January Term

Hampshire College Course Guide
HAMPShIRE COLLEGE ROOM SChEDULING CODES

FPH  Franklin Patterson Hall
MLH  Main Lecture Hall
ELH  East Lecture Hall
WHH  West Lecture Hall
RCC  Robert Crown Center
ASH  Adele Simmons Hall
MH   Merrill House

EDH  Emily Dickinson Hall
CSC  Cole Science Center
PFB  Photography/ Film Building
MDH  Music/Dance Building
ARB  Arts Building
PH   Peacott House
MS   Multipurpose Center

JANUARY TERM DATES
Monday, January 3 – Thursday, January 20, 2000

REGISTRATION DATES
HAMPShIRE COLLEGE STUDENTS
Monday, October 18 – Friday, October 22
(Open registration continues until Friday, December 16, for courses in which space is
still available.

PLACE: Registrar’s Office, B-3 Peacott House

1:00 – 4:00 p.m., daily

PLACE: Register in person in the LOBRY of
FRANKLIN PATTerson HALL

FIVE COLLEGE AND
COMMUNITY REGISTRATION:
Wednesday, October 20 – Friday, October 22,
1999

LOCAL RESIDENTS are invited to take
January Term courses. Tuition is $50.00 per
hour (except intensive language courses).

FIVE COLLEGE STUDENTS may take
January Term courses at no cost other than
any student fees.

NOTICE: Hampshire College does not use
grades or credit hours. The College cannot
provide an official transcript in any form to
document a visiting student’s performance.

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

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

AMHERST COLLEGE
Campus Center (413-5778)

MOUNT HOLYOKE
Office of January Term Coordinator,
117 Blanchard Campus Center
(585-2893)

SMITH COLLEGE
Interests Office, College Hall,
Room 23
(585-4914)

UNIVERSITY OF MASSACHUSETTS
Cambridge Office in Baker, Room 107
585-4905

Hampshire College students may partici-
py in January Term activities as Five
College institutions. Students taking
courses at the University of Massachusetts
should be aware that a tuition fee is
charged. Students fully enrolled in one of the
Five Colleges may take part in courses or attend events offered at the other four,
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UNIVERSITY OF MASSACHUSETTS
Cambridge Office in Baker, Room 107
585-4905
Learn more about Spanish/French in three weeks than you would learn in three years of part-time classes. This is an intensive immersion course that will have you reading, writing, and doing daily homework in Spanish or French. This course will include the four skill areas (speaking, listening, reading, and writing) and will focus on the learner speaking and understanding the spoken language. Classes are small and are designed to meet the individual needs of each learner. The course includes class time, videos, parties, etc.

Enrollment: Language level of students needs to be assessed before classes begin. Assessment will take place December 1, 2, and 3. Contact Jennifer Rafferty at 559-5228 for more information. Classes will begin Tuesday, January 4.

MTWHTh 9:00 a.m. - 10:00 p.m.  FPH 101, 102, 107, 108, ELIH, WLH  Enrollment Limit: 15 per class

JTHACU 103
INTENSIVE SCREENWRITING WORKSHOP
Paul Margolis

You get up. Go to class. Talk story for three hours. Then write till your fingers bleed. By the end of January, you'll have a rough first draft of that screenplay you've always wanted to write. Warning: This workshop is not for quitters, dabblers, wannabees. But if you're willing to work your butt off and have a passion for films and the magic of words, I'll bet that you're just the tough thing you ever loved doing. Pre requisites: A working knowledge of narrative and a basic understanding of the operation of a view camera, developing, assisting each other in the darkroom, and in an ongoing review of your work. Our goal is to produce small but complete bodies of work, retouched, framed, and in time to have the first FHS gallery opening of the new millennium on January 30, 2000.

Students will self-assign a single project at the beginning of class. Students may work in small groups, but each will need to produce their own separate body of work.

January 3, 4, 5, 10, 11, 13, 19, 20 10:00 a.m. - 5:00 p.m.  FHS  Enrollment Limit: 20  Lab Fee: $50

JTHACU 104
WORK ON PAPER
Nada Simkiss

This class is designed to explore drawing as a medium to explore one's relationship to the world. This includes the world of nature, the world of art history and the world of ideas. We will explore physical materials and formal tools as the primary media with which to work. We will use a range of drawing materials to explore drawing in relation to both perceived reality and abstraction. All levels of experience will be integrated.

MTWHTh 1:00 - 6:00 p.m.  AHB  Enrollment Limit: 20  Lab Fee: $50

JTHACU 105
LARGE FORMAT PHOTOGRAPHY
Peter R. Prince

Using a view camera, students will explore a single theme of their choosing for the duration of this class. Our aim will be spent learning the operation of a view camera, working in the darkroom, retouching each other in the field, and in an ongoing review of the work in progress. Our goal is to produce small but complete bodies of work, retouched, framed, and in time to have the first FHS gallery opening of the new millennium on January 30, 2000.

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January 3, 4, 5, 10, 11, 13, 19, 20 10:00 a.m. - 5:00 p.m.  FHS  Enrollment Limit: 20  Lab Fee: $50

JTHACU 106
COLOR, THEORY AND LANGUAGE
André Stroung

The publication in 1704 of Newton's Optics led to the development in the mid-eighteenth century of the concept of color as a physical property of light. In 1810 Goethe published his Theory of Color, drawing attention to the subjective, humanistic concepts of color, which he felt had been ignored in color studies. He called the young Schopenhauer to further this work, resulting in Schopenhauer's short work, On Vision and Color (1810). In the nineteenth century two figures who rarely cited historical antecedents in their highly original works, Wittgenstein and Albers, used numerous examples from the works of Goethe and Schopenhauer. In the last years of his life, Wittgenstein wrote Remarks on 'Color' which was not published until 1977. Albers' Interaction of Color (1963) has been very influential because of its wide use as a teaching text.

By examining the simple experiments performed by these few researchers of color, using prints, lenses, mirrors, colored papers, tinted glass and other common objects in artificial and natural light we will be able to follow how their observations led to the concept of the nature of color. We would also be able to trace the influence of their ideas on the other four. At every point in this investigation, I would like to emphasize how the concepts of color formulated by these thinkers is embedded in their use of language. By drawing this out in each case and examining it, we will be able to see how concept influenced language and how language influenced concept. This would not be a course about the mechanisms of human vision or the physics of light (although we would touch briefly on these subjects) but about the history of ideas. There will be an emphasis on making visual observations of color phenomena in the recurrent experiments with discussion so how color functions in art and photography as well as everyday life.

MTWHTh 9:00 a.m. - 12:00 p.m.  ELIH  Enrollment Limit: 15
This course is an examination of the art of Assemblage, studied historically, discussed theoretically, and practiced through the construction of sculptural objects made from the debris of the contemporary world—both the natural and human-made. Questions of memory, history, fragmentation, association, ecology and language will be explored through art historical presentations (focusing, for example, on the collages of Picasso, Dadaist photomontage, Rauchenberg’s combinations, Kaprow’s Happenings and contemporary installations), the theories of writers such as Koman, Benjamins, Knau and Derrida, and the making of assemblages from found, recycled, harvested, and created images and objects. In addition to studio work, assignments include museum visits, and the making of assemblages including the outline, the contemplation of synoptic, and note cards. We will examine realistic and stylized dialogue for effectiveness and appeal. We will use in-class writing exercises to jumpstart ideas, develop characters, and create dynamic dialogue. We will explore such topics as inspiration, craft, and creating a body of work that is informed by political and historical awareness. Finally, we will discuss methods and means of getting the scripts out into the world and professionally produced.

At the end of the three media students will have completed a full-length script (or several shorter works) that will be ready to be sent out. Students should be prepared to work intensively both in class and out to complete this task. Some outside reading will be required. While the first half of the course will focus on generating ideas, the second half will be modeled on a workshop structure in which we read and critique participants’ works in progress. Instructor will be available for conferences. Students should come to class with a story idea in mind.

JTHACU 101
DYNAMIC SCRIPT WRITING
Liz Sibley, Instructor
This is an intensive course in the basics of screenwriting for stage, radio and film. In class we will discuss the differences between the stage play, the radio play and the film script, in order to scale our stories in the appropriate mediums. We will experiment with the basics of outlining and writing a script, including finding a subject, research, plot and character development, dialogue, and scene structures and juxtapositions. We will learn various tools of screenwriting including the outline, the treatment or synopsis, and note cards. We will examine realistic and stylized dialogue for effectiveness and appeal. We will use in-class writing exercises to jumpstart ideas, develop characters, and create dynamic dialogue. We will explore such topics as inspiration, craft, and creating a body of work that is informed by political and historical awareness. Finally, we will discuss methods and means of getting the scripts out into the world and professionally produced.

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JTHACU 107
THE ART OF ASSEMBLAGE: HISTORY, THEORY, MAKING
Karen Koehler, Instructor
This course is an examination of the art of Assemblage, studied historically, discussed theoretically, and practiced through the construction of sculptural objects made from the debris of the contemporary world—both the natural and human-made. Questions of memory, history, fragmentation, association, ecology and language will be explored through art historical presentations (focusing, for example, on the collages of Picasso, Dadaist photomontage, Rauchenberg’s combinations, Kaprow’s Happenings and contemporary installations), the theories of writers such as Koman, Benjamins, Knau and Derrida, and the making of assemblages from found, recycled, harvested, and created images and objects. In addition to studio work, assignments include museum visits, and the making of assemblages including the outline, the contemplation of synoptic, and note cards. We will examine realistic and stylized dialogue for effectiveness and appeal. We will use in-class writing exercises to jumpstart ideas, develop characters, and create dynamic dialogue. We will explore such topics as inspiration, craft, and creating a body of work that is informed by political and historical awareness. Finally, we will discuss methods and means of getting the scripts out into the world and professionally produced.

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JTHACU 108
PHOTOSHOP FOR BEGINNERS
Lynn Miller, et al
Have you ever been interested in graphic design or in manipulating photographs or other images? Well, in this course, Adobe Photoshop will be taught from scanning your first image into the computer to creating beautiful works of art. Special effects will be taught and after having taken this class, I am sure you will be comfortable with the Photoshop program.

TTH/WTh 12:30-5:00 p.m.
ASH 123
Enrollment Limit: 15
Lab Fee: Approx. $50 for zip disk & book
Refugees have become an increasingly salient international issue in recent years. The number of forcibly displaced persons worldwide has grown dramatically, and refugees have become a significant policy issue at both the national and international levels. Refugees have found themselves in former Yugoslavia, and Northern Iraq. And international intervention. Refugees have multiple identities thrust upon them, helpless victims.

This technique class will help students enhance their mind/body connection. The deepened connection will help them gain better coordination, balance, clarity of movement and range of motion. Students will continue to hone their technical ability by using the contemporary vocabulary taught in this class. Emphasis will be placed on gaining the understanding that "technique" should be used as a tool to further one's artistic expression. During the last part of class students will learn movement phrases from the Eva Dean Dance Company's repertory. Students will be encouraged not to just execute the movement phrases, but to remain open and in the present moment so that they can feel and physically express the essence of the dancer.

This workshop uses creative exercises to enhance and broaden your experience of singing. Vocal Improvisation requires that you take musical risks and sing in the moment, where you will develop new skills and build momentum.

In this workshop we will look at broader contexts of the changing world, and examine what this means for the protection of refugees as we head into a new millennium.

Limit: 10
Lab Fee: $20

FJWA 106
LITERACY FOR SOCIAL CHANGE
Karyll Lucig
We will cover where this model comes from, why it is different from other literacy models, examples or projects in which it is used, what social change means and the concept of taking action, and how this model is used in family literacy programs. Class will consist of readings, films of discussion and dialogue, promoting social action and, we hope, a field trip to a literacy center in the area.

MTWThF 10:00 a.m. - 12:00 p.m.
January 10 - January 14
Enrollment Limit: 10

FJWA 107
DEVELOPING WORKER-OWNED COOPERATIVES: COLLECTIVE BUSINESS IN A CONTINENTAL ECONOMY
Anna Freital
Students participating in this intensive seminar will acquire a framework for understanding and acting within employee-owned businesses. We will cover worker cooperatives from a range of perspectives, including business administration, community development, law, public policy, history and economics. We will look at prominent cooperatives from various political, social, and economic contexts.

Lab Fee: $10

MTWThF 10:00 a.m. - 5:00 p.m.
January 10 - January 14
Enrollment Limit: 25
Lab Fee: $20
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JTPA 109

PEACE BUILDING AND CONFLICT
TRANSFORMATION
Dr. Paula Green

As practiced in the international arena, the
instructor of building peace and transform­
ing conflict is an essential and reconcile
broken group relations, with an emphasis
on dialogue, understanding, movement
and instability. This course will use a
participant approach to learning that
includes case studies, simulations, role
plays, and other innovative educational
methods to analyze conflicts and we develop
appropriate interventions for situations of
diacritical and honesty. This course is
sponsored by the Five College Program in
Peace and World Security Studies (PAWSS). For more information, call
David LeClair at 539-5519.

MTTWThF 9:00 a.m. - 4:00 p.m.
January 10 - January 14

FPHELH
Enrollment Limit: 25

JTPA 110

COMMUNITY-BASED LEARNING WORKSHOPS

Module 1: ACTIVITY ART IN COMMUNITY SETTINGS
Phyllis Vainio and Rich Quin

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

TWThF 9:00 - 11:30 a.m.
January 4 - January 7

FPHELH

Enrollment Limit: 15

Module 2: PARTICIPATING IN COMMUNITY-BASED LEADERSHIP DEVELOPMENT
John Masinter

Peer leadership programs generally have
focused on young people who are already
successful to become peer educators with a
narrowly defined prevention effort, i.e.:
preventing substance abuse. However,
when programs recruit "high risk" youth, and
tracking addresses social justice issues
(such as discrimination, poverty and their
connection to substance abuse) that are
relevant to participants' lives, youth can
become influential community organizers.
We will explore some of the theory while
focusing on the practice, and discuss the
challenges faced by adults (particularly
white, middle class adults) doing this kind
of work. Young people from the region will
come in the development of leadership of
diversity sessions.

MTTWThF 10:00 a.m. - 12:30 p.m.
January 10 - January 14

FPHELH

Enrollment Limit: 10
EARL ALDERSON has taught outdoor skills at Hampshire for several years and is a climbling instructor at Hampshire.

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

SUSANNE BARKAN (77F) has studied with Bobby McFerrin and Jean Redpath. She has been performing for over 30 years and leads vocal and workshop choirs for singers of all ages. Suzanne has sung with the Hampshire Chorus for many years and is currently a voice student of Rod Gick.

REBECCA CONROY (95F) currently works in New York doing film and graphic design.

EVA DEAN (78F) founded the Eva Dean Dance Company in 1985. Since then, her company has premiered numerous dances for audiences in Vermont, Massachusetts, and New York, in theaters that include Muse in Boston, Martha Hill at Bennington College, Hampshire College, Joyce Soho, and St. Mark's Church in Manhattan, and St. Ann's Church in downtown Brooklyn. A graduate of Hampshire College, Ms. Dean has completed teaching residencies at Bennington College, July Program at Vermont, Hampshire College in Massachusetts, and City-Ash High School in New York City.

AARON FINCHE (88F) works and studies in the field of worker cooperative development, most recently in information technology consulting cooperatives.

VALERIE GOTTFRIED (86F) has her Masters in Social Work from Simmons College and holds a LCSW license. She has worked as a clinical therapist with children and families in the Springfield area since 1994.

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

JOHN J. HARVEY (92F) received a scholarship to Tunane where he finished an M.A. in Spanish in 1998. He is currently working on a doctoral dissertation based on his Hampshire DIV III dealing with postmodernists in Latin American literature.

JON HOOD (89F) is finishing his doctoral dissertation on Obsessional Neurosis and Victorian Literature at Tufts University.

LILA HURWITZ (83F) is a Guild Certified Feldenkrais Practitioner, professional dancer, and graphic designer living in Seattle. She has taught Feldenkrais throughout the country in colleges, universities, and dance studios.

KAREN KOEHLER is a Visiting Assistant Professor in the school of Humanities Arts and Cultural Studies at Hampshire College. She is also a Fine College Associate and a Lecturer in Modern Art and Architecture at Yale University. She has a Ph.D. in Art History and Architecture from Princeton University and has also taught at UMass and Amherst, Skidmore and Mount Holyoke Colleges. She has published on modern and contemporary art and architecture.

KATY KYSER-SNOWMAN is an OPRA instructor who has spent much time paddling white water in northern Quebec in the summer and looks forward to building igloos and exploring the winter woods this January.

KARYA LUSTIG (88F) is currently a graduate student at San Francisco State University studying Adult Education and getting a certificate in Integrated Services. She has six years of social service experience (homeless, families, mental health, drug and alcohol addiction, and HIV/AIDS) and much of this time was spent in collaborative projects. She has also done work in the literacy field, both adult and family and is currently finishing her thesis on a new model including parents in family literacy at schools based on the popular education philosophy of Paulo Freire.

MISHA MACALD graduated from the University of Washington. She has worked in the non-profit film art industry with a particular interest in Latin American and US. Latino cinema. She received an M.A. from Tunane University in Spanish in 1999. Her primary field of research is contemporary American Film.

PAUL MARGOLIS (78F) is a voice/ producer living in Los Angeles who has developed apprentices for all the major studios as well as worked on such TV shows as "MacGyver" and "The Sentinel."

BETH MATTISON (84F) finished her studies in "Youth Advocacy and Media Literacy" at UWW/UMass. She has been working with diverse groups of young people, in a variety of settings, since she was a teen herself. Currently, she is the Coordinator of a local community based program, Youth Leadership Academy.

JOHN MCCARTER (75F) is the senior tracking instructor for Paul Reynolds' Nature Programs in Baypond, Massachusetts.

ZAAN MEYER-GONCALVES is a doctoral candidate at UMass-Amherst in Composition and Rhetoric. She has been teaching writing for community work and social action since 1992. This will be her third time Zaan has taught this class at Hampshire.

KURT MILLS (88F) is an Assistant Professor at the American University in Cairo. His interests include international organization, human rights, refugees, and the Internet.

MALENA MORLING (84F) has graduate degrees from New York University and the University of Iowa Writers' Workshop and is an instructor in the Writing Program at the New School in NYC. Her first book Ocean Avenue, was selected by Philip Levine for the New Issues Press Poetry Prize 1998.

BEVERLY NADUS is an activist/nonprofit educator with an MFA from Nova Scotia College of Design and over 20 years' experience in the field of antiracist education.

GARY ORBINSKY is a sculptor who lives and works in Leevecht, Massachusetts. He has taught studio art and art history at Skidmore College, UMass, and the College of St. Rose. His most recent assemblages have been outdoor installations at the Isidron Museum, Acton Arboretum, Boston Children's Museum and the sculpture gardens at Chatterwood. He has also exhibited in New York, Philadelphia, Washington, D.C., etc. and has published on the relationship between three-dimensional design and the process of nature.

PETR PEURIS (73F) has been working as a professional photographer in New York City for the last 16 years.

LISA SCHLESINGER (80F) recently won the IRC International Playwriting Award for her play Rock Ends Ahead. Her radio and stage pieces have been performed in the US, Great Britain, Hungary, and Germany. She is currently at work on a continuation for the IRC, tentatively titled, "Rose Echo."

BOR SPIVY has been a long term community activist with background in social ecology, guerrilla theater, writing and keyboards.

ANDRE STRONG (73F) recently received an MFA from the Nova Scotia College of Art and Design in 1997. He is an artist living in Maine working in large format photography and has shown his work through galleries in New York.

ANNA WALDSTEIN (91F) is pursuing her Ph.D. in ethnological anthropology at the University of Georgia. Her research interests include ethnopharmecology and medical anthropology in Mesoamerica and Southern Africa.

KAREN WARRIK is an OPRA instructor who teaches courses in Experimental Education, Outdoor Leadership, Nordic Sking and Wilderness Studies.
All students taking a Hampshire College January Term course, or in residence at the college during January, should complete this form and return it in person to the January Term registration desk, Lobby of Franklin Patterson Hall, during the week of registration (October 18 – October 22, 1999). Students may register for as many courses as they can handle, however—Instructors expect students who sign up for their courses to attend all sessions since class time is so short and often others have been turned away because of lack of space.

NAME  (last)(first)

CAMPUS BOX #  PHONE #

Mailing Address for registrants who are not currently enrolled Hampshire students

CHECK ONE:  
- HAMPSTEAD STUDENT  
- S-COLLEGE STUDENT  
- FACULTY/STAFF  
- COMMUNITY PERSON  
- VISITING STUDENT

FOR INDEPENDENT STUDY PROJECTS:  
Description of January Term activity and faculty member with whom you will be working:

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

JTWA 111
In Conversation: A Study in Linguistics, the Body & Emotions
Stell Anderson Snyder
Artemis Joukowsky, III

We normally take communication, listening and speaking for granted. Whether in personal or professional interactions, we tend to immerse ourselves in the flow of conversation without thinking much about it. But a moment’s reflection reveals how important effective communication is. Who we are comes from what we say, how we listen, and what we do. In a mood of curiosity and learning this course may challenge usual assumptions about the role language plays in our lives. How is language the cornerstone of our identities? How can communication be the key source of power in our lives?

We invite you to join us for this introductory course. Some highlights include:
- Learning basic distinctions about language, emotions and the body and how to create more powerful patterns of actions.
- Distinguish between the Five Basic Speech Acts that are the basis for skillful communication as introduced by John Searle.
- Learn why we claim moods predict the future and how we can change it.
- Listen for the sake of understanding rather than trying to convince or solve problems.

This course is designed to incorporate lecture, experiential exercises, writing, homework and fun!

January 5 and January 19 9:00 a.m. to 5:00 p.m.
FPH Faculty Lounge
Enrollment Limit: 20

STUDENT COURSES

JTS 101
Intro to the Tropics
Steven LaCasse

This course will be a simple introduction to a Costa Rican cloud forest. Class work will include readings, lectures and discussions in preparation for a trip to Monte Verde Costa Rica. The trip will last ten days (January dates to be announced) and will expose the students to a variety of public and privately owned nature preserves. Students will be expected to create small focus projects in their area of interest. This course is not geared towards any particular field so anyone from artists to ecologists are welcome. For more detailed information on the course please contact Seven LaCasse

Dates of Trip: January 2000 TBA
Land Cost: $300 approx.
Airfare: $700 approx.
Enrollment Limit: 10
STUDENT COURSES - cont'd

JTS 102
Concert, Club and Record Label Promotion/Marketing
Amarielle M. McKenzie

This course is intended for individuals who have a strong desire to learn music, concert, and club promotions. This course will have a variety of guest speakers as well as a field trip and a final project in which all must participate.
MWF 1:00 - 2:20 p.m.
ASH 222
Enrollment Limit: 15

JTS 103
The Portrait Biography
Tamirra Reid

This is a class in the art and craft of writing the short portrait biography. We will work on constructing non-fiction narratives that bring our central character to life. Topics to be explored, discussed, and practiced are the use of dialogue to both characterize and inform, setting a mood through attention to both physical and emotional detail, and capturing the essence of our subject through learning to listen to what is not being said. This is a workshop-format course, and the students will be expected to read not only their own work, but that of others in the class. There will be some assigned reading of outside work.
TTh 12:30 - 2:00 p.m.
ASH 222
Enrollment Limit: 15

JTS 104
Web and Multimedia Development Workshop
Joe Pierre
Brenden Tamilio

This course will briefly cover HTML fundamentals, then move into a discussion of design considerations, including: graphic selection, layout, navigation, site structure among many theoretical design considerations. Students will be expected to design and construct their own web project during the course in January. The course will explore Adobe Photoshop, Macromedia Director and Fireworks, as well as other tools (time permitting).
MWF 9:00 a.m. - 12:00 p.m.
ASH Digital Design Classroom
Enrollment Limit: 11

JTS 105
Christianity and Race Relations
Rebecca Grossfeld
Darius Peyton

Christianity and Race Relations in America will dialog the wide and complex range of theories and beliefs as it pertain to religion and the unifying of various races.
T 4:30 - 6:30 p.m.
PPH 106
Enrollment Limit: 15

ADDITIONAL OPRA COURSES

JTOP 103
Intermediate Kyudo
Marion Taylor

This course will extend the seven coordinations to include the Hitote or two arrow form of Japanese archery. The students will be able to shoot at long range in preparation for outdoor shooting in the spring term. Prerequisites: Beginning Kyudo
MW 2:00 - 3:00 p.m.
RCC
Enrollment Limit: None

JTOP 104
Intermediate Shotokan Karate
Marion Taylor

This course is designed for people who have completed a one-semester course in beginning Shotokan Karate. We will cover more advanced combinations of techniques for use in sparring as well as more advanced Kata. Prerequisites: Beginning Shotokan Karate
TThSu 6:00 - 8:00 p.m.
RCC
Enrollment Limit: None

JTOP 105
Basic Fitness and Training
Troy Hill

This course will give students background knowledge, first-hand experience in aerobic conditioning and weight lifting. We will cover the basics of suing your heart rate to guide aerobic conditioning, and assist you in designing an individualized weight training program. Each class session will include running/walking and weight lifting. People who have never been involved in a fitness program are especially welcome.
TTh 10:00 - 11:30 a.m.
MS
Enrollment Limit: 12
### INSTRUCTORS

**REBECCA GROSSFELD** is a Division III dance concentrator with a special interest in Christianity and race relations.

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

**ARTEMIS JOUKOWSKY, III, (81F)** is currently serving as Trustee. He has a Masters in psychology and social ecology from Goddard College. He has studied and been trained to coach and train individuals in what has been called, “ontological design,” a new interpretation of language, biology and emotions brought forth by Humberto Maturana, a Chilean biologist and teacher. He was certified by the Newfield Group as an “Ontological Coach” in 1996.

**STEVEN LACASSE** is a Division III photography concentrator with a special interest in Tropical Ecology.

**DARIUS PEYTON** is a graduate of Michigan State University where he was a human rights activist. Peyton currently leads a Christian Ministry in the Amherst Area and guest lectures on issues concerning race, leadership, politics and religion.

**JOE PIERRE** is a Division III student and professional web developer.

**TAMUIRA REID,** a fall ‘99 Hampshire graduate, recently finished a collection of short portrait biographies on young women growing up in urban culture for her Division III. She plans to pursue her writing after returning home to California.

**STELL ANDERSON SNYDER,** professional certified coach graduated from Boston University in 1981. In 1991 she founded Turning Point Associates, an education and consulting company who’s expertise focuses on recent research on the active nature of language.

**BRENDEN TAMILIO** likes to make computers sing and dance and skip and play like other kids.

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

### REGISTRATION INFORMATION

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

**JANUARY TERM DATES:**

- Monday, January 3 - Thursday, January 20, 2000

**REGISTRATION DATES:**

**HAMPSTEHERE COLLEGE STUDENTS**

- Monday, October 18 through Friday, October 22

(Open registration continues until Friday, December 10, for courses in which space is still available. Contact Emily Gallivan, January Term Office, B-3 Prescott House)

**TIME:**

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

**PLACE:**

- Register in person in the LOBBY of FRANKLIN PATTERSON HALL
JTS 106
Warning: The Media May be Hazardous to Your Health
Michelle Jarrett
Randie Farmelant

In this course we will be examining different images of people portrayed in various forms of media with an emphasis on constructions of various sexualities and gender roles. Some of the topics we will discuss include representations of people in advertisements, pornography, erotica, and rock videos. Attention will also be given to depictions of safer sex, sexually transmitted infections, and general health issues in both the mainstream and alternative media. All views will be welcomed in the class; we do not expect everyone to agree on every topic nor do we want that. This workshop will also try to be as proactive as possible, and a main theme throughout the class will be one of activism and resistance to pre-existing notions.

MTWTh 1:00 - 4:00 p.m.
EDH 4
Enrollment Limit: 15

JTW A 112
K-12 Science and Math Teaching Experience
Charlene D'Avanzo

This seminar is for students who would like to explore K-12 science or math teaching. Over a two week period participants in the class will go to a local school to work with a master teacher, observe active teaching, help children in the classroom, and possibly lead a project. The first class of the seminar will be a full day of preparation. On the last class (Jan. 21) students will participate in a joint evening of Hampshire-Amherst College presentations of Jan Term K-12 experiences. Interested students should contact Charlene D'Avanzo at ext. 5569. First class of the seminar will be held Friday, January 7, from 9:00 to 5:00 p.m. in B-1 Prescott House.

January 7-21, 2000
MTWThF
Enrollment Limit: None