging at Rensselaer Polytechnic Institute and is a Multimedia Instructor at Video Machete, Chicago.

Rebecca Miller, adjunct assistant professor of music, received her AB in Music from Bryn Mawr College, a MA in Music (Ethnomusicology) from Wesleyan University and a Ph.D. in Music (Ethnomusicology) from Brown University. Her dissertation topic is The People Like Melée" The Parang Festival of Carriacou, Grenada." Her areas of teaching qualification are: Traditional Music of Immigrants in North America; Music of the Caribbean; ethnicity & Identity; Irish Music.

Ryan Moore, instructor in multimedia, began doing graphics programming in Basic when he was 11-years-old and studied computer science at UMass-Amherst. He started programming professionally in 1995 for the UMass-Amherst Computer Science Department and has three years experience teaching multimedia programming, also for the UMass Computer Science Department. His main field of expertise is the interaction between formal programming and visual arts.

Louis Prisock, visiting assistant professor of sociology, received a B.S. in Business Administration from Drexel University, an M.A. from the University of Massachusetts, Amherst, and is a Ph.D. candidate in the Sociology Program at the University of Massachusetts. For his dissertation research Louis is analyzing the contemporary conservative movement in the United States and the emergence of conservatism among African Americans, gays and lesbians, and women. Louis's research interests also include race and racism, sociology of knowledge, political sociology, the sociology of mass media, gender and politics, and urban studies. Besides a career in the academy, Louis is also interested in making documentary films.

Enrique Salmon, visiting professor of ethnobotany, learned from his Rarmuri (Tarahumara) mother and grandparents how to harness the medicinal and spiritual value of plants. It was only natural for him to pursue a career in ethnobotany and apply what he had learned. He feels the cultural concepts of healing that accompany plant use are essential components of a complete understanding of medicinal plants, and he has dedicated his studies to that end. A result of this path is the Baca Institute of Ethnobotany which he founded in Crestone, Colorado. The Baca Institute is the first independent non-profit center dedicated to ethnobotanical education, research and scholarship of the medicinal and food plants of the Indigenous peoples of the southwestern United States and northern Mexico. He has a B.S. from Western New Mexico University, an MAT in Southwestern Studies from Colorado College, and is presently on the Board of Directors of Native Seeds/SEARCH, the Arizona Ethnobotanical Research Association, and the Indigenous Peoples Restoration Network. He has published several articles on indigenous ethnobotany and traditional knowledge. He currently is completing a manuscript on Tarahumara Ethnobotany for the University of Arizona Press. He has been a guest speaker and has presented papers across the country and beyond, from Boston University to the Royal British Columbia Museum in Victoria, B.C.

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. Laura recently completed an evaluation of the Division I courses in Natural

For a complete listing of courses see [http://www3.hampshire.edu/courses](http://www3.hampshire.edu/courses)
Science. Her current research interests include the connections among pedagogy, human development, and critical thinking skills.

**Corrections to Bio's:**
Stan Warner will be on sabbatical spring 2001

For a complete listing of courses see http://www3.hampshire.edu/courses
## COGNITIVE SCIENCE

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## HUMANITIES, ARTS AND CULTURAL STUDIES

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* This course does not fulfill the requirements for the two-course option in this school.
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<td>Hodder/Meagher</td>
<td>Open</td>
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<td>HACU 121</td>
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* This course does not fulfill the requirements for the two-course option in this school.
## HUMANITIES, ARTS AND CULTURAL STUDIES

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This course does not fulfill the requirements for the two-course option in this school.

## INTERDISCIPLINARY ARTS

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* This course does not fulfill the requirements for the two-course option in this school.
## SOCIAL SCIENCE

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<td>SS/CS 296</td>
<td>Freedom of Expression</td>
<td>J. Miller</td>
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<td>Klare</td>
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## LANGUAGE STUDY

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## CO-CURRICULAR COURSES

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<td>Interpretive Skills, Part I</td>
<td>DeShields</td>
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<td>IA/LM 135</td>
<td>Outdoor Soft Goods Design</td>
<td>Alderson/Twitchell</td>
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<td>IA/LM 137</td>
<td>Problems/Design and Invention</td>
<td>Arriola</td>
<td>Open</td>
<td>14</td>
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<td>IA/LM 170</td>
<td>Universal Design/Adaptive Equip</td>
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<td>Open</td>
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<td>TTH 2-320</td>
<td>LDL</td>
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<td>IA/LM 180</td>
<td>Design Fundamentals</td>
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<td>WP 101</td>
<td>Analytical/Creative Writing</td>
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<td>WP/HACU/IA 207</td>
<td>Writing About the Good Life</td>
<td>Gorlin</td>
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<td>Learning to Use Lemelson</td>
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<td>W 630-930 pm</td>
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<td>Women's Fabrication Workshop</td>
<td>MacEwan</td>
<td>Open</td>
<td>25</td>
<td>M 7-930 pm</td>
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## CHORUS

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

* This course does not fulfill the requirements for the two-course option in this school.
FIVE COLLEGE ASTRONOMY

ASTFC 14  Stars and Galaxies  W. Dent  Class begins 9/6  MWF 125-245  University
ASTFC 24  Stellar Astronomy  R. White  Class begins 9/11  MW 230-500  Amherst
ASTFC 26 (Lec.1)  Cosmology  G. Greenstein  Class begins 9/7  TTH 230-345  Smith
ASTFC 51  Astrophysics I (Stars)  D. Van Blerkom  Class begins 9/8  MWF 125-245  University

FIVE COLLEGE COURSES
Refer to the appropriate college course schedule for more information.

FIVE COLLEGE DANCE
Students may get a copy of the Five College Dance Department course schedule from the HC dance office.

OUTDOOR PROGRAM AND RECREATIONAL ATHLETICS

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<tr>
<td>OPRA 101</td>
<td>Beginning Shotokan Karate</td>
<td>Taylor</td>
<td>Open</td>
<td>None</td>
<td>MW 430-6 pm</td>
<td>RCC</td>
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<td>OPRA 102</td>
<td>Intermediate Shotokan Karate</td>
<td>Taylor</td>
<td>Prereq</td>
<td>None</td>
<td>TTH 6-730 pm</td>
<td>RCC</td>
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<tr>
<td>OPRA 104</td>
<td>Advanced Shotokan Karate</td>
<td>Taylor</td>
<td>InstrPer</td>
<td>None</td>
<td>TTH 6-8, Su 4-6 pm</td>
<td>RCC</td>
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<tr>
<td>OPRA 105</td>
<td>Women's Self-Defense</td>
<td>Rothenberg</td>
<td>Open</td>
<td>20</td>
<td>MW 1-230</td>
<td>RCC</td>
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<td>OPRA 106</td>
<td>Hatha Yoga (M)</td>
<td>Lovell</td>
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<td>20</td>
<td>M 6-730 pm</td>
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<td>OPRA 107</td>
<td>Hatha Yoga (N)</td>
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<td>OPRA 108</td>
<td>Hatha Yoga (O)</td>
<td>Strolin</td>
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<td>20</td>
<td>T 130-3 pm</td>
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<td>OPRA 111</td>
<td>Aikido</td>
<td>Hayes</td>
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<td>None</td>
<td>MW 730-845 pm</td>
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<td>OPRA 115</td>
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<td>Beginning Whitewater Kayaking (X)</td>
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<td>F 1230-6pm/ W 130-245</td>
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<td>G. Alderson</td>
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<td>F 1230-6pm/ W 245-4</td>
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<td>OPRA 126</td>
<td>Beyond Begin Whitewater Kayaking</td>
<td>G. Alderson</td>
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<td>TH 12:30-6/TH 1:30-3</td>
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<td>OPRA 141</td>
<td>A Swimming Evolution</td>
<td>G. Alderson</td>
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<td>T 3-4 pm</td>
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<td>OPRA 145</td>
<td>Lifeguard Training</td>
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<td>OPRA 149</td>
<td>Openwater Scuba Certification</td>
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<td>M 6-9 pm</td>
<td>Pool/RCC</td>
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<td>Top Rope Climbing (A)</td>
<td>Kyker-Snowman</td>
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<td>T 1230-530 pm</td>
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<td>OPRA 152</td>
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<td>TH 1230-6 pm</td>
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<td>OPRA 162</td>
<td>Mountain Biking for Fun and Fitness</td>
<td>E. Alderson</td>
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<td>Basic Fitness and Training</td>
<td>Hill</td>
<td>Open</td>
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<td>Strength Training: A Mini-Course</td>
<td>McRae/Kyker-Snowman</td>
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<td>Fundamentals of Basketball</td>
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<td>Tennis Eye-Opener</td>
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<td>Social Justice in Outdoor Exp. Ed.</td>
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<td>FPH 101</td>
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<td>Exp. Ed.: from Theory to Practice</td>
<td>Warren</td>
<td>InstrPer</td>
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***NEW STUDENTS ONLY***

First semester students generally take a first-year seminar, which is a course designed for entering students, and three other courses, one of which may be a 200-level class. Transfer students with up to one year elsewhere should take a first-year seminar; those with more college-level work may preregister for a first-year seminar and discuss the course selection with advisors in September. Please note that the seminars that appear in BOLD begin during orientation week and are listed as well with the orientation trip information provided elsewhere in this packet. If you are registered for one of the BOLD seminars you will be assigned to the corresponding orientation trip.

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 134f  
CRITICAL WRITING: THE ESSAY AS FORM AND WRITING  
Lise Sanders

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  
Eileen 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/CS 198f  
EVER SINCE DARWIN  
Lynn Miller

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
Hampshire College is committed to the principle that a liberal arts education should include a serious engagement with multiple cultural perspectives. The Multiple Cultural Perspectives requirement is to be an integral part of the set of questions that guide the Division II at its inception (DII proposal) and completion (DII Portfolio). In consultation with their Division II committee, students will fulfill the requirement through substantial engagement with one or more of the following critical issues: non-Western perspectives; race in the United States; and relations of knowledge and power. At the completion of the concentration, students will present the results of their work in their Division II portfolio, including course work and/or independent research. Students will also describe in their retrospective essay (or elsewhere) the impact those explorations have on their concentration as a whole. This requirement will be described and evaluated as part of the Division II evaluation.

Critical Issues:
In satisfying this requirement, students can choose to address one or more of the following critical issues. However, students are encouraged to integrate all three issues into their Division II:

A. Non-Western Perspectives:
Study of non-Western peoples and cultures will help our students to understand better the cultural diversity of the interconnected world at large. An intellectually vigorous engagement with non-Western perspectives expands the way one comprehends the world. To achieve this goal students must incorporate study of non-Western peoples and cultures into their Division II.

B. Race in the United States:
Study of the history, politics and culture of race in the United States and elsewhere will enable our students to understand better the conditions that underlie discrepancies of power that often fall along racial lines. Serious academic study of theories and analyses pertaining to "race" offers a more critical approach to students' education. To achieve this goal students must incorporate study of the roles that race and racism play in American culture and society into their Division II.

C. Knowledge and Power:
The influence of discrepancies in power and privilege is hidden from most scholarly discourse, where the canons of academic disciplines are apt to be presented as neutral and universal. Study of how academic knowledge may be shaped by relations of power and difference will help our students think more critically about the processes under which intellectual or artistic perspectives can be either privileged or marginalized. To achieve this goal, students must incorporate study of the relations between power and knowledge, in regard to either A (non-Western perspectives), or B (race), into their Division II.

approved by Faculty May 16, 2000
FOR STUDENTS ENTERING PRIOR TO FALL 1999
COURSES THAT WILL SATISFY DIVISION I IN CCS

[Note: 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]

COGNITIVE SCIENCE

CS 101
ANIMAL BEHAVIOR
Raymond Coppinger

CS 108
ICONOGRAPHY AND MEMORY
Goose Gosselin

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 153
INTRODUCTION TO DIGITAL INTERACTIVITY
Ryan Moore

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 228
THE EXCEPTIONAL CHILD
Mary Anne Ramirez

CS 235
PHILOSOPHY OF EDUCATION
Ernest Alleva

CS 249
ADVANCED ANIMAL BEHAVIOR SEMINAR
Raymond Coppinger

CS/HACU 255
HISTORY OF MODERN PHILOSOPHY
Lisa Shapiro

CS 289
ARTIFICIAL INTELLIGENCE SEMINAR: AGENTS
Jaime Dávila

CS/SS 296
FREEDOM OF EXPRESSION
James Miller

HUMANITIES, ARTS AND CULTURAL STUDIES

HACU 141
VIDEO I
Elizabeth Miller

HACU 144
INTRODUCTION TO MEDIA CRITICISM
Bethany Ogdon

HACU 112
A DIGITAL PROCESS
Julia Meltzer

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

HACU 132f
EXPERIMENTS IN JOURNALISM
David Kerr

HACU 135f
INTRODUCTION TO PHILOSOPHY
Christoph Cox

HACU 140
VIDEO I
Kara Lynch

HACU 205
THE POLITICAL ECONOMY OF PLEASURE
Bethany Ogdon /Michelle Bigenho

HACU 212
VIDEO II: ART AND POLITICS
Julia Meltzer

HACU/CS 255
HISTORY OF MODERN PHILOSOPHY
Lisa Shapiro

HACU 258
MAGAZINES AS CULTURAL COMMENTARY
David Kerr
FOR STUDENTS ENTERING PRIOR TO FALL 1999
COURSES THAT WILL SATISFY DIVISION I IN HA

[Note: 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]

HUMANITIES, ARTS AND CULTURAL STUDIES

HACU 107 RETROFUTURISM
Kara Lynch

HACU 110 FILM/VIDEO WORKSHOP I
Bill Brand

HACU 111 STILL PHOTOGRAPHY WORKSHOP I
Jacqueline Hayden

HACU 111B STILL PHOTOGRAPHY WORKSHOP II
Kane Stewart

HACU 112 A DIGITAL PROCESS
Julia Meltzer

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/Robert Meagher

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

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

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

HACU 130f EXPERIMENTS IN JOURNALISM
David Kerr

HACU 134f CRITICAL WRITING: THE ESSAY AS FORM AND GENRE
Lise Sanders

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 139f INTRODUCTION TO MEDIA CRITICISM
Bethany Ogdon

HACU 140 VIDEO I
Kara Lynch

HACU 141 VIDEO I
Elizabeth Miller

HACU 142f INTRODUCTION TO MEDIA CRITICISM
Bethany Ogdon

HACU 143f CRITICAL WRITING: THE ESSAY AS FORM AND GENRE
Lise Sanders

HACU 144 INTRODUCTION TO MEDIA CRITICISM
Bethany Ogdon

HACU 145 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 173 AN INTRODUCTION TO WORLD MUSIC
Phillip Galinsky

HACU 174 REVOLUTIONARIES: ASIAN CINEMAS STUDIES IN THE EARLY MODERN NOVEL
Jon Delogu

HACU/IA 207 REVOLUTION IN THE ARTS: PARIS/ST. PETERSBURG
Joanna Hubbs/Sura Levine
FOR STUDENTS ENTERING PRIOR TO FALL 1999
COURSES THAT WILL SATISFY DIVISION I IN HA

[Note: 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]

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/IA 253
DESIGNING THE COLLEGE COMMUNITY
Robert Goodman

HACU/CS 255
HISTORY OF MODERN PHILOSOPHY
Lisa Shapiro

HACU 238
MAGAZINES AS CULTURAL COMMENTARY
David Kerr

HACU 240
TONAL THEORY I
TBA
Phillip Galinsky

HACU 242
COLD WAR CULTURE
Eric Schocket

HACU 243
FIRST WOMAN
Robert Meagher

HACU/IA 253
DESIGNING THE COLLEGE COMMUNITY
Robert Goodman

HACU/CS 255
HISTORY OF MODERN PHILOSOPHY
Lisa Shapiro

HACU 258
INTERDISCIPLINARY ARTS

HACU 264
TONAL THEORY I
TBA
Phillip Galinsky

HACU 278
CULTURAL STUDIES AND PERFORMANCE: BLACK TRADITIONS IN AMERICAN DANCE
Constance Valis Hill

HACU 283
ENGENDERING IMPERIALISM: THE BRITISH EMPIRE IN THE NINETEENTH CENTURY
Lise Sanders

HACU 290
COMPUTER MUSIC
Daniel Warner

HACU 294
FEMINIST FICTIONS
Lynne Hanley

HACU/IA 108
FOUNDATION IN DRAWING AND VISUAL MEDIA
William Brayton

HACU/IA 110
READING AND WRITING POETRY
Paul Jenkins

HACU/IA 112
WRITING ABOUT HOME
Robin Lewis

HACU/IA 123f
PAGE TO STAGE
Ellen Donkin and Peter Kallok

HACU/IA 131
PLAYWRITING
Ellen Donkin

HACU/IA 132f
EMBODIED IMAGINATION
Daphne Lowell

IA 104
LIFE STORIES: READING AND WRITING AUTOBIOGRAPHIES
Michael Lesy

IA 115
DANCE AS AN ART FORM
Rebecca Nordstrom

IA 140
LITERARY NONFICTION: READING AND WRITING
Michael Lesy

IA 152
INTERMEDIATE POETRY WRITING
Paul Jenkins

IA 156
LITERARY NONFICTION: READING AND WRITING
Michael Lesy

IA/HACU 207
WRITING ABOUT THE GOOD LIFE
Deborah Gorlin

IA/HACU/IA 253
DESIGNING THE COLLEGE COMMUNITY
Robert Goodman

IA/HACU 294
EMBODIED IMAGINATION
Daphne Lowell

IA/HACU 207
WRITING ABOUT THE GOOD LIFE
Deborah Gorlin

IA/HACU 294
EMBODIED IMAGINATION
Daphne Lowell

IA 202
SCULPTURE FOUNDATION
Thomas Haxo

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

IA 223
SCULPTURE AND DIGITAL ANIMATION
Thomas Haxo
COGNITIVE SCIENCE

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.

New Course
CS 108
ICONOGRAPHY AND MEMORY
Goose Gosselin

How can a small silhouette mean so much? Have you ever stopped to think about how many icons we are faced with every day? Every hour? In this course we will look at icons found in our and other cultures and how they are used. We will also explore why such representative images actually work and how we associate them to their intended meaning.

There will be several design projects and papers during the semester. Students will be working in small groups and on their own for the assignments. Readings will focus on modern and historical uses of images as icons. Each student will present a final project to the class at the end of the semester.

Class will meet twice a week for one hour and 20 minutes. Enrollment is 20.

Location Change
CS 109
INTRODUCTION TO COMPUTER SCIENCE
Jaime Dávila

Moved from ASH AUD to ASH 221.

Course Canceled
CS/NS 132
NEUROBIOLOGY: THE NEUROBIOLOGY OF SEX AND REPRODUCTION
Susan Prattles

New Course
CS 153
INTRODUCTION TO DIGITAL INTERACTIVITY
Ryan Moore

This class encompasses both the technical and social issues that arise from the rapidly evolving ways in which people interact with computers. This course explores both current and future issues surrounding digital interactivity in discussion while simultaneously teaching the mechanics of digital interactivity through various internet mediums. Students are expected to examine and discuss textbook and article reading assignments. Students are also expected to design and produce examples of their learning through small projects during the course. A basic knowledge of computers will be helpful, i.e., how to web surf and use e-mail.

Class will meet twice a week for one hour and 20 minutes. Enrollment is 20.

New Course
CS 249
ADVANCED ANIMAL BEHAVIOR SEMINAR
Raymond Coppinger

Advanced Animal Behavior Seminar is a custom-designed course for animal behavior majors or people who want to do advanced animal behavior projects. There will be core readings, but students will be expected to work on computer design and measurement projects. Time of class to be arranged.

Enrollment is limited to 10 by instructor permission.

New Course
CS 295B* PRE-PRACTICUM IN SECONDARY SCHOOL TEACHING
CS 295C* PRE-PRACTICUM IN MIDDLE SCHOOL TEACHING
CS 295D* PRE-PRACTICUM IN ELEMENTARY SCHOOL TEACHING
Laura Wenk

This course is designed to give Division II and III students interested in classroom teaching an intensive pre-practicum experience. Students spend one day each week in a classroom and meet one day each week at Hampshire. Class sessions support students in curriculum design, classroom management, and instructional strategies. Students are observed teaching in their classroom placement and given feedback about their practice.

The class is open to students interested in any level of classroom teaching (use appropriate course number when registering). A partial list of teachers interested in taking student interns will be available, but students are responsible for finding their own placements. Students are expected to keep a journal of their experiences in the classroom and create a portfolio of their work, including lesson plans and assessment tools, as well as a critique of their own work.

In order to take this course, students must be Division II or III students and have one day of their Hampshire course schedule free of classes. Priority is given to upper-level Division II or III students who have had prior classroom experience or education courses. Enrollment is limited to 8 by instructor permission. This course is not suitable for one-half of a Division I.

For a complete listing of courses see http://www3.hampshire.edu/courses
Cross-Listed Course
CS/SS 296
FREEDOM OF EXPRESSION
James Miller

Location Change
CS 337
DEVELOPING AND PREPRODUCTION SHORT FILM
Chris Perry
Moved from ASH 221 to ASH AUD.

HUMANITIES, ARTS, AND CULTURAL STUDIES
One method of completing the Division 1 requirements is through two courses: one at the 100-level and the other at either the 200- or 300-level. Unless otherwise stated, 100- and 300-level courses may serve as one of the two courses for completing a Division 1 in Humanities, Arts, and Cultural Studies. 100- and 300-level cross-listed courses in two schools may serve as one of the two courses for completing a Division 1 in only ONE of the schools.

Cross-Listed Course
HACU/LS 101*
SPANISH COMPREHENSION AND COMPOSITION
Norman Holland

New Course
HACU 106*
STEEL BAND ENSEMBLE
Rebecca Miller
This course will provide basic instruction in steel band playing. Students will work on individual performance skills such as sticking techniques, sight-reading, and improvisation. The group will also be introduced to the basics of ensemble playing. Repertoire will include Afro-Caribbean music, Jazz, and Funk. In addition to steel pan players, a bass player and percussionists are needed. Some ability to read music is necessary.

The course will meet once a week for 3 hours and 30 minutes. Enrollment is limited to 12 students by instructor permission. This course does not fulfill the requirements for the two-course option in the School of Humanities, Arts, and Cultural Studies.

New Section
HACU 111B
STILL PHOTOGRAPHY WORKSHOP I
Kane Stewart
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. Enrollment will be limited to first year students.

New Course
HACU 134f
CRITICAL WRITING: THE ESSAY AS FORM AND GENRE
Lise Sanders
This writing-intensive first-year seminar is designed to appeal to students with diverse interests who wish to learn a variety of methods for developing and improving college-level writing skills. The course will introduce students to the essay as a genre, identifying the rhetorical strategies of persuasion and argument used by essayists since the seventeenth century. We will discuss the use of individual experience as a method of analyzing society as a whole, and will consider the role of logic, wit, irony, and satire in critical writing.
Readings will begin with Montaigne and will progress chronologically through the development of the periodical essay in the eighteenth century and the "familiar" essay of the nineteenth century. Modern and contemporary readings will focus on interdisciplinary debates over writing and its effects in fields including journalism, politics, and the sciences. In-class writing instruction will complement peer critique workshops to aid students in the process of drafting and revising their work.

Class will meet twice a week for one hour and 20 minutes. Enrollment is limited to 16.

Location Change
HACU 138f
THE AMERICAN CLASSICS IN CONTEXT
Eric Schocket
Moved from ASH 221 to ASH 111.

New Course
HACU 141
VIDEO I
Elizabeth Miller
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

For a complete listing of courses see http://www3.hampshire.edu/courses
critiques and discussion will focus on media analysis and image/sound relationships. (Lab fee $50)

Class meets once a week for three hours and enrollment is limited to 15 to first year students.

Instructor Added and Description Change
HACU 173
AN INTRODUCTION TO WORLD MUSIC
Philip Galinsky

Music is universal but its meanings are not. Informed by the culture from which it emerges, music constantly negotiates and contests its place and meaning in local society and global humanity. Whether or not the music expressed is from a salsa band, a sacred Ashanti drum in Ghana, a flute made from a bamboo stalk along the Ganges River, or steel pans created from abandoned oil drums in Trinidad, the process is similar—human culture responds to its world in creatively meaningful ways, attempting to answer fundamental questions that plague the human condition. We will examine a few music cultures, considering issues such as race, ethnicity, identity, gender, and insider/outsider perspectives. This is a reading, listening, and viewing course, though we will perform selected musical styles and exercises to deepen our understanding of music in the world. This semester will have a special focus on the music of Brazil. No prerequisite.

Class will meet twice a week for one hour and 20 minutes.

Cross-Listed Course
HACU/SS/LS 233a*

ELEMENTARY YIDDISH
Henia Lewin

Course Canceled
HACU/SS 246

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

Description Change
HACU/IA 253

DESIGNING THE COLLEGE COMMUNITY
Robert Goodman

A course for students to participate in designing the Hampshire Student Center and Library.

Hampshire College is planning to construct a combined student center and library to be located in the general area which now includes the Johnson Library and Crown Sports Center. Over the past several years, students, faculty, and the administration have been discussing numerous ideas for constructing a new student center and renovating the existing library into a “library for the 21st century.”

This course will give students an opportunity to play an important role in the current design phase of this project. Working with input from architects, interested students, librarians, administrators, alumni, and faculty, students in the class will prepare conceptual designs for this complex. The class will involve trips to existing college student centers and libraries and a series of both short and longer term assignments. These assignments will include group projects as well as individual ones.

Some design or arts skills are helpful, but not essential. Class focus is on innovative conceptual ideas and a willingness to participate in group analysis and design strategies.

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

Instructor Added
HACU 264

TONAL THEORY I
Philip Galinsky

New Course
HACU 278

CULTURAL STUDIES AND PERFORMANCE: BLACK TRADITIONS IN AMERICAN DANCE
Constance Valis Hill

This course will view American cultural history through the lens of movement and performance. It is recommended for students interested in American Studies, music, dance, theatre and Cultural Studies. We will emphasize the form, content and context of black traditions that played a crucial role in shaping American theatrical dance in the twentieth century, acknowledging such African American dance artists as Bill Robinson, Katherine Dunham, Pearl Primus and Alvin Ailey, along with Isadora Duncan, Martha Graham, Doris Humphrey, and George Balanchine as the pioneering movers and shapers of our modern American dance tradition.

As we progress from turn-of-the-century musical comedy dance and Broadway jazz in the twenties, to modern dance in the thirties, ballet Americana in the forties, postmodern experimental dance in the sixties, and popular social dance forms in the eighties and nineties, we will learn to recognize the particular African American cultural traditions that helped shape these American dance forms. Crucial to class is the continued discussion of how expressive cultural forms from the African diaspora are transferred from the social space to the concert stage; and how (and why) such black vernacular music and dance forms as...
swing and hip-hop are inhaled wholesale into the mainstream of American popular culture.

Class will meet twice a week for one hour and 20 minutes.

New Course
HACU 283
ENGENDERING IMPERIALISM: THE BRITISH EMPIRE IN THE NINETEENTH CENTURY
Lise Sanders

This course uses the British empire as a case study in order to examine the cultural politics of imperialism and colonization. Readings will explore the connections between gender, sexuality, and empire, analyzing representations of the colonizer/colonized relation in fictional and non-fictional writings. In reading nineteenth-century literary and historical texts next to postcolonial criticism, we will ask the following questions: How does the imperialist project affect or determine constructions of sexuality and gender? In turn, how is gender deployed in the service of empire? How is the body figured under imperialism? Similarly, we will study the relationship between empire and nationalism, examining writings that represent and/or theorize domination and resistance in the colonial encounter. Texts will include novels by Haggard, Kipling, and Forster, prose by Thomas Macauley, George Eliot, and Mary Kingsley; and criticism by McClintock, Said, Spivak, and Viswanathan. Students will write a number of critical response papers and will also draft and revise a longer research paper on a topic of their choice. Class will meet once a week for two hours and 50 minutes. Enrollment is limited to 25.

New Course
HACU 1/294
EMBODIED IMAGINATION
Daphne Lowell

This course will serve as an intensive laboratory for artists and inventors to work in an open but focused format in order to stimulate and study the imagination. It is designed to bring together upper level students from various disciplines to play seriously with materials outside of ones training or expertise in order to freshen and provoke ones usual practice. It will provide a container in which to wrestle with internal critics, and play with materials/problems in unpredicted ways.

Any act of imagination begins in the bodily experience of self and world, and it is through the body that we perceive and express what we believe, know, and hope for. Therefore, we will use movement as a home base, from which we will experiment with different materials, themes and source motivations. In one class per week we will begin with a blank page; in the other class we will begin with a problem or question. In both we will track the imagination's response from initial impulse or image through to form. By employing a simple format of opening, acting/doing/making, and observing closely we will notice and, hopefully, make more flexible our creative habits. Outside of class students will be expected to complete creative projects, and read the assigned readings on creativity and imagination.

Class will meet twice a week for one hour and 50 minutes. Prerequisites: NO previous movement training is required, but upper level preparation in student's field is. Late Division II, early Division III students only.

New Course
HACU 321
CONTEMPORARY FRENCH PHILOSOPHY
Christoph Cox

Instructor Change
HACU 326
MUSIC NOW
Margo Edwards

New Course
HACU 328
MIRADAS CONTESTADAS: CONTESTED VISIONS LATIN AMERICAN/LATINO/A VIDEO
Elizabeth Miller

For many Latin American and US Latino/a artists, documentary video and video art is as much an artistic challenge as a political act. An experimental self-portrait, a documentary, even politically charged telenovelas have the potential to counter imperialist versions of history by raising critical questions such as “Who constructs history?” and “What is identity?”

In this class, we will explore video art and documentary works that have contested mainstream representations of Latin American/US Latino/a identities and in turn have contributed to a culture of resistance. We will frame our discussions of screenings with an analysis of the particular social and political context in which the work was produced, and explore how questions of audience, genre and culture distinguish a wide range of contemporary visions. the class will provide a forum for students working on projects that address the inter-relations of gender, class, race, and ethnicity and a resource for students who have spent or plan to spend time in Latin America.

Class will meet once a week for two hours and 50 minutes and enrollment is limited to 15 students with instructor permission.

INTERDISCIPLINARY ARTS

For a complete listing of courses see http://www3.hampshire.edu/courses
SCULPTURE FOUNDATION
Thomas Haxo

SCULPTURE AND DIGITAL ANIMATION
Thomas Haxo

Course Canceled
IA 234
SHORT STORY WRITING WORKSHOP
Lynne Hanley

Location Change
IA 251
INTERMEDIATE POETRY WRITING
Paul Jenkins
   Moved from EDH 2 to KIVA.

Description Change
IA/HACU 253
DESIGNING THE COLLEGE COMMUNITY
Robert Goodman

A course for students to participate in
designing the Hampshire Student Center and Library.

Hampshire College is planning to construct a
combined student center and library to be located in the
general area which now includes the Johnson Library
and Crown Sports Center. Over the past several years,
students, faculty, and the administration have been
discussing numerous ideas for constructing a new
student center and renovating the existing library into a
"library for the 21st century."

This course will give students an opportunity
to play an important role in the current design phase of
this project. Working with input from architects,
interested students, librarians, administrators, alumni,
and faculty, students in the class will prepare conceptual
designs for this complex. The class will involve trips
to existing college student centers and libraries and a series
of both short and longer term assignments. These
assignments will include group projects as well as
individual ones.

Some design or arts skills are helpful, but not
essential. Class focus is on innovative conceptual ideas
and a willingness to participate in group analysis and
design strategies.

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

New Course
IA/HACU 294
EMBODIED IMAGINATION
Daphne Lowell

This course will serve as an intensive
laboratory for artists and inventors to work in an open
but focused format in order to stimulate and study the
imagination. It is designed to bring together upper level
students from various disciplines to play seriously with
materials outside of ones training or expertise in order
to freshen and provoke ones usual practice. It will
provide a container in which to wrestle with internal
critics, and play with materials/problems in
unpredetermined ways.

Any act of imagination begins in the bodily
experience of self and world, and it is through the body
that we perceive and express what we believe, know,
and hope for. Therefore, we will use movement as a
home base, from which we will experiment with
different materials, themes and source motivations. In
one class per week we will begin with a blank page; in
the other class we will begin with a problem or
question. In both we will track the imagination's
response from initial impulse or image through to
form. By employing a simple format of opening,
acting/doing/making, and observing closely we will
notice and, hopefully, make more flexible our creative
habits. Outside of class students will be expected to
complete creative projects, and read the assigned
readings on creativity and imagination.

Class will meet twice a week for one hour and
50 minutes. Prerequisites: NO previous movement
training is required, but upper level preparation in
student's field is. Late Division II, early Division III
students only.

Instructor Added and Title Change
IA 298b*
PRODUCTION AND DESIGN SEMINAR II
Peter Kallok and Kym Moore

NATURAL SCIENCE

New Course
NS/CSc 132
NEUROBIOLOGY: THE NEUROBIOLOGY
OF SEX AND REPRODUCTION
Susan Prattis

BONES, BODIES AND DISEASES
Pam Stone

Bone (hard connective tissue) is unique in that
no one has ever been able to make synthetic material
that approaches it in tensile, torsional or compressive
strength. Research in this area is rapidly growing,
particularly within the biomedical and forensic sciences,
and skeletal biology is ripe for new technologies and
innovations. This hands-on laboratory course will focus
intensively on the human skeleton, from the gross
anatomical level to histological and biomechanical
levels. After spending several weeks exploring the
nature of bone tissue, the methods used to reconstruct
and understand health and diet, as well as the wide range
of life cycle events that can be assessed by examining
an individual skeleton, students will design and carry
out research projects that cross disciplinary boundaries
from medicine, anthropology, nutrition, and forensics.

For a complete listing of courses see http://www3.hampshire.edu/courses
This course is designed for students interested in the human body, and a science background is not necessary.

Class will meet twice a week for one hour and 20 minutes. The second class of the week will include an extended meeting time for lab work. Enrollment is limited to 15 students.

Description and Location Change
NS/SS 193
SOUTHWEST SEMINAR: EXPLORATIONS OF HEALTH, ENVIRONMENT AND REPRESENTATIONS
Debra Martin and Barbara Yangvesson
This seminar provides an introductory overview of the greater Southwest. It features an interdisciplinary approach for examining the large and fluid area extending beyond but roughly spanning Durango, Colorado to Durango, Mexico and Las Vegas, New Mexico to Las Vegas, Nevada. It is an area that is culturally, linguistically, environmentally, and economically diverse, and it provides a dynamic arena within which to study the intersection of history, people, and land. The Southwest is a physical space, but it is also a record and reminder of human engagement with the land over time. It records transitions and migrations of human groups, as well as population dislocation, growth and decline. Through readings, discussions, films, speakers, field trips, and lectures, students gain a clearer sense of process of how different peoples encountered the Southwest and have come to view, define, understand, and use the land across time and space. Student research projects will focus on one of three topics as related to the Southwest: health, environment, or representation. These research papers can become Division I examinations in either NS or SS.

The course is designed to meet the following goals: To know the physical space that makes up the Greater Southwest in terms of its general geology and landmarks, ecology, flora and fauna. To understand the past and present groups of people who lived and continue to live in the Greater Southwest. To know the history of land-use, migration, dislocation, and interaction of people in this region. To develop an awareness of how to "read" and think about natural and cultural landscapes in an interdisciplinary manner. To become familiar with some of the methods, theories and data in the study of human-environment encounters. To develop a sense of the connections of place and history, and of how problem-solving in the future depends on our understanding of the past and present.

Class meets for once a week for two hours and 50 minutes. Moved from CSC 333 to CSC Lab 3.

Time Change
NS 214
ORGANIC CHEMISTRY II
Nancy Lowery
Lab meets Wednesdays from 130-4 pm.

Course Canceled
NS 250
ENVIRONMENTAL BIOLOGY
Susan Pratts

New Course
NS 273
ETHNOBOTANY OF NW MEXICO

The intention of this class is to introduce students to the varied and rich cultures of Northwest Mexico. The students will also become familiar with the cultural history of the region, the archaeology, the linguistic families, and the cultural adaptations. Plants and cultures of the Southwest will be the focus of the class. In addition, students will learn about the problems that have plagued the area since European contact and continues to affect the peoples of the region. This class met one a week for two hours and 50 minutes. Enrollment is limited to 20.

For a complete listing of courses see http://www3.hampshire.edu/courses

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urban space. With a theoretical basis in critical urban studies and the social construction of art, we will use case studies to investigate efforts to use art and design to create or modify urban life and to contribute to downtown revitalization and neighborhood community development. Historical examples focus on the 19th century and include such cases as the utopian socialist settlements, Garden Cities, and material feminist visions of the city. Contemporary examples focus on designs for the "New Urbanism" and the production, through public/private partnerships, of "packaged" environments such as the new Times Square. These cases are contrasted with neighborhood-based efforts to link the arts to community development in cities such as Pittsburgh, Philadelphia, Providence, and various smaller cities in Massachusetts. Field trips within the region will be arranged.

Evaluation is based on class participation, short papers, and a research project that may be turned into a project-based Division I. Class will meet twice a week for one hour and 20 minutes. Enrollment is limited to 25.

**New Course**

**SS 118**

**YOUTH, SCHOOLLNG AND POPULAR CULTURE**

Kristen Luschen

Contemporary educational debates often position schools and media as vying for youth's allegiance. Schools and media often overlap as educational sites in the lives of youth. For instance, we learn a great deal about how schools "should be" and how teachers and students "should act" from our engagement with popular culture. This course examines the intersection of school, media and youth cultures. We will employ a cultural studies perspective to analyze representations of schooling and youth in popular culture. We will also explore popular culture as a cultural pedagogy; consider the historically shifting meaning of youth in the contexts of schooling and popular culture; critique the oppositional stance of school and popular culture; and examine relationships of culture and authority in educational sites.

In addition to readings, there is one required film per week. Students may watch the film on their own time or attend the pre-arranged film screening each week.

Class will meet twice a week for one hour and 20 minutes. Enrollment is 25.

**New Course**

**SS 129**

**DREAMS IN PSYCHE AND CULTURE**

Martha Hadley

Dreaming and the symbolic language of dreams are universal. Yet while there is no more personal medium of expression, our understanding of dreams is shaped by the culture and era in which we live. This course will present a historical and cross-cultural sampling of beliefs about and practices related to dreams. We will consider the influence of social context on the dreamer's understanding and use of her dreams in both the past and present. Discussion will include reflection on different types of dreams, alternative approaches to dream interpretation, dreams as evidence for models of mind, and several theories concerned with the origins or process of dreaming. Readings from anthropology, psychology and psychoanalysis will be included. Examples of famous dreams in history and literature as well as some of our own dreams will provide examples for reflecting on the dynamics and power of dreams. Written assignments will include a final paper that can serve as a basis for a Division I project in Social Science.

Class will meet twice a week for one hour and 20 minutes.

**Description and Location Change**

**SS/NS 193**

**SOUTHWEST SEMINAR: EXPLORATIONS OF HEALTH, ENVIRONMENT AND REPRESENTATIONS**

Barbara Yngvesson and Debra Martin

This seminar provides an introductory overview of the greater Southwest. It features an interdisciplinary approach for examining the large and fluid area extending beyond but roughly spanning Durango, Colorado to Durango, Mexico and Las Vegas, New Mexico to Las Vegas, Nevada. It is an area that is culturally, linguistically, environmentally, and economically diverse, and it provides a dynamic arena within which to study the intersection of history, people, and land. The Southwest is a physical space, but it is also a record and reminder of human engagement with the land over time. It records transitions and migrations of human groups, as well as population dislocation, growth and decline. Through readings, discussions, films, speakers, field trips, and lectures, students gain a clearer sense of process of how different peoples encountered the Southwest and have come to view, define, understand, and use the land across time and space. Student research projects will focus on one of three topics as related to the Southwest: health, environment, or representation. These research papers can become Division I examinations in either NS or SS.

The course is designed to meet the following goals: To know the physical space that makes up the Greater Southwest in terms of its general geology and landmarks, ecology, flora and fauna. To understand the past and present groups of people who lived and continue to live in the Greater Southwest. To know the history of land-use, migration, dislocation, and interaction of people in this region. To develop an awareness of how to "read" and think about natural and cultural landscapes in an interdisciplinary manner. To become familiar with some of the methods, theories and data in the study of human-environment encounters. To develop a sense of the connections of place and history.
and of how problem-solving in the future depends on our understanding of the past and present.

Class meets for once a week for two hours and 50 minutes. Moved from CSC 333 to CSC Lab 3.

New Course
SS 221
ABNORMAL PSYCHOLOGY
Martha Hadley
This course will be an introduction to contemporary psychological concepts of abnormality and variations in personality that characterize us as individuals. An overview of current diagnostic categories described in the diagnostic manual (DSMIV) used in the mental health field will be presented and discussed. Diagnostic categories will be considered in relation to developmental issues and personality structure(s) often associated with these patterns of behavior and experience. This course will emphasize the social context and historical development of diagnostic categories as well as the social ideals and assumptions they reflect. Issues such as the importance of acknowledging the uniqueness of the individual when using diagnostic labels, and the relative utility of diagnosis in the mental health field will be discussed. In order to reflect on the experience(s) of mental illness, case studies, film and memoirs will be introduced.

Class will meet twice a week for one hour and 20 minutes.

New Course
SS 228
CONTEMPORARY AMERICAN CONSERVATISM
Louis Prissok
It is commonly believed that Ronald Reagan's first presidential victory in 1980 was the beginning of the "conservative revolution." In actuality, Reagan's election to the White House was the culmination of a well planned strategy that had its origins 25 years earlier. In this course we will critically examine how, within a relatively short time span, American conservatism went from the margin to the center of American politics. We will also analyze what strategies and tactics the Right utilized to make conservatism the influential social, political, and ideological movement it is today. Through a diverse set of readings we will learn about the emergence of such recent phenomena as the conservative men's movement, (as best exemplified by the Promise Keepers organization), right-wing "feminists", gay conservatives, and the radical right-wing militia groups. Throughout the course we will speculate and debate the future of American conservatism by analyzing the strengths and weaknesses of the movement as well as underscore the conflicts and fault lines within the Right.

Class will meet twice a week for one hour and 20 minutes. Enrollment is 25.

New Course
SS 231
THE AMERICAN SCHOOL
Kristen Luschen
Public schools continue to be one of the most controversial institutions in American society. In this course, we will engage in a critical examination of the "tension points" that have turned America's schools into an often explosive battleground of ideological disputes. Drawing on the historical, philosophical and sociological foundations of education, we will discuss the conflicting political, economic and social goals of education in the United States. In particular, significant attention will be given to an ongoing analysis of how education discourses have been, and continue to be, constructed through the workings of power in relationship to knowledge. It is hoped that students come to understand why public education has become both the hope of contemporary society as well as the focus of conflict and tension.

Class will meet twice a week for one hour and 20 minutes. Enrollment is 25.

Cross-Listed Course
SS/HACU/LS 233a*
ELEMENTARY YIDDISH
Henia Lewin
Course Canceled
SS/WP 242
CREATIVE WRITING IN SOCIAL SCIENCE
Will Ryan
New Course
SS 243
THE CAR
Robert Goodman
This course is a broad examination of the cultural, political, and environmental impacts of the automobile. It will examine the car's representation in film, art, and literature, its influence on the nature of city life and city design, its relationship to race, gender, and cultural identity, and its impact on the national and global political economy. Arguably, no single invention of the 20th Century has so transformed the world as the car - perhaps not even the Internet is likely to have a greater impact on most people's lives. What the automobile is, and what it might become (whether, for example, its use expands or declines) will play an important role in determining the future for many generations to come.

The course will be in seminar format and will include lectures, class discussions, extensive readings, a good deal of analysis, and some film viewing.

Class will meet twice a week for one hour and 20 minutes. Enrollment is 25.

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

For a complete listing of courses see http://www3.hampshire.edu/courses
New Course
SS 257
LEGAL CONSTRUCTIONS OF SEX, MARRIAGE AND THE FAMILY
Stephanie Levin

Traditional boundaries on sex, marriage and the family are rapidly changing in response to contemporary claims to sexual freedom, insistence on gender equality, demands for gay and lesbian rights, and the spread of new reproductive technologies. Law plays a crucial role in both limiting and stimulating these changes. This course will examine how the American legal system has regulated sex, marriage and the family historically, and explore current trends and controversies in such areas as the treatment of rape, domestic violence, same-sex marriage, adoption, divorce and custody, transgender change, and technologically-assisted reproduction. Students will develop their own critical perspectives on these issues through readings, analysis of legal opinions, visits to the courts, and practice in skills of argument.

Class will meet twice a week for one hour and 20 minutes. Enrollment is open.

Cross-Listed Course
SS/CS 296
FREE DOM OF EXPRESSION
James Miller

Cross-Listed Course
HACU/LS 103*
SPANISH COMPREHENSION AND COMPOSITION
Norman Holland

Cross-Listed Course
SS/HACU/LS 233a*
ELEMENTARY YIDDISH
Henia Lewin

FIVE COLLEGE COURSES

Professor Subrin will be on leave during the Fall 2000 semester. For further details on Film Studies courses consult the online course catalog (http://www.fivecolleges.edu/fcolcc.html/).

Hampshire College
HACU 278
CULTURAL STUDIES AND PERFORMANCE: BLACK TRADITIONS IN AMERICAN DANCE
Constance Valis Hill

This course will view American cultural history through the lens of movement and performance. It is recommended for students interested in American Studies, music, dance, theatre and Cultural Studies. We will emphasize the form, content and context of black traditions that played a crucial role in shaping American theatrical dance in the twentieth century, acknowledging such African American dance artists as Bill Robinson, Katherine Dunham, Pearl Primus and Alvin Ailey, along with Isadora Duncan, Martha Graham, Doris Humphrey, and George Balanchine as the pioneering movers and shapers of our modern American dance tradition.

As we progress from turn-of-the-century musical comedy dance and Broadway jazz in the twenties, to modern dance in the thirties, ballet Americana in the forties, postmodern experimental dance in the sixties, and popular social dance forms in the eighties and nineties, we will learn to recognize the particular African American cultural traditions that helped shape these American dance forms. Crucial to class is the continued discussion of how expressive cultural forms from the African diaspora are transferred from the social space to the concert stage; and how (and why) such black vernacular music and dance forms as swing and hip-hop are inhaled wholesale into the mainstream of American popular culture.

Class will meet on Mondays and Wednesdays from 1-2:20 p.m.

Mount Holyoke College
Dance 377
DANCE ANALYSIS AND CRITICISM MONDAYS
Constance Valis Hill

Combining theory and practice, this class will apply theoretical and critical dance writings as an aid to looking at and writing about dance and contemporary performance. Our central concern will be to capture and convey how dance communicates, as well as what it expresses. As performance artists and critical writers, we must trust our own observations and feelings in the analytical process. Though arriving at an aesthetic or interpretive conclusion may sometimes be challenging, it is absolutely essential if we are to remain faithful to what we see/perceive in the dance. Ideally, our accumulative portfolio of critical writings will tool the skills needed to synthesize the reality of the dance with its poetic or cultural resonance. Each week, we will discuss a group of assigned readings that center on a theoretical topic, and apply these ideas through a variety of "seeing" and writing exercises. The writings of others and our own observations of filmed and live performance (on the stages and in the studios of the five colleges) will help us discover where our ideas and underlying assumptions about western theatrical dance originate. Class will meet Mondays from 7:00-10:00 p.m.

Amherst College
English 82
PRODUCTION WORKSHOP ON THE MOVING IMAGE
Ann Steuernagel

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. Requisite: Permission of instructor. (Contact English Department before registration.)

For a complete listing of courses see http://www3.hampshire.edu/courses

Page 16
Class meets on Wednesdays from 1:00-4:00 p.m. with screenings on Tuesdays from 7:00-10:00 p.m.

Mount Holyoke College
FS 210

PRODUCTION WORKSHOP ON THE MOVING IMAGE
Ann Steuernagel

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 Tuesdays from 1:00-3:00 p.m. with screenings on Mondays from 7:00-10:00 p.m.

Description and Instructor Change
Smith College
FLS 282a

ADVANCED VIDEO PRODUCTION WORKSHOP: VIDEO [RE]PRESENTATION AND ACTIVISM
Janet Benn

This course in advanced video production focuses 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. Both analog and digital media will be employed; post production will feature the use of the Media 100 editing system. The planning and execution of student projects will be informed by examination of real-world production strategies employed by documentary and experimental videomakers. Student work-in-progress will be critiqued in class and the work of significant video artists will be screened and discussed. Class meets for one screening and one lecture/workshop/discussion per week. Students must purchase their own videotape and computer disks.

Prerequisite: FLS 280 or 281. Enrollment limited to 13. Class meets Thursdays from 1:00-5:00 p.m. and screenings are on Wednesdays from 7:30-9:30 p.m.

Instructor Change
University of Massachusetts
ART 297v

FUNDAMENTALS OF VIDEO
This course provides students with an introduction to the video production process with an emphasis on basic production skills (camera, lighting, sound, story structure, editing) as well as on video as a creative medium. Course work includes group and individual production projects, critique, and the viewing and discussion of student and professional video work. Each student will produce a short individual work.

Enrollment limited to 12. Class meets Fridays from 11:15 a.m.-3:00 p.m. and screenings are on Thursdays from 7:00-9:00 p.m.

Hampshire College
HACU 239

JAZZ PERFORMANCE SEMINAR
Yusef Lateef

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 individuals unique sense of rhythm. Students will be expected to complete weekly assignments. Prerequisites: Tonal Theory I and Tonal Theory II or equivalent Five College music courses. Class meets Mondays from 8:10-2:00 a.m.

University of Massachusetts
MUSIC 102

AFRICAN-AMERICAN MUSIC
Yusef Lateef


MUSIC 459
COMPOSITION LESSONS
(UNDERGRADUATE)
Yusef Lateef
By arrangement

MUSIC 495A
SEMINAR-AAJ REPERTOIRE
Yusef Lateef
By arrangement

MUSIC 595A
SEMINAR-IMPROVISATION WESTERN AND NON-WESTERN MUSIC
Yusef Lateef
By arrangement

Hampshire College
REL 265 (Smith College Course)

TIBETAN PERFORMING ARTS RESIDENCY
Lama Ugyen Wangdi

This course is from September 18-October 27, 2000 and will meet at the Emily Dickinson Hall Room 2 on Tuesdays and Thursdays from 7:30-9:30 p.m. at Hampshire College.

A unique six-week residency project will be taught by Ven. Ugyen Wangdi in which the students will examine the mythology and biography of Guru PadmaSambhava and craft a script for the traditional Tibetan dramatic form (Lhamo) depicting his life. Students will be simulatenously introduced to religious literature and its role in Tibetan and Himalayan culture and to the Tibetan and Himalayan performing arts tradition and to playwriting in this context. Tibetan and Asian guest artists/scholars will offer music and dance workshops.

This course should be of great interest and value to students with major/minor in Religion, Philosophy, Theatre, Dance, Music, Asian Studies, and other liberal arts programs. In addition, students may use it to fulfill a minor requirement in Theatre Arts.

For a complete listing of courses see http://www3.hampshire.edu/courses
Compo, Literature, History, Anthropology. Enrollment is 15-20 students.

Please note that this Residency course has been assigned a Smith College Department of Religion course number. All Five College students can get credit by using a Five College Registration form available on each campus. All the classes and workshops for the Residency will be held at Hampshire College.

This residency is presented by the Asian Dance and Music Program at UMASS, Smith College and Hampshire College.

THE FIVE COLLEGE CERTIFICATE IN CULTURE, HEALTH, AND SCIENCE

The Five College Certificate in Culture, Health, and Science complements a traditional disciplinary major by allowing students to deepen their knowledge of human health, disease, and healing through an interdisciplinary focus. Under the guidance of faculty Program advisors on each campus, students choose a sequence of courses available within the five colleges, and identify an independent research project that will count toward the certificate. The certificate represents areas of study critical to understanding health and disease from a biocultural perspective:

To receive the certificate students take 7 courses (earning a B or better in each course) distributed across the following categories:

- Overviews of Biocultural Approaches
- Mechanisms of Disease Transmission
- Population, Health, and Disease
- Healers and Treatment
- Ethics and Philosophy
- Research Design and Analysis

A comprehensive list of certificate requirements is available online at http://www3.hampshire.edu/culths/chs.html.

WRITING AND READING PROGRAM

Course Canceled
WP/SS 242
CREATIVE WRITING IN SOCIAL SCIENCE
Will Ryan

Instructor TBA
WP 101
ANALYTICAL/CREATIVE WRITING
TBA/Ellie Siegel

OUTDOOR PROGRAM AND RECREATIONAL ATHLETICS

Time Change
OPRA 105
WOMEN’S SELF-DEFENSE
Nancy Rothenberg
Class will meet Mondays and Wednesdays from 1:00-2:30.

Description Change
OPRA 106
HATHA YOGA
Alyssa Lovell
The class will include physical postures (asanas) and breath techniques (pranayama), with emphasis on alignment and creating a safe, moderately vigorous sequence for independent practice. We will study the foundations of stability, mobility, and release plus moving into posture/breath flows for strength, balance, and focus.

Please wear light layered clothing and bring a full-sized towel. Mats, blankets and eyepads will be provided.

Class will meet Tuesdays from 1:30-3:00.

Time Change
OPRA 109
WOMEN AND YOGA
Lori Strolin
Class will meet on Wednesdays from 1:00-2:30.

Description and Time Change
OPRA 141
POLLYWOG*FROG*FISH
Glenna Alderson
Class will meet Tuesdays from 3-4 pm.

New Course
OPRA 162
MOUNTAIN BIKING FOR FUN AND FITNESS
Earl Alderson
Are you interested in improving your riding skill and fitness? This class will focus on refining the techniques used for efficient cycling. You will learn to use a heart rate monitor to better understand the goals of aerobic training. We will spend time riding and focusing on the technical perspectives needed to improve your efficiency on the bike. This class welcomes cyclists of all experience and fitness levels that are interested in personal improvement

Class meets Tuesday from 2-4 pm. Enrollment limit is 30. Assemble at the RCC.

For a complete listing of courses see http://www3.hampshire.edu/courses
New Course
OPRA 181
FUNDAMENTALS OF BASKETBALL
Troy Hill
If you like basketball but have little or no experience, this is the class for you. We will work on the basic skills of basketball, such as dribbling, passing, shooting, rebounding and defense. We will also spend time focusing on the rules of the game and playing.
Class meets Wednesday and Friday from 2-3 pm on the RCC playing floor. Enrollment limit is 30.

Time and Location Change
OPRA 205
SOCIAL JUSTICE IN OUTDOOR EXPERIENTIAL EDUCATION
Karen Warren
Class will meet F 9-12:30 in FPH 101.

Time and Location Change
OPRA 208
EXPERIENTIAL EDUCATION: FROM THEORY TO PRACTICE
Karen Warren
Class will meet Wednesdays 1:00-5:00 in the Yurt.

NEW FACULTY BIOGRAPHIES

Philip Galinsky, visiting assistant professor of world music, received his BA in Music from Columbia University in 1992. He has an MA in Music with a concentration in ethnomusicology (1995) and a Ph.D. in Ethnomusicology (1999) from Wesleyan University. Philip completed his master's and doctoral fieldwork in Brazil, and he has published in various journals and given numerous workshops and lectures. He is also an accomplished percussionist and has taught a samba/Brazilian music ensemble course at Wesleyan University and performed in the Brazilian carnival and at New Orleans Jazz Fest. In addition, he has studied and performed various other musics, including West African drumming and Caribbean styles. Professor Galinsky has a background in jazz and American popular guitar and drumset, composition, and ethnomusicology.

David “Goose” Gosselin, instructor in multimedia, is currently pursuing a Doctorate Degree in Educational Technology from the University of Massachusetts. He already holds a M.Ed. in Instructional Technology, and a B.F.A. in Computer Arts. He has made several national presentations of specific interactive tutors which he has helped design. Other areas of research and interest include digital sensory overload, cognitive theories to educational software, learning environments, and methods for making educational multimedia with better clarity for the learner.

Martha Hadley is a psychologist who has combined work in applied research with the study and practice of psychotherapy and psychoanalysis. Her research work began with early training as a developmental psychologist and has extended to the comparative study of: a typical thought process (Rockefeller University), the evaluation of training and intervention in publicly funded day care centers (Brooklyn College), strategy research in the public sector (KRC Research Inc.), and change in the process of teacher development and training (Bank Street College). She has done adjunct teaching of developmental psychology, research methods, the application of psychoanalytic concepts to life span development, and comparative theories of clinical psychology at Bank Street College, N.Y.U School of Continuing Education and Smith College School for Social Work. After five years of work and training in a N.Y.C. mental health clinic she had a private practice for ten years while teaching and continuing to study. Her Post Doctoral work in Psychoanalysis and Psychotherapy (New York University) has lead to her study of the evolution of the concept of the unconscious and a revised psychology of gender. A long standing interest in dreams as they have been understood in different eras and cultures has influenced her current writing of case studies in a form that integrates qualitative research on the process of change with the tracking of dreams and relational dynamics in a clinical setting. Dr. Hadley currently lives in Southampton, MA.

Thomas Haxo, visiting assistant professor of design, received a B.F.A. from Pratt Institute and a M.F.A from the University of Pennsylvania. He has previously taught sculpture, drawing, and design at Amherst College, Mount Holyoke College and S.U.N.Y. New Paltz. His primary interests are figure sculpture and drawing, puppetry, and computer modeling/animation. His work has been shown nationally and is in numerous private collections.

Constance Valis Hill, visiting associate professor of dance, received an M.A. in dance research and reconstruction from the City College of the University of New York, and a Ph.D. in performance studies from New York University. A choreographer and dancer, she has taught at the Conservatoire D'Arts Dramatique in Paris, Alvin Ailey School of American Dance, and NYU Tisch School of the Arts; and has collaborated with the French playwright Eugene Ionesco, Czechoslovakian scenographer Josef Svoboda, and American director Gilbert Moses on the premiere of Toni Morrison's Dreaming Emmett. She has contributed articles and reviews to Dance Magazine, Village Voice, Attitude, Dance View, Studies in Dance History, Dance Research Journal, and International Tap Association Journal. Her essay, “Jazz Modernism,” appears in Gay Morris' edited anthology, Moving Words: Re-Writing Dance (Routledge). Her book, Brotherhood in Rhythm: The Jazz Tap Dancing of the Nicholas Brothers, has just been published by Oxford University Press.

For a complete listing of courses see http://www3.hampshire.edu/courseres
Stephanie A. Levin, visiting assistant professor of legal studies, has combined teaching, activism, and legal practice in the areas of law and public policy, civil rights, and constitutional law. She has a B.A. from Barnard College, a J.D. from Northeastern University School of Law, and an LL.M. from Harvard Law School, and has taught at Northeastern University and Western New England College Schools of Law, and at the University of Massachusetts. Her interests include the relationship of law and social change, issues of gender, race, ethnicity and the law, the rights of Native American and other indigenous peoples, and the impact of globalization on national legal regulation.

Kristen Luschen, visiting assistant professor of Education Studies, holds a B.A. and an M.A. from the State University of New York at Buffalo in Sociology and a C.A.S. in Women's Studies from Syracuse University. She is completing her Ph.D. in Cultural Foundations of Education at Syracuse University focusing on the intersection schooling, adolescent female sexuality, and popular culture. Her teaching interests also include the relationship of power, policy and practice in American Schools, and popular culture as a site of education.

Elizabeth Miller, visiting assistant professor of video, received her BA from the University of Massachusetts, Amherst with a major in Social Thought and Political Economics. She received a Certificate in Latin American Studies. Her M.F.A. is from Rensselaer Polytechnic Institute in Integrated Electronic Arts. She recently was a digital designer with Video Data Bank at the Art Institute of Chicago and a Co-Curator for Out in Africa Film Festival, South Africa. She is currently working on developing a program of Post-Apartheid Video Art. She has worked as a video producer for FIRE, Feminist International Radio Endeavor, Women in the Director's Chair, Women's Observer Mission to the Elections in Nicaragua. She has taught video at Women in the Director's Chair, Chicago, Media Literacy Institute, Hampshire College (Summers), Rensselaer County Council on the Arts with Ravena High. She has taught digital imaging at Rensselaer Polytechnic Institute and is a Multimedia Instructor at Video Machete, Chicago.

Rebecca Miller, adjunct assistant professor of music, received her AB in Music from Bryn Mawr College, a MA in Music (Ethnomusicology) from Wesleyan University and a Ph.D. in Music (Ethnomusicology) from Brown University. Her dissertation topic is The People Like Melée” The Parang Festival of Carriacou, Grenada.” Her areas of teaching qualification are: Traditional Music of Immigrants in North America; Music of the Caribbean; ethnicity & Identity; Irish Music.

Ryan Moore, instructor in multimedia, began doing graphics programming in Basic when he was 11-years-old and studied computer science at UMass-Amherst. He started programming professionally in 1995 for the UMass-Amherst Computer Science Department and has three years experience teaching multimedia programming, also for the UMass Computer Science Department. His main field of expertise is the interaction between formal programming and visual arts.

Louis Prisock, visiting assistant professor of sociology, received a B.S. in Business Administration from Drexel University, an M.A. from the University of Massachusetts, Amherst, and is a Ph.D. candidate in the Sociology Program at the University of Massachusetts.

For his dissertation research Louis is analyzing the contemporary conservative movement in the United States and the emergence of conservatism among African Americans, gays and lesbians, and women. Louis's research interests also include race and racism, sociology of knowledge, political sociology, the sociology of mass media, gender and politics, and urban studies. Besides a career in the academy, Louis is also interested in making documentary films.

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. Laura recently completed an evaluation of the Division I courses in Natural

For a complete listing of courses see http://www3.hampshire.edu/courses
Science. Her current research interests include the connections among pedagogy, human development, and critical thinking skills.

**Corrections to Bio's:**
Stan Warner will be on sabbatical spring 2001

For a complete listing of courses see http://www3.hampshire.edu/courses
## Cognitive Science

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Instructor</th>
<th>Method</th>
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<td>Animal Behavior</td>
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<td>Iconography and Memory</td>
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## Humanities, Arts and Cultural Studies

*This course does not fulfill the requirements for the two-course option in this school.

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*This course does not fulfill the requirements for the two-course option in this school.
## HUMANITIES, ARTS AND CULTURAL STUDIES

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* This course does not fulfill the requirements for the two-course option in this school.

## INTERDISCIPLINARY ARTS

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* This course does not fulfill the requirements for the two-course option in this school.
## SOCIAL SCIENCE

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<td>LDL</td>
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<tr>
<td></td>
<td>Women's Fabrication Workshop</td>
<td>MacEwan</td>
<td>Open</td>
<td>25</td>
<td>M 7-930 pm</td>
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### CHORUS

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

*This course does not fulfill the requirements for the two-course option in this school.*

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FIVE COLLEGE ASTRONOMY

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
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<th>Method</th>
<th>Limit</th>
<th>Time</th>
<th>Location</th>
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<tr>
<td>ASTFC 14</td>
<td>Stars and Galaxies</td>
<td>W. Dent</td>
<td>Open</td>
<td>None</td>
<td>MWF 125-245</td>
<td>University</td>
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<tr>
<td>ASTFC 24</td>
<td>Stellar Astronomy</td>
<td>R. White</td>
<td>Class begins</td>
<td>9/6</td>
<td>MW 230-500</td>
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<td>ASTFC 26</td>
<td>Cosmology</td>
<td>G. Greenstein</td>
<td>Class begins</td>
<td>9/11</td>
<td>TTH 230-345</td>
<td>Smith</td>
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<tr>
<td>(Lec.1)</td>
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<td>D. Van Blerkom</td>
<td>Class begins</td>
<td>9/7</td>
<td>MWF 125-245</td>
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<td>ASTFC 51</td>
<td>Astrophysics I (Stars)</td>
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FIVE COLLEGE COURSES

Refer to the appropriate college course schedule for more information.

FIVE COLLEGE DANCE

Students may get a copy of the Five College Dance Department course schedule from the HC dance office.

OUTDOOR PROGRAM AND RECREATIONAL ATHLETICS

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<th>Course</th>
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<tr>
<td>OPRA 101</td>
<td>Beginning Shotokan Karate</td>
<td>Taylor</td>
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<td>None</td>
<td>MW 430-6 pm</td>
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<td>OPRA 102</td>
<td>Intermediate Shotokan Karate</td>
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<td>None</td>
<td>TTH 6-730 pm</td>
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<tr>
<td>OPRA 104</td>
<td>Advanced Shotokan Karate</td>
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<td>InstrPer</td>
<td>None</td>
<td>TTH 6-8, Su 4-6pm</td>
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<td>OPRA 105</td>
<td>Women's Self-Defense</td>
<td>Rothenberg</td>
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<td>20</td>
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<td>Hatha Yoga (M)</td>
<td>Lovell</td>
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<td>20</td>
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<td>OPRA 107</td>
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<td>20</td>
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<td>OPRA 108</td>
<td>Hatha Yoga (O)</td>
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<td>20</td>
<td>T 130-3pm</td>
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<td>OPRA 111</td>
<td>Aikido</td>
<td>Hayes</td>
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<td>Beginning Kyudo</td>
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<td>OPRA 118</td>
<td>T'ai Chi</td>
<td>Barry</td>
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<td>TTH 3-4pm</td>
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<td>Beginning Whitewater Kayaking (X)</td>
<td>E. Alderson</td>
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<td>6</td>
<td>F 1230-6pm/ W 130-245</td>
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<td>OPRA 124</td>
<td>Beginning Whitewater Kayaking (Y)</td>
<td>G. Alderson</td>
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<td>F 1230-6pm/ W 245-4</td>
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<td>OPRA 126</td>
<td>Beyond Begin Whitewater Kayaking</td>
<td>G. Alderson</td>
<td>InstrPer</td>
<td>8</td>
<td>TH 12:30-6/TH 1:30-3</td>
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<td>OPRA 141</td>
<td>A Swimming Evolution</td>
<td>G. Alderson</td>
<td>Open</td>
<td>None</td>
<td>T 3-4 pm</td>
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<td>OPRA 145</td>
<td>Lifeguard Training</td>
<td>G. Alderson</td>
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<td>OPRA 149</td>
<td>Openwater Scuba Certification</td>
<td>Project Deep</td>
<td>Prereq</td>
<td>None</td>
<td>M 6-9 pm</td>
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<td>OPRA 151</td>
<td>Top Rope Climbing (A)</td>
<td>Kyker-Snowman</td>
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<td>12</td>
<td>T 1230-530 pm</td>
<td>RCC till 11/24</td>
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<td>OPRA 152</td>
<td>Top Rope Climbing (B)</td>
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<td>12</td>
<td>TH 1230-6 pm</td>
<td>RCC till 11/24</td>
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<td>OPRA 162</td>
<td>Mountain Biking for Fun and Fitness</td>
<td>E. Alderson</td>
<td>Open</td>
<td>30</td>
<td>T 2-4 pm</td>
<td>RCC till 11/24</td>
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<tr>
<td>OPRA 174</td>
<td>Basic Fitness and Training</td>
<td>Hill</td>
<td>Open</td>
<td>12</td>
<td>TTH 830-10</td>
<td>MSC</td>
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* This course does not fulfill the requirements for the two-course option in this school.
### OUTDOOR PROGRAM AND RECREATIONAL ATHLETICS

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<td>OPRA 175</td>
<td>Strength Training: A Mini-Course</td>
<td>McRae/Kyker-Snowman</td>
<td>Open</td>
<td>None</td>
<td>MF 12:00-1:00</td>
<td>MSC</td>
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<td>OPRA 181</td>
<td>Fundamentals of Basketball</td>
<td>Hill</td>
<td>Open</td>
<td>30</td>
<td>WF 2-3 pm</td>
<td>RCC Playing Floor</td>
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<td>OPRA 185</td>
<td>Tennis Eye-Opener</td>
<td>McRae</td>
<td>InstrPer</td>
<td>12</td>
<td>WF 8-9:30</td>
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<td>OPRA 205</td>
<td>Social Justice in Outdoor Exp. Ed.</td>
<td>Warren</td>
<td>InstrPer</td>
<td>12</td>
<td>F 9-12:30</td>
<td>FPH 101</td>
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<tr>
<td>OPRA 208</td>
<td>Exp. Ed.: from Theory to Practice</td>
<td>Warren</td>
<td>InstrPer</td>
<td>12</td>
<td>W 1-5 pm</td>
<td>YURT</td>
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</table>

**CODES**

- **AC** Amherst College
- **ARB** Arts Building
- **ARF** Animal Research Facility
- **ASH** Adele Simmons Hall
- **CSC** Cole Science Center
- **EDH** Emily Dickinson Hall
- **ELH** East Lecture Hall
- **EMS** Electronic Music Studio
- **EH** Enfield House
- **FPH** Franklin Patterson Hall
- **GRW** Greenwich Writing Center
- **HC** Hampshire College
- **KIVA** Harold F. Johnson Library 3rd Floor
- **LIB** Harold F. Johnson Library
- **LDL** Lemelson Design Lab
- **MDB** Music and Dance Building
- **MLH** Main Lecture Hall
- **MSC** Multi-Sports Center
- **PH** Prescott House
- **PFB** Photography and Film Bldg
- **RCC** Robert Crown Center
- **TBA** To Be Announced or Arranged
- **WLH** West Lecture Hall
- **YBC** Yiddish Book Center

*This course does not fulfill the requirements for the two-course option in this school.*
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