

"The Hampshire education is designed to challenge advanced students  
to do graduate-level work in Division III."

—ROBERT MEAGHER, PROFESSOR OF HUMANITIES

"The two words that most come to mind to describe Hampshire's atmosphere are  
**openness and creativity...**

I would not be teaching psychology in any other way, in any other place."

—LOURDES MATTEI, ASSOCIATE PROFESSOR OF CLINICAL DEVELOPMENTAL PSYCHOLOGY

"Hampshire gives students the chance  
to pursue something they madly love.  
That's rare in this life."

—BOB RAKOFF, PROFESSOR OF POLITICS AND ENVIRONMENTAL STUDIES

"The difference between Hampshire and other colleges is that  
**student projects make up  
the bulk of the learning here,**  
and other schools have to fit them in when time and curriculum allow."

—LEE SPECTOR, ASSOCIATE PROFESSOR OF COMPUTER SCIENCE

"Students are engaged in real-world issues  
and their work has significance outside the classroom."

—DEBRA MARTIN, PROFESSOR OF BIOLOGICAL ANTHROPOLOGY

**Hampshire College Catalog 2001–2002**



The frog artwork was created by alumni to celebrate Hampshire's 30th year. The frog—not a mascot, not a team name, not official in any way—hopped on the scene when a student photograph of a campus pond frog appeared on the cover of the first *Hampshire College Community Book*, 1970–71. *The Community Book*, which is a directory of Hampshire students, faculty, and staff, has been called the “Frog Book” ever since, and a tradition was born.

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## Academic Calendar

### FALL TERM

Student Orientation Period .....	Wed Aug 29–Tues Sept 4
New Students Arrive and Enroll .....	Wed Aug 29
Returning Students Arrive and Enroll .....	Mon Sept 3
Classes Begin .....	Wed Sept 5
Division III Contract Filing <b>Recommended</b> for Completion in May 2002 .....	Mon Sept 17
Course Selection Period Ends (Hampshire and Five College) .....	Tues Sept 18
Division I Plan Filing Deadline .....	Fri Sept 21
Yom Kippur Observed - No Classes .....	Thurs Sept 27
October Break .....	Sat Oct 6–Tues Oct 9
Five College Drop Deadline .....	Mon Oct 15
Advising/Exam Day (No Classes) .....	Wed Oct 17
Division III Contract Filing <b>Deadline</b> for Completion in May 2002 .....	Fri Oct 19
Academic Planning Period .....	Mon Nov 5–Fri Nov 16
January Term Registration .....	Wed Nov 7–Thurs Nov 8
Advising/Exam Day (No Classes) .....	Tues Nov 13
Preregistration .....	Tues Nov 13–Fri Nov 16
Field Study Application Deadline .....	Fri Nov 16
Thanksgiving Break .....	Wed Nov 21–Sun Nov 25
Last Day of Classes .....	Wed Dec 12
Hampshire College Divisional Examination Period .....	Thurs Dec 13–Tue Dec 18*
Completion of All Division I/Division II Contract Filing for Division II completion Dec 2002 .....	Tue Dec 18*
Winter Recess .....	Tues Dec 18–Wed Jan 2

### JANUARY TERM

Students Arrive .....	Wed Jan 2
January Term Classes Begin .....	Thurs Jan 3
Martin Luther King, Jr. Day (No Classes) .....	Mon Jan 21
Last Day of Classes .....	Thurs Jan 24
Recess Between Terms .....	Fri Jan 25–Sat Jan 26

### SPRING TERM

New Students Arrive and Enroll .....	Sun Jan 27
New Students Program .....	Sun Jan 27–Tues Jan 29
Returning Students Arrive and Enroll .....	Mon Jan 28
Classes Begin .....	Wed Jan 30
Division III Contract Filing <b>Recommended</b> for Completion in December 2002 .....	Tues Feb 12
Course Selection Period (Hampshire and Five College) .....	Tues Feb 12
Division I Plan Filing Deadline .....	Fri Feb 15
Advising/Exam Day (No Classes) .....	Wed Mar 6
Division III Contract Filing <b>Deadline</b> for Completion in December 2002 .....	Fri Mar 8
Five College Drop Deadline .....	Thurs Mar 14
Spring Break .....	Sat Mar 16–Sun Mar 24
Academic Planning Period .....	Mon Apr 1–Fri Apr 12
Advising/Exam Day (No Classes) .....	Tues Apr 9
Preregistration .....	Tues Apr 9–Fri Apr 12
Field Study Application Deadline .....	Fri Apr 12
Last Day of Classes .....	Fri May 3
Hampshire College Divisional Examination Period .....	Mon May 6–Fri May 10
Completion of All Division I/Division II Contract Filing for Division II completion May 2003 .....	Fri May 10
Commencement .....	Sat May 18

\*Tuesday, December 18: Houses close at 4:30 p.m. Only students enrolled in Five College courses with exams scheduled after December 18 will be allowed to remain in their rooms.

## Hampshire College Mission

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

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

## A Hampshire Education

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

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

### THE ROLE OF THE FACULTY

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

### ADVANCED INDEPENDENT WORK

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

### AN INTERDISCIPLINARY CURRICULUM

Many students come to Hampshire with multiple talents or interests that coalesce around questions that can be addressed only from the perspectives of several disciplines. For example, problems of war and peace, of environmental policy, and of the uses of new information technology demand scientific as well as

political, economic, and ethical understanding. A student may wish to combine talents within the arts, such as writing and photography, with a particular cultural interest. Within a traditional framework of required majors and academic departments, these students would not be able to fully explore the relationships among their interests.

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

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

### HISTORY

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

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

### THE FIVE COLLEGE CONSORTIUM

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

### HAMPSHIRE STUDENTS

Today, approximately 1,200 men and women make up Hampshire's student body and continue to put the vision of its founders into practice, creating an intellectual community of unusual vitality, imagination, and strength. They bring with them a diverse set of backgrounds, interests, and talents and come from nearly every state and almost 30 foreign countries.

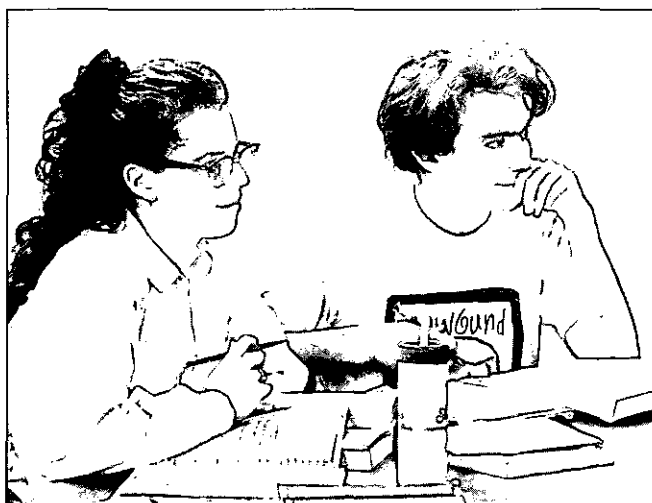
Hampshire students find deeper meaning in their studies than

## A Hampshire Education

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

### HAMPSHIRE GRADUATES

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



## The Academic Program

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

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

### THE ADVISOR

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

### DIVISION I

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

Hampshire students must pursue substantial work across the liberal arts by completing Division I requirements in at least three of Hampshire's five schools by passing an examination or by taking two approved courses. Division I requirements must be passed in Humanities, Arts, and Cultural Studies or Interdisciplinary Arts; Cognitive Science or Natural Science; and Social Science. In addition, the Fourth Division I requirement gives students an opportunity to develop background and skills in particular areas of interest. Students can complete this requirement by passing two semesters of language study or two semesters of quantitative skills, or by completing a Division I requirement in a fourth school in which the student has not already passed an examination. Students can also fulfill this requirement by successfully participating in a specially designed seminar and community internship. The word "examination" has a special meaning at Hampshire: it is not a test, like a midterm or final exam, but an independent research or creative project, proposed and carried out by the student under the close supervision of a faculty member.

## Language Study

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

## Quantitative Analysis

Students can satisfy the Quantitative Analysis (QA) Division I by studying and applying mathematical, statistical, logical, or computational methods in a wide range of disciplines. For example, a student in the natural sciences might study mathematical models of predator-prey interactions and then apply them to a specific ecosystem; a student in the social sciences might learn several statistical methods and then use them to describe how the demographics of a particular area or region have changed over time; or a student in the humanities and arts might study computational techniques and then use them to generate and manipulate digital images or music. Students can fulfill the QA Division I by successfully completing two approved courses or by passing an examination.

## DIVISION II

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

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

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

## Community Service

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

## 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.

## DIVISION III

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

## A Hampshire Education

Typically, Division III projects explore in depth a specific aspect of the student's Division II work. Most Division III students devote the major part of their time to the independent study project. Students must undertake two advanced educational activities while they are engaged in Division III work. The first of these activities must be an advanced level course or supervised teaching activity. The second may be one of the above activities, a supervised internship, or a course of independent study for which the student is properly registered.

### ACADEMIC GOOD STANDING

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

### EVALUATIONS/TRANSCRIPTS

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

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

### FIVE COLLEGE EXCHANGE

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

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

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

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

### INTERNATIONAL EDUCATION

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

Hampshire has several outstanding programs and is continually investigating new, exciting, and challenging opportunities for unique international programs.

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

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

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

#### Central America

This program offers students with Spanish language ability the opportunity to study and work in Costa Rica, Nicaragua, or Panama for one semester. In addition, students of all language abilities can take advantage of the one-month intensive language program and use it toward completion of one-half of a Division I in language study. Opportunities abound for studying environmental issues, public health, women's health, journalism, education, and community activism. Students live with a Spanish-speaking family while they incorporate an internship or a more structured field course into their academic studies.

## China

This program allows upper-level students to live in Anhui Province and study at our exchange institutions in Hefei City. Students continue to study Mandarin Chinese and pursue independent projects in a variety of fields including Chinese traditional medicine, contemporary agricultural practices, Buddhism, conservation and environmentalism, women's issues and development, and theater. Every year as part of the exchange, scholars from our partner institutions, Anhui Agricultural University and Anhui Academy of Social Science, come to Hampshire and help prepare students to go to China.

## Cuba

This program offers students with Spanish language ability the opportunity to study in Cuba with the Cuban National Union of Writers and Artists (UNEAC). Students can work individually with leading Cuban scholars on topics such as post-modernism, problems of Cuban-American culture, Afro-Cuban culture, contemporary poetry and narrative, painting, plastic arts, sculpture, contemporary Cuban music, and filmmaking. Opportunities may also be available through the Office of the Historian to participate in their Old Havana restoration project.

## France

This exchange program with the Institut d'Etudes Politiques de Paris, "Sciences Po," offers a one-for-one exchange with a student from Sciences Po. Courses offered by Sciences Po include history, economics, political institutions and political science, sociology, geography, and French language. Sciences Po is an urban "campus" composed of seventeenth- and eighteenth-century mansions, located in the heart of Paris. The neighborhood, consisting of ministries, embassies, corporate headquarters, publishing houses, and the Assemblée Nationale, is a hub of French cultural and civic life. In addition, students experience the strong cultural flavor of the Saint-Germain district, a mixture of historic cafés and architecture and a new generation of art galleries, shops, cinemas, and restaurants.

## Germany

This program offers intensive study of German language at a leading foreign language academy in Berlin, the Akademie fuer Fremdsprachen; a faculty-led Hampshire seminar which includes historical and architectural tours of Berlin, concerts, theatre performances, and museums; discussions with Berliners active in the arts, politics and other fields; and study at Berlin's leading institutions of higher education. In addition, there are academic excursions to Potsdam, Dresden, Weimar, and other German cities, and Prague, Krakow, and Warsaw. Students will be housed with German university students. This program is not offered every year, so please check with the faculty advisor or the International Education Office.

## India

### Yatra: An Indian Journey

This program consists of visits to three different locations in India—New Delhi, Jaipur, and Udaipur—where students engage in a series of workshops with scholars, artists, and activists. In addition to studying how various scholars have treated the region's history, students are encouraged to experiment with primary sources, assess artistic and architectural forms, and to bring some of the most compelling problems of the region's complexity into sharper focus. The program includes Indian music concerts, dance performances, and movie screenings. Yatra prepares students for future coursework in the study of South Asia, comparative politics, and history. A divisional project may develop under the supervision of the faculty leader.

## Mexico

### Al Otro Lado: To the Other Side

This January term program is a three-week intensive course in Cuernavaca, Mexico, which combines Spanish language instruction with an analytical and activist introduction to current Mexican politics and social struggles. The program consists of three to five hours of Spanish language instruction every morning, followed by talks, videos, and visits to different grassroots projects in the afternoon. Al Otro Lado will count toward completion of one-half of a Division I in language study. In addition, a divisional project in Social Science or Natural Science may develop under the supervision of the faculty leaders.

## JANUARY TERM

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

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

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

## MULTICULTURAL EDUCATION

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

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

## QUANTITATIVE RESOURCE CENTER

The Quantitative Resource Center (QRC) supports the use of mathematics, statistics, and other related types of analysis by

## A Hampshire Education

students and faculty across the Hampshire College curriculum. The QRC provides assistance to students who are studying mathematics or statistics as disciplines in their own right. In addition, it helps students who are encountering mathematical, statistical, or logical methods in other disciplines, which has become increasingly common as advances in computer technology have made mathematical modeling and data analysis available to students, researchers, and professionals in virtually all fields. Examples in the latter case might include differential equations, number theory, geometry, and game theory and their respective applications to environmental modeling, cryptography, visual design, and strategic interactions.

The QRC staff work with students at all levels of study. For example, they can provide advice regarding ways to satisfy the Quantitative Analysis Division I exam, help understanding mathematics or statistics encountered in research papers, and guidance in collecting, organizing, and analyzing data for class assignments, independent studies, or divisional exams. The QRC staff also offer instruction in other areas such as GRE preparation and the use of mathematical or statistical software. The QRC's resources include a number of PC and Macintosh workstations and a variety of mathematical and statistical software.

## RELIGIOUS HOLIDAYS

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

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



## Centers and Programs

### AGRICULTURAL STUDIES/FARM CENTER

The Hampshire College Farm Center provides learning opportunities in agriculture, environmental studies, and sustainable living for students, faculty, and staff through independent projects or participation in ongoing research and farm enterprises. Farm Center operations include a working farm that serves as a living laboratory and the School-to-Farm Program, an agriculture education program for children. Ongoing research projects include composting, soil nitrogen, pest management, livestock guard dogs, sheep nutrition studies, and more. The Farm Center offices are in a farm house (Thorpe House) and an Animal Research Facility (ARF), which are located on Route 116 just north of the Admissions Office. Farm Center buildings include the farm house, three barns, the ARF, and a greenhouse. The Farm Center is steward to the 650 acres of farmland, forest, and orchard that surround and weave through the 150-acre campus core. Sheep graze in pastures and hay is cut in open fields. Vegetables, herbs, and flowers are grown for the campus-based Community Supported Agriculture (CSA) project, which supplies food shares to the college community, the dining commons, and Mixed Nuts Food Co-op. Campus leaves, manures, paper, cardboard, vegetable trimmings, and food scraps are mixed to make compost for the farm, eliminating waste and maintaining soil fertility. Native medicinal and edible wild plants are grown. Wetland plants are propagated through a cooperative project with a nursery, New England Wetland Plants, Inc. Farm Center bees provide honey, chickens provide eggs, and sheep provide wool for weavers. Farm Center-sponsored workshops, courses, lectures, and festivals enhance student life and generate awareness of the agricultural and environmental issues facing society today. Agricultural Studies is also involved with the many programs in collaboration with the larger farming community.

### AMERICAN STUDIES

American Studies is the study of American culture through its many manifestations: economics, the creative arts, sociology and social structure, history, and material artifacts. American Studies thrives at Hampshire because it shares with the college a commitment to interdisciplinary fields. As a result of Hampshire's commitment to multidisciplinary ways of knowing, American Studies faculty and courses in all five Schools offer students unusually rich and diverse opportunities to make connections across fields, in combinations as diverse as literature and urban studies, scientific method and economic history, anthropology and the history of technology. This inclusivity extends to the definition of what constitutes "America" as well. Hampshire students are encouraged to look beyond the traditional focus on the Eurocentric culture of the United States and to explore the many cultures coexisting within the nation's boundaries. They are also encouraged to study the cultures of the Americas, via connection with Hampshire's programs in Third World Studies, Feminist Studies, and Cultural Studies.

Hampshire currently has 25 faculty, from all five Schools, affiliated with American Studies, and offers numerous courses at all levels, with emphasis on team-taught, cross-School courses. For more information call Susan Tracy at 413-559-5518.

### CENTER FOR INNOVATIVE EDUCATION

The Center for Innovative Education (CIE) was established to strengthen and advance Hampshire's model of quality, student-centered education for learners—kindergarten through college. The Center initiates projects, supports existing programs, and fosters the development of new initiatives that challenge traditional assumptions concerning the nature of teaching and learning. It supports a vision of educators as individuals who find joy in learning; who challenge conventional political and ideological assumptions about educational outcomes; who engage students in genuine inquiry; who teach outside prevailing disciplinary boundaries; and who assume responsibility for promoting the agency of their students. The CIE promotes research, experimentation, and assessment at all levels of instruction.

Working closely with faculty and staff across campus, the Center is a hub for off-campus opportunities in schools and other educational institutions. It sponsors a speakers and supper series and supports visits to educational institutions. Summer and academic year programs are offered for educators from local and distant communities. To promote inquiry as a mode of instruction the Center offers an inquiry-based science camp for teachers and middle school youth at which Hampshire students interested in education participate. For more information call Madelaine Marquez, director of the Center for Innovative Education at 413-559-5301.

### CHILD STUDIES PROGRAM

Child Studies is an innovative interdisciplinary program designed to foster approaches to understanding and working with children and youth that integrate different perspectives, methodologies, and disciplines. Child Studies at Hampshire is an interdisciplinary program which extends far beyond the scope of "child studies" as traditionally conceived in many academic institutions. Students are encouraged to consider questions about children's biological, psychological, and social development alongside other important questions that emerge from recent rethinking of children's lives in cultural, historical, and political contexts.

Faculty interested in Child Studies span the fields of psychology, history, literature, anthropology, sociology, education, the arts, biology, and technology. Faculty and student interests encompass such topics as the history of childhood; changing conceptions of children and families; connections between children's literature and child psychology; children and the arts; children's cognitive and linguistic development; children's understandings and experiences of social realities such as gender, class, ethnicity, and race; representations of youth in popular culture; theories of child development and education; and the biology of poverty. Among the varied opportunities on campus relevant to Child Studies are courses in community-based learning that promote integration of theory and experience; research and teaching practica; opportunities to work at the Hampshire College Children's Center, a model early childhood education program; and School-to-Farm, an alternative learning program for adolescents with developmental disabilities.

The Child Studies Program provides resources for students shaping their concentrations by centralizing information about relevant courses, on-campus and off-campus learning opportunities, and suggested plans of study. Child Studies also sponsors lectures, films, and seminars for the college community. For

## Centers and Programs

more information about Child Studies, call Rachel Conrad in the School of Social Science, 413-559-5394, or visit the program's website from the Hampshire College home page.

### CIVIL LIBERTIES AND PUBLIC POLICY PROGRAM

The Civil Liberties and Public Policy Program (CLPP), a national program based at Hampshire, promotes reproductive rights education and activism. CLPP is committed to relating academic work to social policy, and is a resource to the academic community, the reproductive rights movement, and to policy and opinion leaders. CLPP's goals include: raising awareness about reproductive rights issues and advancing the study of reproductive rights and women's health; educating, encouraging, and training new generations; and analyzing significant political and legal development in reproductive rights and developing curricular and programmatic responses.

The program offers courses; develops curriculum; sponsors conferences, lectures, and workshops; and works with local, national and international reproductive rights and women's health groups. Major CLPP activities include: an annual reproductive rights conference; coordination of the National Young Women's Day of Action; the Reproductive Rights Activist Service Corps, offering internships in reproductive rights in the U. S. and internationally. Students interested in CLPP should call the director, Marlene Gerber Fried, 413-559-5565 or the program coordinator, 413-559-5416.

### COMMUNITY PARTNERSHIPS FOR SOCIAL CHANGE

Community Partnerships for Social Change (CPSC) stresses the integration of students' experiences in the community with their academic program. Through CPSC, students who wish to be active in community organizations during the school year are helped to find appropriate internships. Students can engage in internships in organizations which promote social change, as well as in a variety of placements such as battered women's shelters, health care agencies, and other human service organizations. There are many internships available involving work with children and youth, in after-school settings, preschools, art enrichment programs, and youth empowerment projects. Transportation to most internship sites is provided for students who do not have their own cars. For students who are eligible for work/study stipends, arrangements can be made with the Financial Aid Office for off-campus community service work/study funds to cover at least some of the hours of the internship.

Students who do their internships through CPSC should be committed to fairly extensive participation in community service and community-based learning. Training and support sessions are available throughout the semester and during the January term for CPSC interns to help them get more out of their internship. Integration of community work and the academic program is emphasized and students are encouraged to make their community work a central component of the Division II and/or the Division III. Students participating in Community Partnerships internships are advised to take courses that focus on and integrate community issues with the course content, in order to gain knowledge about the larger social contexts of the issues they are encountering in the community and/or to enhance skills they can utilize in their community service (such as teaching/tutoring, computer or video skills, foreign language acquisition, writing, preventive health care approaches, etc.).

In addition to the school year internships, there is a CPSC summer internship program for students receiving financial aid at Hampshire. Through a competitive process, from 10 to 14 upper-level Division II students are selected every year to receive stipends for internships in social change/public policy organizations throughout the Northeast. These internships must be related to the students' Division II concentrations. For more information call the program director, Mary Bombardier, 413-559-5395.

### COMPUTER STUDIES

Advances in the science of computation now make it possible to ask a wide range of questions in new ways, opening up new areas of study whose very nature is transformed by computational techniques and insights. As a result, the impacts of computer science can span the modern liberal arts curriculum. Because computer systems are now ingrained in the fabric of modern life, an understanding of the power and limits of computation is essential to work in almost every area.

At Hampshire, faculty and student work in computer studies is centered in two areas: artificial intelligence and digital multimedia production. Foundational coursework in computer science and mathematics enables Hampshire students to undertake upper-division work in a variety of computer-related areas at Hampshire and in the Five Colleges. Advanced courses in specialized areas, both at Hampshire and in the Five Colleges, support computer science concentrations and Division III projects. Faculty and students also address issues related to the role of computers in society and engage in computer-related community service activities.

Computing facilities at Hampshire include a variety of centrally located systems and widely dispersed workstations, personal computers, and electronic classrooms with computer projection systems. Public computing facilities are located in Cole Science Center, the Harold F. Johnson Library, and Adele Simmons Hall. All laboratories, student rooms, and offices are linked to each other and to the internet. Members of the Hampshire community have access to campus, Five Colleges, and world-wide information sources. Students at Hampshire can purchase personal computers through the college at discounted prices. Students interested in Computer Studies should call Lee Spector at 413-559-5352.

### THE DIGITAL DESIGN CENTER

Hampshire College's Digital Design Center (DDC) supports students in skill building and project work in software and "new media" areas, including website design, digital media, interactive multimedia, animation, and educational software. The center helps students find project opportunities, form and manage project teams, and establish internship and mentoring relationships with community organizations and companies. The DDC, funded in part through the Lemelson Foundation, also provides workshops, academic courses, and drop-in consulting services. A key goal is to encourage the creation of interdisciplinary project teams where students with existing skills in technical, artistic, and humanities areas can learn from each other. The DDC also sponsors special projects such as the Virtual Campus Center project and the Digital Community Newsroom project. For further information call Tom Murray at 413-559-5433.

## **EDUCATION STUDIES PROGRAM**

A key component of the CIE is Education Studies (ES), a cross-school program that promotes the critical examination of the institutions and practices of education within a political, social, and historical context. Current issues of educational policy and pedagogy are examined from an interdisciplinary perspective, linking the structure of education with its practice and with theories of learning. The program is broadly conceived, designed to address multiple areas of interest—from learning and cognition to educational policy. It addresses the interests and needs of students considering classroom teaching. The coursework, fieldwork, and internships offered in the ES program mirror the inquiry-based approach that is at the core of a Hampshire education. These experiences combined with additional coursework available in the Five Colleges, provide students with a wealth of options with which to develop a unique program of study that addresses certification objectives.

Every Hampshire school has faculty investigating educational questions and courses that address educational topics offered in most other schools. Students interested in teaching after graduation or in choosing Education Studies as their concentration should call Madelaine Marquez, Laura Wenk, or Kristen Luschen, at 413-559-5301. They maintain a list of Hampshire faculty with an interest in education as well as a list of Education Studies courses.

## **ENVIRONMENTAL STUDIES PROGRAM**

The Environmental Studies Program encourages students to probe the workings of the natural environment and the relationship between nature and human culture. This undertaking is inherently multidisciplinary. Students work with more than 15 faculty, based in the natural and social sciences, communications, and the humanities, to shape individual programs of study. The resources available within the Five College Consortium provide a remarkable array of learning opportunities, expertise, and specialized knowledge in both the scientific and social dimensions of environmental studies.

Faculty research and student studies lead to work in such areas as natural resource conservation, biodiversity, marine ecology, population dynamics, the humanly built environment, First and Third World development impacts, appropriate technology, sustainable agriculture, political activism, land use policy, nature writing, religion and ecology, and environmental history, ethics, and law. Methods of inquiry are grounded in a commitment to critical questioning and hands-on problem-solving. In the Hampshire College spirit that "To know is not enough," both students and faculty are engaged in a variety of projects and organizations addressing a wide spectrum of local, national, and global environmental concerns.

The Environmental Studies Program aids students in coordinating on-site field research, international internships, and team approaches to problem solving. Students take a central role in forming the program's annual agenda of seminars, presentations of individual research, guest speakers, films, and newsletter communications. For more information, call Steven Roof in the School of Natural Science, 413-559-5667 or Sue Darlington in the School of Social Science, 413-559-5600 or visit the program's website from the Hampshire College home page.

## **EUROPEAN STUDIES PROGRAM**

The European Studies Program treats Europe as a geo-political entity and a site of cultural traditions. Its study can stand as a Concentration in its own right, or as an essential element of Concentrations in related fields.

We proceed from the recognition that the idea of a common "European" identity is itself a relatively recent and by no means fixed one, as evidenced by the turbulent history of the past century, from the First World War to the debates over common courts and currency and the bloodletting in the former Yugoslavia. Rather than simply taking "tradition" for granted or seeking to "preserve" it, we seek to understand its construction and implications. We inquire into the causes of social cohesion and social conflict and examine the experience of women, ethnic minorities, and marginalized groups. We take a special interest in Eastern Europe, from the rise of new nations after World War I to the debates over the reintegration of the East and West in the current post-Communist era. Finally, we encourage the historical, comparative analysis of Europe with other regions.

The Program explores such issues as these:

- How did the individual peoples and states of Europe evolve, and can they be said to constitute a cultural unity?
- How did Europeans interact with other peoples and their civilizations? For example, what were the causes and consequences of colonialism? How have the ideas and institutions of Europe shaped our own society and culture?
- What is the new Europe's role in the emerging system of global communication and economic exchange?

Faculty in European Studies come from literature, the arts, economics, philosophy, communications, history and the law. The Program benefits from close cooperation with colleagues among the Five Colleges. It aids students in the study of world languages (e.g., in conjunction with the Division I requirement) and in arranging study abroad. For general information about European Studies call James Miller in the School of Cognitive Science, 413-559-5510.

## **FEMINIST STUDIES**

The Feminist Studies Program aims to raise critical feminist questions about established intellectual traditions and to open new areas of research and speculation. With its roots in the women's liberation movement, feminist studies seeks not only to interpret women's experience but to change women's condition. Feminist Studies is committed to acknowledging the diversity of women's lives and to examining how race, class, sexuality, and national location shape our intellectual frameworks and activist agendas. Faculty in all schools of the college contribute to planning and teaching courses that range across anthropology, economics, film, video and media studies, history, law, literature, philosophy, politics, psychology, science, sociology, theatre, urban studies, and visual arts. Through programmatic ties and shared perspectives, feminist studies strives to challenge the disciplinary boundaries that confine us, and to pose questions formerly unthinkable and open ways of seeing unthinkable within those boundaries.

The Feminist Studies Program encourages women students to think and plan for their distinctive needs during their undergraduate careers, and for the special challenges they will confront as women after graduation. We emphasize future

## Centers and Programs

possibilities in women's public and private lives. Students can concentrate in feminist studies or they can incorporate feminist studies into concentrations in any of the five Schools. Feminist studies courses are available at all three Divisional levels.

The Feminist Studies Program also addresses the condition of women faculty at Hampshire, working to ensure gender equity as an institutional principle.

A core group of interested students and faculty sponsor lectures, workshops, and performances by feminist scholars, writers, artists, and musicians throughout the year. Hampshire boasts a strong Women in Science Program and a Reproductive Rights, Population and Development Program that encourages students to integrate their academic and activist commitments. The Five College community supports a broad range of other activities and resources. Faculty women from the five institutions have formed the Five College Women's Studies Research Center, which devotes its energy to developing a feminist intellectual community in the Valley through sponsoring seminars, speakers, and other events and activities. For more information, call the Feminist Studies Coordinator, Margaret Cerullo at 413-559-5514.

### LAW PROGRAM

Because the law and legal processes and concepts are inherent in political, social, environmental, economic, scientific and other issues, Hampshire College has given law a significant place in the undergraduate curriculum. Its pioneering Law Program, the first undergraduate legal studies program in the nation, offers an innovative interdisciplinary approach to the study of law, as well as a number of exciting opportunities for engaging legal questions outside the classroom. At the program's center are courses on philosophy of law, crime and punishment, political justice, civil rights, freedom of expression, law and racial conflict, legal regulation of sexuality, reproductive rights, international human rights and humanitarian law, immigration and refugee issues, anthropology of law, law in literature, and others in a wide range of areas of student interest. Teaching in these areas also supports a large number of Division II concentrations and Division III advanced independent study projects, some of which center primarily on law and others which include law as a secondary focus in the program of study.

The Law Program also features a speaker's forum, the Law Lunch series, which brings prominent legal practitioners and scholars from many parts of the world. Recent topics have included the death penalty in the U.S., human rights in Tibet, anti-gay hate crimes, reproductive rights of Third World women, and the establishment of constitutionalism in the new Eastern Europe.

The Law Program has provided leadership in developing the Five College Journal of Law and Policy, which publishes the best research and writing on legal issues by students at the Five Colleges. In addition, it organizes conferences and symposia open to the entire community. The program strongly supports students wishing to take advantage of the wide range of internship opportunities available through Hampshire's Community Connections Program and other placements.

The Law Program is led by a steering committee consisting of interested students and faculty and depends largely upon student volunteers for its non-classroom activities. To participate actively or simply to receive notice of Program events, interested students need only contact any participating faculty

member or the School of Social Science office, 413-559-5548.

Naturally, students considering a career in law often are involved in the Law Program's courses and other activities, but the Law Program strives to serve the needs of students to learn about the context, structure, and function of law regardless of their career objectives. Pre-law counseling is a separate matter and is provided by Lester Mazor, 413-559-5392 and Flavio Risech-Ozeguera, 413-559-5504.

### THE LEMELSON PROGRAM

The Lemelson Program was established to expose students to the independent reasoning and creative thinking that are essential to the process of inventing. The program was designed to support students from the initial concept of an innovation or invention through its development and possible introduction to the market.

Today, the program is manifested through three Hampshire Programs: The Lemelson Assistive Technology Development Center, the Sustainability Program, and the Digital Design Center. These programs focus on the teaching of design, invention and entrepreneurship through the medium of assistive technology, the development of sustainable technologies, and innovation in digital and multimedia technologies, respectively. (Refer to program descriptions in this catalogue.)

In all of these programs, students work together in teams to solve specific problems or develop new approaches and processes in a given field. Students can often incorporate their "Lemelson projects" into Divisional requirements, independent studies, or community service requirements.

#### Lemelson Assistive Technology Development Center

The Lemelson Assistive Technology Development Center (LATDC) provides students with an experiential education in design, invention, and entrepreneurship through the use of assistive technology and universal design. LATDC achieves this with a combination of courses, activities, internships, collaborations with business and nonprofit organizations, and through teams of students who design, develop, and make equipment available for people with disabilities.

Aside from the courses it offers in equipment-design and problem-solving, LATDC provides experienced project mentors and technical advisors to help students with their innovative design projects. Its grants program provides money needed for materials, equipment, or prototyping, and can help students pursue intellectual property protection for their inventions. An ongoing series of speakers and events, and an annual forum in assistive technology, provide students with links to the community and access to industry experts.

LATDC encourages students to expand their knowledge of the interface between technology and humanity, and equips them with the resources to create innovations that can significantly enhance the quality of people's lives.

The program is housed in, and supports, the Jerome and Dorothy Lemelson Center for Design (see description below), which is located in the north wing of the studio arts building. Call Program Coordinator Lauren Way 413-559-5806, or Program Director Colin Twitchell 413-559-5705 for more information.

### Lemelson Center for Design

The Dorothy and Jerome Lemelson Center for Design is a design and fabrication resource open to the entire campus community. Located at the north end of the Arts Village, the center houses a fabrication shop equipped for work with non-wood materials, chiefly metals and plastics, and a Design Lab housing manual drafting equipment and computer workstations running a number of design, drafting and modeling programs. The shop's tools include: basic hand tools, power saws and drills, plastic forming equipment, machine tools, welders, sheet metal tools, sanding and polishing equipment, metal bending equipment and more. The facility staff is available to provide one-on-one design and fabrication instruction as well as to conduct group workshops and trainings. No prior experience is necessary and all skill levels are welcome. Refer to the co-curricular courses section for more information.

### POPULATION AND DEVELOPMENT PROGRAM

The Population and Development Program at Hampshire College was founded in 1986 as an international companion program to the Civil Liberties and Public Policy Program (CLPP). It is now widely recognized as a source of progressive feminist analysis and education and activism on population, environment, reproductive rights, and women's health issues. The Program takes on the double challenge of combating both anti-population control and anti-abortion forces, for both violate women's rights, and especially affect poor women and women of color.

The Population and Development Program offers courses on reproductive rights, population and environment, international and domestic student internships with the Reproductive Rights Activist Service Corps; analysis and documentation of key population, development and environment issues, as well as the U.S. prison industrial complex, birth control, and abortion; lectures by leading feminist activists and scholars; activism opportunities including fighting the "greening of hate," the scapegoating of immigrants for U.S. environmental problems; and the Different Takes issue paper series, designed to bring alternative analysis to the media, policymakers, advocacy organizations and activists.

This Program is also a base for the Committee on Women, Population and the Environment, the Quinacrine Alert Network, and the Population Curriculum Project. For further information call program director, Betsy Hartmann, 413-559-6046, [bhartmann@hampshire.edu](mailto:bhartmann@hampshire.edu), or program assistant, Syd Lindsley, 413-559-5506, [slindsley@hampshire.edu](mailto:slindsley@hampshire.edu).

### SCIENCE EDUCATION PROGRAM

The Science Education Program sponsors a variety of initiatives which bring Hampshire faculty and students together with middle and high school teachers and students. This program is centered in the School of Natural Science and is cross-disciplinary, often involving faculty and students in other schools. Science Technology Education Partnership (STEP), <http://demeter.hampshire.edu/~step>, supports a variety of collaborations that promote active learning in K-12 science education. Hampshire students are invited to help design and facilitate hands-on science workshops for middle school students, Girls' Day in the Lab, and Day in the Lab programs as well as summer science camps. The New England League for Science Activity, coordinated by Hampshire College, is a consortium of science

museums and nature centers throughout Massachusetts which involves middle school students in hands-on, inquiry-based activities to further their interest in the world around them. Hampshire is also contributing to the reform of science teaching as a partner in the Science, Technology, Engineering, Mathematics Teacher Education Collaborative (STEMTEC) funded by the National Science Foundation, <http://k12s.phast.umass.edu/~stemtec>. Other programs of interest include the Springfield Initiative in which Hampshire faculty participate in professional development with teachers in the city of Springfield, the Institute for Science Education, as well as a summer program at Hampshire for in-service teachers.

Students interested in learning more about any of these projects and how they might participate may call Sara Buckley, 413-559-5792 or [sbuckley@hampshire.edu](mailto:sbuckley@hampshire.edu).

### SCIENCE, TECHNOLOGY AND SOCIETY PROGRAM

The Science, Technology and Society Program is a collaboration between Hampshire College and the Institute for Science and Interdisciplinary Studies (ISIS). ISIS is a Hampshire-related nonprofit science research/action organization whose office is at Prescott D-1. ISIS involves itself in democratizing science and technology via community outreach; education; and research and writing on the social, ethico-political and conceptual foundations of technologies and sciences. Ongoing projects which would welcome student participation include: helping the Amazon rainforest Secoya Nation survive, especially with participant research on indigenous aquaculture in Ecuador; a novel approach to study and assist consumers' sustainable energy choices; citizen-driven clean-up and monitoring of military nuclear and toxic waste; quantum mechanics and the creation of physical reality; comparative scientific traditions; the body in the regime of postmodern biopower. ISIS also helps support and advise student work in most areas of anthropology, philosophy, sociology, history, feminist studies, and cultural studies of science; it is developing a new environmental internship program.

### THE HAMPSHIRE COLLEGE SUSTAINABILITY PROGRAM: EDUCATION FOR A SUSTAINABLE FUTURE

The Sustainability Program at Hampshire College offers a multidisciplinary curriculum that combines classroom education with hands-on, project-based applied learning experience. The program helps students learn how to develop innovative, real-world solutions to complex interdisciplinary problems dealing with the environment, community, design and technology.

The Program develops and supports an ongoing series of projects, courses and other activities, serving as an incubator for sustainable practice. Some examples include alternative vehicle and fuel development, village-scale solar photo-voltaic systems for use in Africa, aquaculture system development, a community-based inner-city environmental mapping project, and a course based upon defining sustainable landscape development principles for the college. These cross-school projects and activities are integral to the academic life of the college. The Program is also using the campus as a model for learning how to live and work sustainably, and how to understand the essential connection between technology, culture and the environment, and its relationship to the quality of all our lives.

The Sustainability Program is a cross-school initiative centered in the School of Natural Science that is based on the theme of Education for A Sustainable Future. It emerges from strong and

## Centers and Programs

long-standing interests of students and faculty in sustainable development issues, and also Education for Sustainability as a significant movement nationally in liberal arts colleges. The Program is organized around four focus areas: Sustainable Agriculture and Aquaculture, Technology and Design, Sustainable Communities, and Environment. Twenty faculty in each of Hampshire's schools teach courses directly related to these areas. The program also relies on several campus initiatives including Community Partnerships for Social Change, the Farm Center, the Environmental Studies Program, the Population Studies Program, and the Lemelson Program.

### THE THIRD WORLD STUDIES PROGRAM

The Third World Studies Program at Hampshire College engages students, faculty, and staff in two related areas of inquiry. The Program focuses on the peoples, cultures, and societies of Africa, Asia, and Latin America. Second, the Third World Studies Program studies the history and cultures of Native Americans and North American people of African, Asian, and Latin American descent. As we examine this complex subject we raise questions about the very terms that bring these two fields together: the "Third World" and "people of color." We know that there is no such a thing as the Third World, but we argue that there are legitimate historical reasons for linking the peoples of Africa, Asia, and Latin American and their descendants in the United States.

The faculty of this program come from the arts, humanities, communications, and the social and natural sciences. The questions pursued under the auspices of the program thus reflect a wide range of faculty and student interests and backgrounds. Despite this diversity, there are some important common elements: we highly value studies that are informed by historical, comparative, and theoretical perspectives.

The faculty and students of the Third World Studies Program are engaged in a collaborative effort to explore:

- Local and global forces that require the majority of the world's population to inhabit the Third World;
- Links between the configuration of power that operate internationally and domestically (i.e., within the U.S.) to the detriment of "people of color;"
- Connections between environmental and agricultural issues and the people of Africa, Asia, and Latin America;
- Ways people represent themselves and imagine their identities in art and writing;
- Global changes that are currently integrating some parts of the "Third World" more tightly in the common sphere of the industrialized nations and bypassing others.

Although we frequently employ such categories as state, class, race, gender, and caste, we continually and critically evaluate the implications of these concepts for extending our analysis beyond Eurocentric ideas. We also share a commitment to the aspirations of the people we study to achieve new social order, greater freedom, material prosperity, and cultural autonomy.

For more information call Frank Holmquist at 413-559-5377 or [fhholmquist@hampshire.edu](mailto:fhholmquist@hampshire.edu).

### U.S. SOUTHWEST AND MEXICO PROGRAM:

#### Crossing Borders and Collaborative Research at Hampshire College

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

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

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

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

For further information on the U.S. Southwest and Mexico Program, call Debra L. Martin at 413-559-5576 or [dmartin@hampshire.edu](mailto:dmartin@hampshire.edu), or mail to School of Natural Science, Hampshire College, Amherst, MA 01002.

**WOMEN IN SCIENCE PROGRAM**

The Women in Science Program is committed to increasing the numbers of women and minorities in all facets of science. The Program seeks to involve faculty, students, and staff in activities that encourage active participation in science at all levels of study. Special seminars, courses, and meetings are conducted by program members which examine and evaluate scientific practices, and promote active engagement in scientific activities. The Women in Science Program has sponsored two separate Days-in-the-Lab for middle school students each year for the last 15 years. The Program also offers two yearly Division III fellowship awards in honor of Denice O'Neil, an alum who died at the height of her Division II and III work in the sciences. For more information call Debra Martin, Dean of School of Natural Science, 413-559-5576 or [dmartin@hampshire.edu](mailto:dmartin@hampshire.edu).



### The Campus and Campus Life

#### ACADEMIC FACILITIES

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

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

Hampshire's main floor reference collection, second floor periodical and microfilm reading areas, and study carrels serve the needs of students who wish to study in the library. Members of the reference staff provide students with instruction in library use for classes and individual research projects.

Students and faculty alike have access (on a priority system) to Hampshire's extensive Advanced Media Production facilities: video studio3, ProTools, Avid, FinalCut, Pro, Premiere, and 3/4" tape editing systems. The Media Services office circulates portable audio/visual equipment and also maintains a growing collection of documentary and curriculum-related films and videos as well as films jointly owned by the Five Colleges.

At Hampshire, one of Yahoo's 100 Most Wired Colleges of 2000, computers play an important part in academic (and social) life. Every residence hall, mod, lab and academic or office building is fully networked. Network services include access to and assistance with: email, the World Wide Web, printing, file sharing, the Five College Library Catalog, the Five College Course, and academic research databases. The main academic computer lab is located on the third floor and is available for student use seven days a week. The labs house Macintosh, Windows, and Linux computers all connected to the campus network.

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

Science students at Hampshire College have the unique opportunity of combining the benefits of a small liberal arts institution with unusually well-equipped laboratory facilities which provide state-of-the-art scientific equipment. Instrumentation

used for chemistry-related research includes a nuclear magnetic resonance spectrophotometer (NMR), an inductively coupled plasma-mass spectrometer (ICP-MS), an atomic absorption spectrophotometer, a Fourier transform infra-red spectrophotometer (FTIR), a gas chromatograph-mass spectrometer (GC-MS), two diode array UV-visible spectrophotometers, a high performance liquid chromatograph (HPLC), and sample preparation equipment.

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

Other specialized facilities include an optics laboratory, research microscopes, a geology preparation room, an osteology and anthropometry laboratory with PIXY-bone densitometer and x-ray unit, animal room, and research darkroom.

The Natural Science Reading Room has a collection of scientific books and periodicals on microbiology, genetics, chemistry, the environment, women in science, energy, and general science. The Lizard Lounge is a reading and relaxing room for students, faculty, and staff that provides space for making snacks, having informal meetings, and reading.

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

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

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

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

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

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

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

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

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

## CAMPUS LIFE

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

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

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

Living cannot easily be separated from learning at Hampshire. The house system is designed to encourage participation by residents in a variety of social and intellectual activities. Students who share an academic interest may create informal

study groups that develop into friendships; one's social or political involvements often surface as substantive intellectual questions in one's academic work. This integration of academic and community concerns is part of what gives life at Hampshire its special excitement—indeed, part of what makes it unique among liberal arts colleges.

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

## The Five College Area

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

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

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

## RESIDENTIAL LIFE

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

## Dakin and Merrill Houses

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

Hampshire College recognizes that certain students, regardless of legal age, want or need a living situation wherein residents and guests agree to adhere to strictly defined standards of behavior regarding the decision not to use alcohol or other drugs. "Substance-free" (or chemical-free) housing is a hall or

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mod where all residents and their guests agree to keep their area free from substances at all times. Substances are defined to include alcohol, tobacco, and other drugs.

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

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

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

### **Prescott, Greenwich, and Enfield Houses—The Mods**

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

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

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

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

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

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

### **COMMUNITY DEVELOPMENT**

The Office of Community Development is dedicated to promoting an environment of growth and collaboration on issues of social underrepresentation, health, diversity, leadership

development and social justice in the Hampshire community. The Community Development staff supports and facilitates initiatives that foster a healthy and socially responsible community.

Programs within the Office of Community Development include: Community Health Collaborative; Counselor Advocate Program; Leadership Center; Lebrón-Wiggins-Pran Cultural Center; Queer Community Alliance Center; and Women's Center. The Senior Associate Dean for Community Development also serves as the sexual harassment officer for students.

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

**COMMUNITY HEALTH COLLABORATIVE** is committed to providing and supporting both individual and community-wide efforts to cultivate an atmosphere of growth and health for all students working within a nonoppressive context. The Collaborative is staffed by the Community Health Coordinator and work-study students interested in exploring and providing programs focused on the health of the community. Sexual health, alternative healing, general health, stress, drug, alcohol and tobacco use, and sexual assault and domestic violence comprise some of the major programming focus. If you are interested in having an impact on the way in which health is addressed on campus, this is the place for you! The Counselor Advocate Program is also located within the Community Health Program (see below).

**COUNSELOR ADVOCATE PROGRAM (CA)** provides peer-level counseling, support and crisis intervention to other students who have experienced sexual assault, harassment or relationship violence or abuse. The program is supervised by the Community Health Coordinator and is staffed by student volunteers who have received training in peer-counseling, crisis intervention and referral services. Counselor Advocates are accessible by pager through the main switchboard 24 hours per day/7 days per week whenever students are on campus. Additional programs offered through the CA program may include support groups for victim/survivors and their allies and educational activities designed to raise awareness of issues related to sexual and relationship violence.

**LEADERSHIP CENTER** serves as the student activities office on campus providing support for on-campus programming and events. At the same time, it serves as a center for leadership development on campus through a curriculum which fosters social and personal responsibility and a commitment to issues of social justice and leadership through social change. The center offers conferences, trainings, workshops and other support services for student leaders and organizations as part of the community development staff. The Leadership Center is the home of Green Core, an environmental work-study organization; the Community Dialogue Project, a mediation and conflict management team; and the Experimental Program in

Education and Community. The center also coordinates Hampshire's first-year orientation program.

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

**QUEER COMMUNITY ALLIANCE CENTER** provides support for gay, lesbian, bisexual, and transgender students in the Hampshire community. The Queer Community Alliance organizes support groups, programs and events that address issues related to sexual identity and diversity.

**WOMEN'S CENTER** is a resource center dedicated to raising awareness on gender and women's issues and to provide support and resources to members of the Hampshire College community. The Center is located in Enfield House and is open to the entire community. The Women's Center provides a range of services and organizes a variety of educational events and workshops. Some examples include lectures and presentations by Five College professors and community members, workshops, support groups, speak-outs, discussions, film screenings, and informal social gatherings. The Women's Center also provides a space for faculty, staff, and student organizers to hold meetings and conduct programs with a focus on issues of gender or sexuality. The Women's Center is staffed by a part-time coordinator, students, and volunteers. For more information about the Women's Center, please call 413-559-5540.

## **STUDENT SERVICES**

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

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

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

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

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

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

Other food options on campus include the Bridge Cafe in the Robert Crown Center, the Campus Store in the library, the Tavern in Prescott House, and the Mixed Nut Food Co-op, also in Prescott House.

**DISABILITIES SUPPORT SERVICES** is strongly committed to providing services to assure an accessible, supportive environment for students with disabilities. The college provides a variety of support services on an individual basis to students with special needs; three staff members share responsibility for the provision of services. Students with physical and learning disabilities should contact the student affairs office in Merrill House. Students with psychological disabilities should contact the advising office located in Dakin House 2nd Floor.

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

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

**THE STUDENT-TO-STUDENT ADVISING CENTER (S.T.A.R.)** is staffed by experienced students and supervised by the Associate Dean of Advising. Open regularly on a drop-in basis, the center is an excellent resource for information and

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advice about the academic interests of faculty and staff, ideas and approaches to divisional examinations, clarification of academic policies, academic planning, and Five College information. The staff also offers workshops and provides resource information on study skills. Samples of Division I proposals, Division II concentration statements, Division II portfolios, and Division III project abstracts are available, as is information on Five College area studies. The Center is located in Dakin House.

### OUTDOORS PROGRAM AND RECREATIONAL ATHLETICS (OPRA)

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

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

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

#### Trips

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

- Ski-touring in Yellowstone National Park (January Term);
- Kayaking in the southeastern U.S. (spring break);
- Women's Bike and Brunch (back roads of Western Massachusetts);
- Wilderness First Aid Course (weekend);
- Delaware Water Gap Canoe Trip (weekend);
- Whale Watch Trip (Gloucester, Massachusetts);
- Rock Climbing in the Gunks (weekend);

- Multiple whitewater rafting and kayaking trips in local waters;
- High Peaks Trek (weekend in the Adirondack or White Mountains);
- Multiple local cross-country ski, telemarking, and ice-climbing trips;
- White Mountains Winter Traverse (weekend).

### Intercollegiate and Club Competition

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

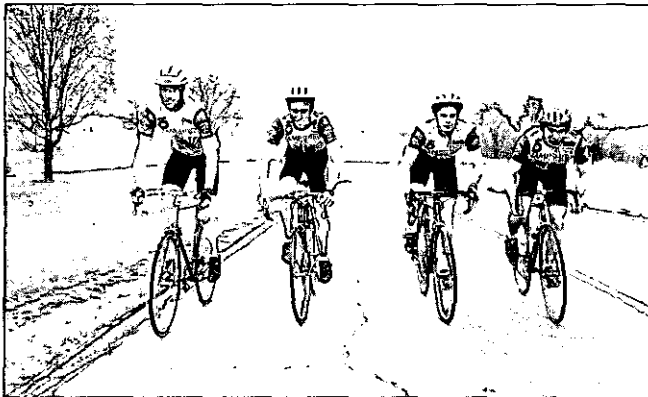
While ultimate frisbee is a club sport, Hampshire has a long tradition of competitive men's, women's, and coed teams within the Ultimate Players Association College Series, competing in weekend tournaments against such teams as UMass, Cornell, and MIT. In recent years, students have competed individually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

### Facilities

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

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

Outdoor facilities include four tennis courts, playing fields for soccer and ultimate frisbee, and an extensive nature trail system. Just across Route 116 from campus lies the Holyoke Range, with 60 miles of trails for hiking, trail-running, mountain biking, and cross-country skiing. Amherst was recently listed as one of America's ten best cycling towns by *Bicycling* magazine.



## **Admission**

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

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

## **INTERVIEWS**

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

## **VISITING CAMPUS**

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

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

## **ADMISSION PLANS**

### **Regular Admission**

First-year applicants should apply during their senior year of high school and must complete all application materials by February 1. Regular Admission is also available to candidates who will receive a high school diploma after the junior year. The college will mail its decision to on-time candidates beginning April 1. Accepted applicants must confirm their intention to enroll by submitting a nonrefundable deposit of \$400 by May 1.

## **Early Decision**

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

## **Early Action**

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

## **Early Entrance**

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

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

## **February Entrance**

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

## **TRANSFER, INTERNATIONAL, AND VISITING STUDENTS**

### **Transfer Student**

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

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

### **International Students**

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

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shire. For more complete information about the application process, international students should consult the Hampshire application booklet or the Hampshire website.

### Visiting Students

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

### The James Baldwin Scholars Program

The James Baldwin Scholars Program at Hampshire College was founded in 1992 to provide a one-year transition program to ambitious African-American and Latino/a students who can benefit from an academic year to develop and improve the skills necessary for success in college.

The Baldwin Program, named after preeminent African-American writer and scholar James Baldwin who taught at Hampshire, is designed for students who feel "underprepared" for a variety of reasons, such as limited access to academic resources, inappropriate high school tracking, or heavy family or work responsibilities.

Successful completion of the transition year prepares students to apply for acceptance to Hampshire College with coursework already completed credited toward Hampshire's academic requirements. Students may also choose to apply to other selective liberal arts colleges.

During the Baldwin year, scholars participate fully in the college's academic program, residential community, and social life. Students live on campus, enrolling in courses available to all Hampshire students. Particular attention is given to developing written, interpretive and quantitative skills, essential to carrying out rigorous coursework, independent study and research at Hampshire. All Baldwin students prepare a portfolio of their completed assignments during the year as part of the formal admissions process.

Admission to the James Baldwin Scholars program is offered to students whose intellectual promise is matched by a strong desire to attend college and participate in the range of learning opportunities available at Hampshire and who have demonstrated the capacity for leadership. Students are referred to the program by community agencies, Hampshire alumni and friends, as well as by high school teachers and guidance counselors. The cost of the year's tuition, room and board, and a book allowance are awarded to each student admitted to the program.

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

### Adult Students

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

### Students Seeking a Second Bachelor's Degree

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

### HOW TO APPLY

We accept admission applications in several formats. Each receives equal consideration. You can submit the application by mail, or over the internet, but we do not currently accept applications by disk, email, or fax. Visit our website for the latest information on the various options you have for applying to Hampshire College.

### The Hampshire Application

All students who have requested information from the admissions office will receive a Hampshire College admissions application in August prior to the year in which they plan to apply. You can also visit our website at [www.hampshire.edu](http://www.hampshire.edu) to submit an application electronically, or to download and print a copy of the Hampshire application.

### Common Application

Hampshire participates in the Common Application Program. Students who use the Common Application must submit a brief supplement form and an analytic writing sample. The Common Application can be submitted on line or downloaded to print at their website: [www.commonapp.org](http://www.commonapp.org). The printed version is also available at most high school guidance offices.

### Admissions Website

For timely information, such as updated tour and information session schedules, directions to campus, and links to other useful resources on the internet, visit our website at [www.hampshire.edu](http://www.hampshire.edu)



## Financial Aid

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

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

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

Applicants and their parents must complete: 1) A Hampshire College aid application—in the Admissions Application Booklet from our website, [www.hampshire.edu/offices/finaid](http://www.hampshire.edu/offices/finaid); 2) A PROFILE Application—you register to get a customized application. Register by paper, phone or online, [www.collegeboard.com](http://www.collegeboard.com). You can also complete the application online; 3) A noncustodial Parent Statement (if applicable)—from either the College Board or the Hampshire website; 4) A Free Application for Federal Student Aid (FAFSA)—online at [www.fafsa.ed.gov](http://www.fafsa.ed.gov). The paper versions of these forms are available in high school guidance offices and the financial aid office at Hampshire.

### FINANCIAL AID FOR FOREIGN STUDENTS

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

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

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

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

## Tuition and Fees

### APPLICATION FEE

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

Costs for the 2001/2002 academic year at Hampshire College are given below. Please contact the Hampshire College business office for the 2001/2002 academic year payment due dates. These charges are based on full-time enrollment for the year, and participation in the standard board plan of 15 meals per week. Other board plans are available.

Tuition	\$26,455
Room	4,455
Board	2,555
<b>TOTAL</b>	<b>\$33,465</b>

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

### REFUND POLICY

Hampshire's refunds of tuition, room, and board are prorated and are based on a distinction between necessary leaves or withdrawals for medical reasons (as certified in writing by Hampshire College Health Services), and leaves or withdrawals for nonmedical reasons. The complete refund schedule appears in *Hampshire College Fees 2001/2002* and will be mailed from the business office with the first bill.\*

### REFUND POLICY FOR FINANCIAL AID RECIPIENTS

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

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

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

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

## Registration

### INFORMATION

The preregistration period for Fall 2001 classes is Tuesday, April 10 through Friday, April 13. The final registration deadline for Fall 2001 classes is Tuesday, September 18. The preregistration period for Spring 2002 classes is Tuesday, November 13 through Friday, November 16. The final registration deadline for Spring 2002 classes is Tuesday, February 12.

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

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

No Five College courses may be added after Tuesday, September 18, 2001, in the Fall semester, or Tuesday, February 12, 2002, in the Spring semester. Students should familiarize themselves with all the rules, regulations, and penalties associated with Five College Interchange. They are listed in the Student Handbook, and it is each student's responsibility to be aware of them. Questions regarding this procedure may be directed to Central Records, 413-559-5430.

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

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

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

### SPECIAL STUDENTS AND AUDITORS

On occasion, someone from the outside community wishes to enroll in a Hampshire course. Special students are permitted to take one course per term. They are officially enrolled in a course but do not matriculate. A fee is paid at the time of registration. No refunds will be made after the end of the course registration period. A special student who enrolls in a course and fulfills the course requirements will receive a certificate of enrollment, verifying registration in the course with a copy of the evaluation attached. The certificate will receive the college seal and be an official document. No grades and no credit designations are given. Instructors are obligated to provide a written evaluation of students' work if they have fulfilled the course requirements,

unless the director of Central Records is notified of a change in enrollment status. Auditors may attend a course, but do not participate in class and do not receive evaluations of any kind. No written documentation of an audit will be provided. There is a fee for auditing. Consult with the Office of Central Records for special students' fees.

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

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

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

### COURSES OF INSTRUCTION

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

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

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

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

**FIRST-YEAR SEMINARS**

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

See School listings for course descriptions.

**Course Listing**

CS 115f  
NEURAL NETWORKS  
Jaime Dávila

CS 128f  
COGNITIVE SCIENCE: AN INTRODUCTION  
Neil Stillings

CS 139f  
ANIMAL COGNITION  
Mark Feinstein

HACU 130f  
WOMEN'S LIVES, WOMEN'S STORIES  
Susan Tracy

HACU 131f  
PHILOSOPHY, RELATIVISM, AND TRUTH  
Christoph Cox

HACU 132f  
EXPERIMENTS IN JOURNALISM  
David Kerr

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

HACU 136f  
HAMPSHIRE FILMS  
Abraham Ravett

HACU 138f  
LANDSCAPE: WORDS AND PICTURES  
L. Brown Kennedy and Judith Mann

IA 110f  
READING AND WRITING POETRY  
Paul Jenkins

IA 132f  
FEMINIST FICTIONS  
Lynne Hanley

NS 109f  
WEATHER  
Steven Roof

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

NS 122f  
HOW PEOPLE MOVE  
Ann McNeal

NS 139f  
PLANTS AND HUMAN HEALTH  
Nancy Lowry

NS 149f  
TERRESTRIAL ECOLOGY AND NATURAL HISTORY  
Brian Schultz

NS 194f  
GEOLOGICAL CONTROVERSIES  
Steven Roof

SS 115f  
POLITICAL JUSTICE  
Lester Mazor

SS 116f  
CONTEMPORARY CHINA: GLOBALIZATION, POLITICS AND SOCIETY  
Kay Johnson

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

SS 143f  
VANISHED WORLDS: EUROPEAN JEWISH COMMUNITIES AS PORTRAYED IN FICTION AND MEMOIRS  
Leonard Glick

SS 160f  
AFFIRMATIVE ACTION  
Flavio Risech-Ozeguera

## Cognitive Science

### CURRICULUM STATEMENT

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

Over the past thirty years cognitive science has become a central area of knowledge and liberal arts learning, offering new perspectives on human nature, on the nature of knowledge itself, and on our possible futures in the digital age. These perspectives are expressed in the four interlocking areas of the curriculum listed below:

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

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

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

**Education** A final focus of the program is the implications of cognitive science and digital technologies for enhancing human learning and improving education. The School of Cognitive

Science contributes courses and facilities to Hampshire's college-wide Education Studies Program. Our faculty and students conduct research on new educational technology and on how students learn in innovative K-16 classrooms.

Courses and projects in Cognitive Science are supported by the facilities in Adele Simmons Hall, which include an electronic classroom, an open computing laboratory, child development and cognitive psychology laboratories, an electrophysiology (EEG/ERP) laboratory, and laboratories for projects in digital media, artificial intelligence, and learning technology. Work on animal cognition and behavior is supported by the Animal Research Facility, located on the college farm.

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

### COURSE LISTING FOR FALL 2001

CS 101  
ANIMAL BEHAVIOR  
Raymond Coppinger

CS 108  
ICONOGRAPHY AND MEMORY  
David Gosselin

CS 109  
COMPUTING CONCEPTS: CREATIVE MACHINES?  
Lee Spector

CS 115f  
NEURAL NETWORKS  
Jaime Dávila

CS/HACU 116  
INTRODUCTION TO DIGITAL IMAGING  
Christopher Perry

CS 123  
COMPUTATIONAL LINGUISTICS  
Jaime Dávila and Steven Weisler

CS 128f  
COGNITIVE SCIENCE: AN INTRODUCTION  
Neil Stillings

CS 136  
LOVE, SEX, AND DEATH  
Laura Sizer

CS 139f  
ANIMAL COGNITION  
Mark Feinstein

CS 145  
PSYCHOLOGY OF LANGUAGE  
Joanna Morris

CS/HACU 174  
COMPUTER ANIMATION I  
Christopher Perry

CS/NS 198  
EVER SINCE DARWIN  
Lynn Miller

CS 202  
PHILOSOPHY OF MIND  
Laura Sizer

CS 231  
DIVERSITY EQUITY AND OPPORTUNITY  
IN U.S. SCHOOLS  
Madelaine S. Marquez

CS/HACU 255  
EARLY MODERN EUROPEAN PHILOSOPHY  
TBA

CS/HACU 256  
DIGITAL HUMANITIES  
Ryan Moore and Bethany Ogdon

CS/SS 259  
ECOLOGICAL ECONOMICS:  
THE CANADIAN AMERICAN EXPERIENCE  
Raymond Coppinger and Stanley Warner

CS 281  
HISTORY OF PSYCHOLOGY  
Joanna Morris

CS 284  
SEMINAR IN ARTIFICIAL INTELLIGENCE:  
EVOLUTIONARY COMPUTATION  
Lee Spector

CS/NS 288  
INTERDISCIPLINARY TEACHING  
Laura Wenk and Merle Bruno

CS/HACU 311  
NARRATIVES AND NUMBERS: BRIDGING THE GAP  
Philip Kelleher

CS/NS 316  
LINEAR ALGEBRA AND ITS APPLICATIONS  
Kenneth Hoffman

CS 363  
ADVANCED ANIMAL BEHAVIOR SEMINAR  
Raymond Coppinger

## **COURSE DESCRIPTIONS FOR FALL 2001**

CS 101  
ANIMAL BEHAVIOR  
Raymond Coppinger

What is an animal doing when it "behaves"? We will focus on behavioral questions from the standpoint of the evolutionary biology. Animals feed, reproduce, and spend much of their time

protecting themselves from the environment. To accomplish these ends, they must be able to perceive the world around them and gather and use a wide range of information. Did they evolve these abilities through natural selection, as Darwin suggested? Are animals' behavioral abilities "genetic" or have they learned the technique of living a (reproductively) successful life? Is that a good way to pose the question? We will look at the behavior of many animal species and explore the methods that scientists have used in trying to answer such questions. Students will be expected to read and critique a series of articles from the professional scientific literature. In addition they will write a final paper which may develop into a Division I examination in Cognitive Science or Natural Science.

CS 108  
ICONOGRAPHY AND MEMORY  
David 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.

CS 109  
COMPUTING CONCEPTS: CREATIVE MACHINES?  
Lee Spector

This course is an introduction to computer science framed by the question, "Is it possible for a computer to be creative?" The core areas of computer science will be introduced, including algorithms, complexity, computability, programming languages, data structures, systems, and artificial intelligence, with an eye toward the insights that they can provide about issues of computational creativity. Students will complete several projects, some of which should involve programming. The Lisp programming language (which is also used in CS 263: Artificial Intelligence) will be taught, and features of the C programming language will also be covered. No previous experience with computers or with programming is required.

CS 115f  
NEURAL NETWORKS  
Jaime Dávila

Artificial Neural Networks (ANN) are computational devices loosely based on the brain. Basic nodes called neurons perform a very simple computation, and complex behavior emerges only after connecting a high number of these neurons to each other. ANN have been used to perform tasks such as pattern matching, image processing, language understanding, and others. A key property of ANN is their ability to learn from example, without the need for pre-specified high-level rules.

This seminar will present an introduction to the field of Artificial Neural Networks, concentrating on their applications. Students will learn how to use neural network simulators in order to run their own experiments/projects. We will read and discuss two to three papers each week. Most of these discussions will be led by students. No programming/computer experience is necessary in order to enroll.

## CS/HACU 116 INTRODUCTION TO DIGITAL IMAGING Christopher Perry

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

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

## CS 123 COMPUTATIONAL LINGUISTICS Jaime Dávila and Steven Weisler

Computational linguistics is an interdisciplinary field investigating the use of computers to process or produce human language (also known as "natural language," to distinguish it from computer languages). To this endeavor, linguistics contributes an understanding of the special properties of language data, and provides theories and descriptions of language structure and use. Computer science contributes theories and techniques for designing and implementing computer systems that generate and parse linguistic input.

Students in this course will be engaged in both the theoretical and the applied aspects of this inquiry, depending on the skill they bring to the course as well as their own interests.

## CS 128f COGNITIVE SCIENCE: AN INTRODUCTION Neil Stillings

Cognitive Science explores the nature of mind and brain through theories and methods first developed in psychology, computer science, linguistics, neuroscience, and philosophy. This course introduces the convergence of these multiple disciplinary perspectives through reading, discussion, writing, and laboratory exercises. As the course proceeds, groups of students will focus on particular research issues in cognitive science, developing projects that involve the review of primary literature or the collection of original data.

## CS 136 LOVE, SEX, AND DEATH Laura Sizer

The question, though simple, is ambitious. We shall ask, What things are real? We will wonder whether the world of appearances—the world given to us by our senses—reflects the world as it is. Is matter real? Does empirical science ensure that we will come to the truth about the universe? Finally, we will ask whether minds or souls are real. Do minds have a kind of reality that is distinct from the (apparent) material reality of brains? Do we have any reason to believe that minds or souls will endure after death?

These questions have much in common, and the answer we give to any one of them may constrain what we are able to say about another. Moreover, these topics define the history of philosophy in the West and continue to attract attention by those committed to learning and reflection.

## CS 139f ANIMAL COGNITION Mark Feinstein

Cognition—the ability to represent information about the world and solve the challenges of life—is often regarded as a uniquely human attribute. Scientists now think that cognition is a property of many living organisms. Other animals may not be "conscious" in the human sense. But it would be surprising if human cognitive capacity turned out to have no antecedents in the history of life and no parallels in other animals. This course explores the alternative view that cognition is a widespread characteristic of biological systems with a deep evolutionary history. In pursuing this approach, we'll look at a wide variety of species: the common honeybee, the octopus, African gray parrots, dolphins and vervet monkeys, among others—including the domestic sheep, an animal that certainly doesn't have much of a reputation for intelligence.

Students will write a series of short papers based on readings from scientific literature, and report on a self-designed project.

## CS 145 PSYCHOLOGY OF LANGUAGE Joanna Morris

Language is paramount among the capacities that characterize humans. We hold language as a marker of our humanity, and by understanding language we assume that we will understand something important about ourselves. In this course we will ask, and try to answer questions such as the following: "What is so special about language?" "How do we produce sentences?" "How do we understand them?" "What might cause us to fail at either task?" "What is meaning, and how does language express it?" "Is our capacity for language a biological endowment unique to the human species?"

## CS/HACU 174 COMPUTER ANIMATION I Christopher Perry

This course will introduce students to producing dynamic visual imagery with the tools and techniques of three-dimensional (3D) computer graphics. Readings and lectures will cover the theoretical foundations of the field, and the homework assignments will provide hands-on, project-based experience with production. The topics covered will include modeling (the building of 3D objects), shading (assignment of surface reflectance properties), animation (moving the objects over time), and lighting (placing and setting the properties of virtual light sources). Regular attendance is expected, and due to the large amount of material being covered, additional workshops outside of class may be scheduled. Familiarity with camera-based image production (photography, film/video), geometry, trigonometry, and Macintosh computers is a plus.

## CS/NS 198 EVER SINCE DARWIN Lynn Miller

*"Getting tired of being human is a very human habit."* -R. Dubois. In the last few years, a number of authors have attempted to reduce human history to genetic principles or

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

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

**CS 202**  
**PHILOSOPHY OF MIND**  
Laura Sizer

This seminar explores some of the most central issues in contemporary philosophy of mind and the foundations of cognitive science. We will explore the nature and origins of intentionality—aboutness and therefore the relationship between thought and language and the nature of meaning. We will also address the nature of human knowledge and mental representation. One intermediate level course in philosophy or cognitive science is required.

**CS 231**  
**DIVERSITY EQUITY AND OPPORTUNITY**  
**IN U.S. SCHOOLS**  
Madelaine S. Marquez

At a time when the buzz phrase "no child should be left behind" has become ubiquitous, the schoolroom remains contested ground. Even as the national legacy of failure in educating diverse students—those whose race, ethnicity, class, sexual orientation, or abilities fail to mirror that of the governing society—is more widely recognized than in the past, explanations are multiple and recommended solutions remain contradictory.

This course is designed to address three goals. First, we will explore the underlying issues imbedded in the debates on marginality and educational outcomes. Second, based on our understanding of these, we will develop a set of principles of good practice for the education of neglected groups. Finally, we will propose school structures, curricular objectives and pedagogical strategies that promote excellence and equity in our nation's schools. Students will be asked to write response papers to selected readings, make a class presentation on an educational model and participate in a group research project on a current educational issue.

This course is designed to meet the objectives of the Education Studies Program. It is, however, open to any Division II or III student who is interested in the current national education debate.

**CS/HACU 255**  
**EARLY MODERN EUROPEAN PHILOSOPHY**  
TBA

We will read some of the thinkers of the 17th through 18th centuries who have most influenced the way in which we 20th century people think about philosophical issues. One reason for tracing our way of thinking back to this time period is the rise of mechanist (modern) science going on at roughly the same time. The scientific discoveries of this period helped to engender a crisis of confidence in claims to knowledge and in the

existence of God. We will look at how Descartes, Locke, Hume and Kant responded to these challenges, and in particular examine the conception of a human being and of what it is for a human to think and reason at the heart of these responses. Equally challenged by mechanism, as well as the social upheavals of the time, was the basis of moral judgement: the ground of good and evil.

**CS/HACU 256**  
**DIGITAL HUMANITIES**  
Ryan Moore and Bethany Ogdon

It is frequently claimed that traditional forms of art, literature, and music have been changed by digital technology. When artistic and literary communication is created in a digital medium, what kinds of transformations occur? What has been changed, what is new, and what has been left out? What are the cultural implications of these transformations? Students will be expected to analyze digital music, digital visual art, and digital narrative with the context of (post)modern culture through regular written assignments and class discussion. Students will also create sample pieces of the various mediums discussed.

**CS/SS 259**  
**ECOLOGICAL ECONOMICS:**  
**THE CANADIAN AMERICAN EXPERIENCE**  
Raymond Copping and Stanley Warner

We will begin with the basic principles of environmental economics and ecology, as they converge toward a more unified theory of the relation of humans to the natural world. In part our quest will explore the efforts to place values on the world's resources, endangered species, and human life itself, working with such concepts as public goods, externalities, nutrient transfer, carrying capacity, and cost benefit analysis. Special paradigms have emerged around sustainable development, global warming, world population growth, "soft" energy paths, deforestation, and indigenous peoples. Key issues of definition, perception, and context shape the "objective" understanding of these multiple concerns. The Canadian-American landscape will be used throughout this course to investigate the issues covered. Our readings will include leading journal articles in both economics and the ecological sciences.

**CS 281**  
**HISTORY OF PSYCHOLOGY**  
Joanna Morris

The investigation of perception, reasoning, memory, and language within a scientific framework has a varied and rich history. That history has seen a transformation from a methodology based solely on introspection to one based solely on observable behavior. The inadequacies of behaviorism in turn lead to the emergence of a cognitive, information-processing view of mentality. Recently, the information processing view has begun to yield to a view informed by neuroscientific research.

Once only the domain of philosophical speculation, the mind is now studied using a combination of rigorous, quantitative approaches. How did these transformations occur? In this course, we will pursue the historical emergence of experimental psychology through a combination of contemporary readings as well as material from the 19th and early 20th centuries.

This course is intended for students concentrating in psychology or cognitive science, or for students interested in the history of the methods of science. There will be frequent writing assignments as well as a longer research paper.

CS 284  
SEMINAR IN ARTIFICIAL INTELLIGENCE:  
EVOLUTIONARY COMPUTATION  
Lee Spector

Evolutionary computation techniques harness the mechanisms of natural evolution—including genetic recombination, mutation, and natural selection—to automatically produce solutions to a wide range of problems. In this course students will explore several evolutionary computation techniques and apply them to problems of their choosing. The technique of “genetic programming,” in which populations of executable programs evolve through natural selection, will be emphasized. The prerequisite for this course is fluency in either Lisp or C. A background in Artificial Intelligence (for example, CS 263 Artificial Intelligence) would also be helpful.

CS/NS 288  
INTERDISCIPLINARY TEACHING  
Laura Wenk and Merle Bruno

Students work in teams developing interdisciplinary units. They teach our class and perhaps students in local K-12 classrooms. Through reading and class discussion students examine a range of models of interdisciplinary teaching.

Many recommendations for curricular innovation stress the use of interdisciplinary work to support inquiry-style learning. When students work on real world projects, distinctions among defined disciplines blur. Such projects often require skills in art, writing, science, math, technology, and social studies, providing interesting ways for students to apply these subjects. Students explore and adapt existing curriculum materials that encourage active participation of all students.

The course is intended for students exploring interests in teaching. Pre-registration is highly recommended. If you do not pre-register, email one of the instructors before fall semester. For part of the semester, students must commit to spending at least two hours a week teaching in a local school in addition to classes.

CS/HACU 311  
NARRATIVES AND NUMBERS: BRIDGING THE GAP  
Philip Kelleher

We commonly accept the existence of a wide cultural gap between the sciences and the humanities. Yet, although their respective traditions would appear to suggest unbridgeable differences, the sciences and humanities arguably have much in common. In this course, we will explore the relationships between subjective chance and probability theory, informal discourse and formal logic, and meaning and information, as well as examine autobiographical accounts of scientists, artists, and writers. One theme of the course will be how theory arises from everyday experience. A second will be the role of metaphor in the process of creation, whether it is scientific, artistic, or literary in nature.

This course is designed for Division III students; other students require the instructor's permission. The course will have a seminar format that emphasizes group discussion and class presentations. During the semester students will write a series of short papers.

CS/NS 316  
LINEAR ALGEBRA AND ITS APPLICATIONS  
Kenneth Hoffman

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

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

CS 363  
ADVANCED ANIMAL BEHAVIOR SEMINAR  
Raymond Coppinger

Advanced Animal Behavior Seminar is a custom-designed course for animal behavior majors, specifically for students who are doing research. There will be core readings, but often discussions will concentrate on experimental design or analysis.

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

## COURSE LISTING SPRING 2002

CS 121

LEARNING REVOLUTIONS: EDUCATIONAL SOFTWARE AND INQUIRY LEARNING

Tom Murray

CS 134

BRAIN AND COGNITION

Joanna Morris

CS 153

PROGRAMMING WITH THE INTERNET

Ryan Moore

CS 158

THE COGNITIVE BASES OF DECEPTION AND PRETENSE

W. Carter Smith

CS 165

INTRODUCTION TO EXPERIMENTAL PSYCHOLOGY

Joanna Morris

CS 175

WHAT COMPUTERS CAN'T DO

Lee Spector

CS 203

COGNITIVE DEVELOPMENT

W. Carter Smith

CS/SS 209

MIND, COMMUNICATION, AND SOCIAL BEHAVIOR IN HUMAN EVOLUTION

Mark Feinstein and Leonard Glick

CS 219

THE BEHAVIOR AND EVOLUTION OF THE DOMESTICATED ANIMALS

Raymond Coppinger

CS 221

SOUND, MUSIC, AND MIND

Neil Stillings

CS 222

DATA STRUCTURES AND PROGRAMMING PARADIGMS

Jaime Dávila and William Doane

CS 223

COMPUTER GRAPHICS TOPICS FOR PROGRAMMING

Christopher Perry

CS 260

COGNITIVE ETHOLOGY

Raymond Coppinger

CS 262

LITERACY ACQUISITION AND READING METHODS

Mary Anne Ramirez

CS 263

ARTIFICIAL INTELLIGENCE

Lee Spector

CS/HACU 266

COMPUTER ANIMATION II

Christopher Perry

CS 291

SOFTWARE ENGINEERING

Jaime Dávila

CS 303

DIGITAL GRAPHICS DESIGN AND TYPOGRAPHY

David Gosselin

CS 320

SEMINAR IN EDUCATIONAL RESEARCH DESIGN

Laura Wenk

CS 343

COMPUTER GAME DESIGN AND PRODUCTION

Ryan Moore

CS 375

LEARNING, COGNITION, AND EDUCATION

Neil Stillings

CS 380

STUDENT TEACHING

TBA

## COURSE DESCRIPTIONS SPRING 2002

CS 121

LEARNING REVOLUTIONS: EDUCATIONAL SOFTWARE AND INQUIRY LEARNING

Tom Murray

The central theme of this class is the use of educational software and other technologies to enhance inquiry learning. In a broader sense, the class provides an overview of the principles of both educational software and modern theories of instruction and learning. In addition to providing a working knowledge of the important concepts in these fields, the goal of the course is to enable students to successfully complete a final project: a design document for a piece of educational software in a domain of their choice, along with a plan for how the software would be evaluated and integrated into a realistic learning context (such as a classroom). Inquiry and experiential modes of teaching/learning are used in the class itself, which includes experiences with cutting-edge educational software. No previous technical experience required for this interdisciplinary class. This class is relevant to those interested in K-12 and adult education. Project or group meetings will be required in addition to class times. This course will satisfy the objectives of the Education Studies Program.

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CS 134  
BRAIN AND COGNITION  
Joanna Morris

This course is an introduction to how the brain controls the mind and cognition. We will explore these issues using a variety of different techniques including physiological, psychological, and computational. In addition, our exploration of the mind will touch on other fields such as linguistics and philosophy. Topics to be discussed include the structures of cognition, perception and encoding, higher perceptual functions, attention and selective perception, memory, language, cerebral lateralization and specialization, motor skills, executive function and the frontal lobes, cognitive development and plasticity, evolutionary perspectives on the brain, and the problem of consciousness.

CS 153  
PROGRAMMING WITH THE INTERNET  
Ryan Moore

Join us to explore both the technical and topical issues that arise from the rapidly evolving ways in which people use the internet. The class will use both lecture and a hands-on lab format to teach internet programming tools and basic computer programming concepts. To a lesser degree, we will also discuss business and social issues surrounding the internet. Students are expected to design and produce examples of their learning through small projects during the course as well as produce a larger final project.

There are no prerequisites for this course, although a basic knowledge of computers will be helpful, i.e., how to web surf and use email.

CS 158  
THE COGNITIVE BASES OF DECEPTION  
AND PRETENSE  
W. Carter Smith

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

Readings for this course are extensive. Students will complete a series of regular written assignments and one longer assignment, which will form the basis for a class presentation.

CS 165  
INTRODUCTION TO EXPERIMENTAL PSYCHOLOGY  
Joanna Morris

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

text and selected journal articles describing original research. Students will be expected to complete weekly assignments and a comprehensive research paper at the end of the semester.

CS 175  
WHAT COMPUTERS CAN'T DO  
Lee Spector

Computers are commonly (and inconsistently) regarded as both omnipotent and as "stupid machines." In this course we will explore the real limits of computation from philosophical, logical, mathematical and public-policy perspectives. We begin with a discussion of the possibility of "artificial intelligence" (AI); covering the claims that have been made by AI scientists and the critiques of such claims that have arisen from the philosophical community. We then focus on the fundamental logic and mathematics of computation, including techniques for proving that certain problems are "intractable" or "unsolvable." In the third part of the course we turn to social and political questions on which an enlightened view of the limits of computation can have an impact.

Students will be evaluated through a combination of short papers and problem sets, along with a final project.

CS 203  
COGNITIVE DEVELOPMENT  
W. Carter Smith

Do children perceive and think differently than do adults? How do perception and thought change as children grow up, and why? What are the implications for educating children? This course takes an empirical, scientific approach to addressing these questions. The primary goal of this course is to foster an understanding of the processes that cognitive psychologists use to understand the origins and development of knowledge. We will examine what kinds of information processing and action seem fundamental to human behavior and its development. Some students will successfully use this course as preparation for CS 328 Research Practicum in Cognitive Development, typically offered in the fall semester.

Readings include a main text and empirical research articles. Students will complete short explications of most of the empirical articles, as well as two to three longer papers, each examining a debate in the contemporary literature.

CS/SS 209  
MIND, COMMUNICATION, AND SOCIAL BEHAVIOR  
IN HUMAN EVOLUTION  
Mark Feinstein and Leonard Glick

During the past two decades, there has been a wealth of research on how the human mind evolved with the social, cultural, and communicative capacities that distinguish our species. Researchers in psychology, cognitive science, anthropology, linguistics, paleontology, evolutionary biology, and primate studies have been assembling a multidisciplinary perspective on our shared human heritage. New approaches to evolutionary theory and natural selection ensure that the subject will remain in a state of dynamic development, but enough has been accomplished already to provide much challenging material for our consideration.

This course, to be conducted at a moderately advanced level, will add a useful dimension to concentrations involving cognitive science, anthropology, psychology, linguistics, or biology. Required background: at least three Division I examinations passed, including Social Science and either Cognitive Science or Natural Science.

CS 219

**THE BEHAVIOR AND EVOLUTION OF THE DOMESTICATED ANIMALS**

Raymond Coppinger

Domestic cattle, swine, and fowl continue to have a major impact on human culture and the ecology of the earth. These animals are also fascinating to study from a behavior and evolutionary point of view and were a major factor in tipping Darwin off to natural selection. Selection for growth rate, reproductive rate, and docile behavior give us a practical understanding of the different kinds of evolutionary processes. We will study in detail the evolution of behavior and will explore processes of morphological and behavioral evolutionary change. Students must have some biological background, i.e., genetics, anatomy, physiology, or basic animal behavior. Some may make up deficiencies during the course or take the course in conjunction with courses such as comparative anatomy or embryology.

CS 221

**SOUND, MUSIC, AND MIND**

Neil Stillings

This course is an introduction to the cognitive science of sound and music. We will study the physical nature of sound, the biology of the auditory system, and the cognitive psychology of auditory perception, beginning with the perception of basic acoustic qualities, such as pitch and loudness, and moving on to the perception of complex auditory events, which can involve memory and learning. We will also look at the human production of vocal and instrumental sounds. A main goal of the course is to illuminate the perception and production of music through a basic scientific understanding of sound, hearing, and human skill acquisition. We will conduct at least one laboratory experiment during the term. A term paper or project is required. Musical knowledge is not a prerequisite for the course, although it is welcome.

CS 222

**DATA STRUCTURES AND PROGRAMMING PARADIGMS**

Jaime Dávila and William Doane

This course is intended for students that already have experience with programming, gained by either personal experience or through one of the 100-level courses given in Cognitive Science that cover computer programming (students with questions on their preparedness should speak with the instructor).

This course will deal with topics having to do with data structures as well as with programming paradigms. Advanced work in computer science requires familiarity with the formal properties of abstractions like queues, stacks, and lists, as well as the ability to write computer programs which implement those abstractions. This course will introduce some of the most important abstract data types, their formal properties and uses, and their implementation in the C++ programming language. The programming paradigms aspect of the course will present students to a variety of approaches to computer programming, such as sequential programming, object oriented programming, and functional languages. Evaluations will be based on weekly or biweekly programming homework.

CS 223

**COMPUTER GRAPHICS TOPICS FOR PROGRAMMERS**

Christopher Perry

This course will explore the theoretical and algorithmic foundations of two- and three-dimensional computer graphics. Students will read and discuss articles from the primary literature to inform their own independent project work. Topics that may be covered include: hierarchies, interpolation, 3D transformation and projection, surface modeling primitives (polygonal, parametric, and/or subdivision), shading and shading languages, illumination models, rendering methods, deformation techniques, and procedural animation. Students will primarily develop code within the architectural framework of existing 2D and 3D graphics applications using third-party APIs. Additionally, there may be stand-alone program development using a standard graphics library such as OpenGL. Students must have C programming experience and have taken a course on data structures. While not required, linear algebra and calculus are highly recommended.

CS 260

**COGNITIVE ETHOLOGY**

Raymond Coppinger

Cognitive ethology is the study of the animal mind. Instead of asking how and why an animal moves through time and space, this course explores its internal states. Do they have intentional states or a representational content about the world around them? Do they have beliefs about their environment? Are they conscious of what they are doing?

In this course we will explore these issues, as well as try to understand the evolution of mind. Is self awareness species specific, requiring only a phylogenetic history, or are there environmental events that are prerequisite to awareness of self? Could the same argument be made for thought? Are there critical periods when developmental events predispose an animal to have propositional attitudes or intentional states? If there are non-human minds, what is their nature? This class will consist of lectures, discussions, readings, and final take-home examination. Prerequisite: Division I exam in either Cognitive Science, Natural Science or Social Science. Psychology equivalent experience considered.

CS 262

**LITERACY ACQUISITION AND READING METHODS**

Mary Anne Ramirez

An essential skill required of those who intend to work with students of all ages and with all educational settings, whether formal or informal, is the ability to promote literacy acquisition. That is, to promote the development of oral language skills, reading, writing, and communication. This course is intended to provide the student with:

- a background in literacy acquisition theory and research, major educational trends, and critiques of their effectiveness;
- the design, implementation and evaluation of developmental and remedial reading programs;
- the use of formal and informal assessment with practical application through work with students;
- analysis and interpretation of prescribed reading and language instruction, materials and methods to foster an integration and interrelationship among reading, writing, listening, and speaking;

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- approaches to literacy development including pedagogy for reading instruction and the selection of appropriate developmental literature for the student and various programs and approaches;
- skills and strategies for reading across the curriculum including reading for understanding in the content area;
- educational characteristics and reading and language needs of students with different cultural and linguistic need, as well as students with different learning styles and abilities (including severe problems, ESL, and the older student);
- use of technology in literacy acquisition and reading methods.

The course must be scheduled individually with the instructor.

CS 263

ARTIFICIAL INTELLIGENCE

Lee Spector

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

CS/HACU 266

COMPUTER ANIMATION II

Christopher Perry

This course will cover intermediate topics that pertain to the production of visual imagery with the tools of three-dimensional computer graphics (CG). Lectures, readings, and homework assignments will explore subjects including organic shape modeling, character articulation, character animation, extensions to the basic shading models, photorealism, live-action integration, and procedural animation. Students will be expected to complete individual projects and participate in group exercises that explore CG as both a standalone medium and as an integral part of modern film/video production. Prerequisite: Computer Animation I or its equivalent.

CS 291

SOFTWARE ENGINEERING

Jaime Dávila

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

CS 303

DIGITAL GRAPHICS DESIGN AND TYPOGRAPHY

David Gosselin

This course will look at why certain designs and fonts are more aesthetically accepted within our culture than other designs and fonts. Students will learn specific multimedia techniques to push the boundaries of traditional design concepts.

The class will be structured in a business format in order to expose the students to a more "real world" experience. Timely designs and professional presentations are key to successfully completing the course. Students will be working in small groups and on their own for assignments. Written work will be completed in a critique format. Each student will present a final project to the class at the end of the semester.

CS 320

SEMINAR IN EDUCATIONAL RESEARCH DESIGN

Laura Wenk

Reading the educational literature for a course or designing your own Division III educational research requires you to understand the nature of educational research methods. In this course we examine: a) the techniques used in educational research, such as surveys, interviewing, and observation; b) the relationship between the research question and the methods selected; c) the role of the researcher; and d) overall research design. Primary journal articles are presented as design models for critique. Students practice research methods and design specific projects of their own. This course is designed for students interested in research in a variety of educational settings.

CS 343

COMPUTER GAME DESIGN AND PRODUCTION

Ryan Moore

Computer game design describes how a game engages and interacts with its user. Game production turns an idea for a game into a usable product. This course explores computer game design by exposing the common concepts used by game designers, seeing how those concepts appear in games we see today, and applying those concepts to games we will create. Students are expected to examine and discuss design articles, computer games, and their reviews. Students are also expected to design and produce games as projects throughout the course.

The prerequisite for the course is programming experience of any kind. Artistic skills such as drawing and/or 3D animation and modeling are helpful, but not necessary.

CS 375

LEARNING, COGNITION, AND EDUCATION

Neil Stillings

In recent years interactions between cognitive science and education have grown rapidly. Research in cognitive science is the source of many recent, influential ideas about classroom learning, approaches to teaching, testing and assessment, and the potential of educational technologies. In this seminar we will read and discuss some of the most important recent works on how theories of learning and cognition apply to education and how cognitive science itself is changing to meet the challenge of understanding and improving teaching and learning. Each student will be required to give in-class presentations and write a final paper on one of the course topics.

CS 380  
STUDENT TEACHING  
TBA

The student teaching practicum is significant in the development of beginning teachers. Novice teachers often use the approach emphasized in the practicum. Students should work closely with the Center for Innovative Education (CIE) to identify a student teaching placement that supports inquiry-based instruction. Students spend one semester in the classroom. Students are supervised in the field by an Education Studies faculty member. Students work with the CIE to make certain they meet State requirements for student teaching.

Full-time student teaching is accompanied by a weekly seminar. The seminar helps students develop a personal understanding of quality student-centered instruction, set learning goals, examine their practice, hone their lesson plans, and read and apply educational theory/research. It meets once each week for three hours.

Instructor permission is required for enrollment. Students must meet Center for Innovative Education eligibility guidelines for student teaching and must attend the weekly seminar. Contact the Center for Innovative Education at 413-559-5301 for details.

**Spring**



## **Humanities, Arts and Cultural Studies**

### **CURRICULUM STATEMENT**

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

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

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

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

course, with certain exceptions, may fulfill the Division I requirement. Particular courses that essentially stress technical skill acquisition cannot be used to fulfill Division I requirements. Such courses are noted with an asterisk (\*) after the course number.

### **DIVISION I GOALS AND POLICY**

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

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

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

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

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

**2) PROJECT:** HACU projects will normally emerge out of coursework done in the school and will involve substantial additional work. A student who proposes a Division I project independent of coursework done in the School must offer convincing evidence of his/her preparedness to pursue and complete the project and must find a faculty member who agrees to direct it. Students pursuing Division I projects in HACU are strongly encouraged to incorporate multidisciplinary approaches.

### **HAMPSHIRE STUDIES IN THE HUMANITIES**

Each year a collaborative core of faculty and students from Hampshire and the Five Colleges will invite five senior scholars of international stature to offer public lectures and to participate with them in model interdisciplinary seminars focused on

foundational texts in the humanities. Finally, from each year's lectures and seminars a book will be published and distributed nationally as a rich curricular resource for colleges and universities throughout the country.

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

### **Course Listing for Fall 2001**

HACU 110  
FILM/VIDEO WORKSHOP I  
Abraham Ravett

HACU 111  
INTRODUCTION TO MEDIA ARTS:  
STILL PHOTOGRAPHY I AND THE WEB  
Jacqueline Hayden

HACU/CS 116  
INTRODUCTION TO DIGITAL IMAGING  
Christopher Perry

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

HACU 127m  
CAMUS  
Robert Meagher

HACU 128m  
GENDERED AMERICA: CONSTRUCTIONS OF MASCULINITY AND FEMININITY IN MODERN AMERICA  
Eric Schocket and Susan Tracy

HACU 129m  
JAZZ MODERNISM  
Margo Edwards and Constance Valis Hill

HACU 130f  
WOMEN'S LIVES, WOMEN'S STORIES  
Susan Tracy

HACU 131f  
PHILOSOPHY, RELATIVISM, AND TRUTH  
Christoph Cox

HACU 132f  
EXPERIMENTS IN JOURNALISM  
David Kerr

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

HACU 136f  
HAMPSHIRE FILMS  
Abraham Ravett

HACU 138f  
LANDSCAPE: WORDS AND PICTURES  
L. Brown Kennedy and Judith Mann

HACU 140  
VIDEO I  
TBA

HACU 144  
INTRODUCTION TO MEDIA CRITICISM  
Bethany Ogdon

HACU 147  
ETHNIC AMERICAN LITERATURE: LATINO/A NOVELS  
Norman Holland

HACU/IA 152  
DANCE AS AN ART FORM  
Rebecca Nordstrom

HACU 156  
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**Fall**

## Fall 2001 Humanities, Arts, and Cultural Studies

# Fall

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TBA

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THE PHOTOGRAPHIC DOCUMENT  
Jacqueline Hayden

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HACU 258  
MAGAZINES AS CULTURAL COMMENTARY  
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ETHNIC PASSAGES: READING THE U.S. IMMIGRANT  
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TONAL THEORY I  
TBA

HACU/IA 267  
THE ARCHITECTURE OF MEMORY  
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HACU 277  
CONTEMPORARY FILM AND LITERATURE:  
POSTCOLONIAL VISIONS FROM AUSTRALIA AND  
NEW ZEALAND  
Eva Rueschmann

HACU 284  
RELIGION AND LITERATURE IN AMERICA  
Alan Hodder

HACU 290  
COMPUTER MUSIC  
TBA

HACU 307  
CREATIVE MUSIC WORKSHOP  
Margo Simmons Edwards

HACU/CS 311  
NARRATIVES AND NUMBERS: BRIDGING THE GAP  
Philip Kelleher

HACU 313  
ADVANCED TOPICS IN PHOTOGRAPHY  
TBA

HACU 320  
DIVISION III DANCE SEMINAR  
Daphne Lowell

HACU 321  
CONTEMPORARY FRENCH PHILOSOPHY  
Christoph Cox

HACU 324  
STUDIO ARTS CONCENTRATORS SEMINAR  
TBA

HACU 330  
BOOKS, BOOK ARTS, ARTISTS' BOOKS, AND  
BIBLIOPHILIA  
Sura Levine

## Course Descriptions Fall 2001

HACU 110  
FILM/VIDEO WORKSHOP I  
Abraham Ravett

This course teaches the basic skills of film production, including camera work, editing, sound recording, and preparation and completion of a finished work in film or video. Students will have weekly assignments, and will also produce a finished film for the class. There will be weekly screenings of student work, as well as screening of films and videotapes which represent a variety of aesthetic approaches to the moving image. Finally, the development of personal vision will be stressed. The bulk of the work in the class will be produced in 16mm format. Video formats plus digital image processing and non-linear editing will also be introduced. A \$50 lab fee provides access to equipment and editing facilities. Students are responsible for providing their own film, tape, processing and supplies. There are weekly evening screenings or workshops.

HACU 111  
INTRODUCTION TO MEDIA ARTS:  
STILL PHOTOGRAPHY I AND THE WEB  
Jacqueline Hayden

This course is a photography course that will incorporate the web as a viable location for both exhibiting and viewing photographs. This course is structured around the frame as the primary component of the media arts. How framing determines interpretation of an image, what occurs inside and at the edges versus what is implied as happening outside of the frame will be a major consideration for the content of this course. There will be weekly assignments. Students will be able to self-select what areas they will emphasize in their production work depending on their level of skills entering this course.

Photography will be taught in both its analog and digital form. Basic technical components of the media arts taught will include: camera work, lighting, composition, printing and scanning. The development of a foundation in visual literacy in the media arts will be stressed through readings and viewing both historical and contemporary works in photography and web-based artwork along with attending presentations by visiting artists. There are weekly workshops, evening screenings and visiting artist presentations.

HACU/CS 116  
INTRODUCTION TO DIGITAL IMAGING  
Christopher Perry

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

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

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

This multidisciplinary course forms an introduction to art history and art making in the modern period. The course is both an art studies and art production course and serves as a foundation for students who want to do further studies in film, video photography or the studio arts as well as for those who want to pursue art history or cultural studies. All students will be required to complete research; write extended papers, and make visual art projects using a variety of media. Diego Velasquez's painting "Las Meninas" (1656) enacts the dual roles of looking and image making. Similarly, Dziga Vertov's "Man with a Movie Camera" (1929) provides a cinematic example of how the looking and making process becomes a metaphor for a new society. This course will examine the coincidental emergence of modern art at the turn of the century with the development of devices of popular entertainment that foreground vision and visuality. These include photography, stereoscopy, panoramas, phantasmagorias, dioramas, and cinema. By focusing on the history of art and popular technology, students will develop a language through which they can understand the basics of spectatorship in the modern period. The visual art projects assigned will relate to this process.

HACU 127m  
CAMUS  
Robert Meagher

Several years after his death, Susan Sontag wrote of Camus: "Kafka arouses pity and terror, Joyce admiration, Proust and Gide respect, but no writer that I can think of, except Camus, has aroused love." This course will address itself not to this remarkable man but to his works, which offer not only a pitiless perception of the evil genius of our times but a vision of rare compassion and integrity. We will read and consider all of Camus' major works, ranging from philosophy to fiction to drama.

HACU 128m  
GENDERED AMERICA: CONSTRUCTIONS OF  
MASCULINITY AND FEMININITY IN  
MODERN AMERICA  
Eric Schocker and Susan Tracy

Gender is neither fixed nor stable. Rather, what we think of as "masculine" and "feminine" evolves over time and changes from era to era. Additionally, people in different racial and ethnic groups and in different classes have held contradictory ideas about gender even in the same era. Are these shifts due to developments and changes in our socio-economic system—the advent of large and impersonal cities and workplaces populated with new immigrant workers? Do our ideas about gender change in response to war? What role does the new social science play in changing our conceptualizations of masculinity and femininity, heterosexuality and homosexuality? What kinds of cultural representations are created to convey changing concepts of gender? Using novels, memoir, biography, film, and historical and cultural studies, this multidisciplinary course will examine competing conceptualizations of gender and sexuality in U.S. society and culture in the late 19th and 20th century.

**Fall**

HACU 129m

## JAZZ MODERNISM

Margo Simmons Edwards and Constance Valis Hill

Embellishing upon Ralph Ellison's observation that much in American life is "jazz shaped," this course presents a multidisciplinary introduction to the study of jazz and its inflection of modern American expressive culture in the 20th century. We will learn as much about jazz as an American vernacular musical form with a distinct African heritage, as how the music made its cross-disciplinary mark in the literary, visual, and performing arts. Learning how to listen to the music is crucial to recognizing how jazz became the motive and method of shaping a distinctly modernist aesthetic. This cultural history of jazz spans the period from the 1920s-1960s. We will examine the relationship between jazz music and dance, looking at how rhythm, improvisation, call-and-response patterning, and elements of swing altered the line, attack, speed, weight, and phrasing of American dance forms. And ultimately consider jazz as the master trope of the 20th century, the definitive sound and shape of America.

HACU 130f

## WOMEN'S LIVES, WOMEN'S STORIES

Susan Tracy

In this course we will analyze the lives and work of some women writers and will consider the interrelationship between the writer's life, the historical period in which she lives, and work she produces. We will examine the different paths these women took to become writers, the obstacles they overcame, and the themes which emerge from their work. Among the writers we will consider are Zora Neal Hurston, Tillie Olsen, Joy Kogawa, Adrienne Rich, and Cherrie Moraga.

Students will write several short papers and will have the option to write a research paper suitable for consideration as a Division I exam. Reading, writing, and research skills will be emphasized.

HACU 131f

## PHILOSOPHY, RELATIVISM, AND TRUTH

Christoph Cox

Is there any such thing as "objective" or "absolute" truth? Or is "everything relative" to a particular individual, culture, language, or species? What is truth, anyway? In this course, we will examine the nature of truth, knowledge, and value and consider a range of challenges to the idea of "objective" or "absolute" truth: solipsism, skepticism, subjective idealism, and various forms of relativism (cultural, moral, aesthetic, conceptual, linguistic, historical, etc.). Drawing upon texts from early Greek philosophy through contemporary American and European philosophy, we will try to sort out strong from weak arguments for various versions of absolutism and relativism.

HACU 132f

## EXPERIMENTS IN JOURNALISM

David Kerr

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

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

HACU 134f

## CRITICAL READING, 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 16th 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 Bacon and will progress chronologically through the development of the periodical essay in the 18th century and the familiar essay of the 19th century. Modern and contemporary readings will focus on interdisciplinary debates over writing and its effects in fields including history, 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.

HACU 136f

## HAMPSHIRE FILMS

Abraham Ravett

"Certain people start with a documentary and arrive at fiction...others start with fiction and arrive at the documentary." —Jean Luc Godard

The objective of this course is to introduce nonfiction film and video practice to a group of 12 incoming students. Through a combination of screenings, lectures, readings and technical workshops, we will explore a critical/historical overview of this genre and incorporate our knowledge and experience into several cinematic profiles chosen by members of the class. There is a lab fee for this course.

HACU 138f

## LANDSCAPE: WORDS AND PICTURES

L. Brown Kennedy and Judith Mann

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

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

HACU 140  
VIDEO I  
TBA

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 vide tapes that represent a variety of stylistic approaches. Students will work on projects and exercises in rotation crews throughout the term. Final production projects will experiment with established media genres. In-class critiques and discussion will focus on media analysis and image/sound relationships. There is a lab fee of \$50.

HACU 144  
INTRODUCTION TO MEDIA CRITICISM  
Bethany Ogdon

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

HACU 147  
ETHNIC AMERICAN LITERATURE: LATINO/A NOVELS  
Norman Holland

The course focuses on recent novels by Ana Castillo, Oscar Hijuelos, Ana Veciana Suarez, Dagoberto Gilb, Francisco Goldman, and Laida Maritza Perez that help define the Latino/a experience. The novels are populated by people who have been systematically missing from public spaces. To be simultaneously inside and outside is to live at the intersections of histories and memories. This drama, rarely freely chosen, draws our attention to the political urgencies of our present. Films and songs will supplement the readings. The course offers intensive training in college-level expository writing.

HACU/IA 152  
DANCE AS AN ART FORM  
Rebecca Nordstrom

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

HACU 156  
THREE RUSSIAN WRITERS: PUSHKIN,  
GOGOL AND TURGENEV  
Joanna Hubbs

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

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

HACU 173  
AN INTRODUCTION TO WORLD MUSIC  
Jayendran Pillay

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 Southern and West African songs, Navajo dances, and Indian and Latin American rhythms, among other exercises, to deepen our understanding of music in the world.

HACU/CS 174  
COMPUTER ANIMATION I  
Christopher Perry

This course will introduce students to producing dynamic visual imagery with the tools and techniques of three-dimensional (3D) computer graphics. Readings and lectures will cover the theoretical foundations of the field, and the homework assignments will provide hands-on, project-based experience with production. The topics covered will include modeling (the building of 3D objects), shading (assignment of surface reflectance properties), animation (moving the objects over time), and lighting (placing and setting the properties of virtual light sources). Regular attendance is expected, and due to the large amount of material being covered, additional workshops outside of class may be scheduled. Familiarity with camera-based image production (photography, film/video), geometry, trigonometry, and Macintosh computers is a plus.

HACU 180  
INTRODUCTION TO CULTURAL STUDIES  
Eva Rueschmann

This course presents a critical introduction to the theory and practice of cultural studies, an interdisciplinary field of inquiry which analyzes the complex intersections between culture, identity, ideology, media, art and society. Focusing on culture as a network of "signifying practices" and a discourse of

representation, we will examine the ways in which various cultural texts (e.g. popular film, television, advertising, photography, performance, travel) are produced, circulated and received within and across cultures. After an introduction to the history and methodologies of cultural studies, (beginning with the British cultural studies tradition through Marxist and feminist approaches), we will turn our attention to three case studies of cultural criticism: (1) travel literature, tourism and postcolonial studies; (2) fashion, identity and representation; (3) 1940s film noir and neo-noir as a popular film genre. This course is designed to prepare students for more advanced work in critical theory, media studies, and cultural criticism.

**HACU 188**  
**LITERATURE OF EXPLORATION, EMPIRE, AND**  
**GEOGRAPHY: ADVENTURES ACROSS THE SEA**  
 Jeffrey Wallen

In this class, we read works that explore and map new spaces (such as Daniel Defoe's *Robinson Crusoe*), that focus on the adventure and mystery of sailing the high seas (such as Edgar Allan Poe's *The Narrative of Arthur Gordon Pym*), or on what happens once one arrives somewhere else (Robert Louis Stevenson's *The Beach at Falesa*)—or that emphasize all of the above (Joseph Conrad's *Heart of Darkness*). In particular, we examined the centrality of travel and empire for the European novel, and considered the importance of the seagoing journey, and the social space of the ship, for the 19th-century imagination. We also read works by Homer, Melville, Kipling, and others.

**HACU 190**  
**INTRODUCTION TO PHILOSOPHY:**  
**THE REFLECTIVE LIFE AND THE GOOD LIFE**  
 TBA

Socrates quite famously claims that the unexamined life is not worth living. What exactly does he mean? In this course, we will look first at Socrates himself and his practice of examining life or finding reasons for his convictions. We will then turn to consider how some other philosophers have reflected on such aspects of life as beliefs in God, emotions, customs and social institutions. Our aim, like that of Socrates, will be to think about the justification of these aspects of our life. We will also want to ask just why such a practice of examining one's life is so important.

**HACU 204**  
**INTERMEDIATE DRAWING**  
 Judith Mann

This course is intended for arts concentrators who have completed Drawing I at the college level. Class meetings will provide structured problems dealing with figure drawing, light and space, self-portraiture, non-observed drawings, and use of collage and non-traditional means of drawing to explore invented form. There will be weekly out-of-class assignments, and regular critiques. Students working in any visual media should find the course helpful in defining and resolving problems through drawing.

**HACU 205**  
**BEGINNING STEEL BAND**  
 Jayendran Pillay

This course, in a hands-on method, takes the student through the basics of steel band performance. In the process of doing so, the student learns various styles of Caribbean music, the cultural

context of the music, and skills in music reading, theory, and notational schemes, while understanding the dynamics of group performance. There will be an end-of-term concert of some of the music learned. Prerequisite: basic music reading skills.

**HACU 207\***  
**DANCE REPERTORY**  
 Rebecca Nordstrom

This course is for dancers who would like to participate in the creation of a new modern dance work to be presented in Hampshire's Winter Dance Concert. Under the artistic direction of the instructor, participants will contribute movement ideas and imagery to the creative process which will involve guided improvisation and problem solving. 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. The first class session will serve as an audition. This course may not be used for one half of a Division I.

**HACU 208**  
**INTRODUCTION TO PAINTING**  
 TBA

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

Prerequisite: A college level drawing I, IA Foundation in Drawing and Visual Media or HACU Landscape: Words and Pictures, completed or concurrent.

**HACU/IA/WP 209**  
**WRITING ABOUT THE GOOD LIFE**  
 Deborah Gorlin

In this writing seminar, we will write about aspects of the so-called "Good Life," those cultural resources, traditionally called the fine arts and the humanities, which enrich our experiences and make life interesting. In this class, we will broaden our definition of these subject areas to include writing about food, travel, fashion, gardening, and home design. Looking at those books, essays, reviews and articles written for academic and for popular audiences, we will study the work of writers in these various genres. Our aim will be to assess these works as models of effective writing and to use their literary strategies to inform our own work.

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

**HACU 210**  
**FILMMAKING FRAME BY FRAME**  
 William Brand

This course is for students who have completed Film/Video Workshop I and are prepared to continue developing their own individual projects in film. The course will center on the use of the optical printer and the animation stand and will provide detailed instruction on planning and executing projects using these tools. While the film industry uses optical printing to create special effects and animation to make cartoons, this course instead, will emphasize work that uses these tools for expressive or exploratory purposes. Students will be expected to complete weekly exercises, complete a final project and make an oral presentation to the class about a particular artist or film. There will be a \$50 lab fee. Students must purchase their own film and animation supplies and pay their own processing fees. Required screenings and workshops sometimes occur in the evening.

**HACU 211**  
**PHOTOGRAPHY II: THE PHOTOGRAPHIC DOCUMENT**  
 Jacqueline Hayden

This class is for intermediate level photography concentrators who will participate in a documentary project as a member of a team for the semester. As a class, we will work with the Department of Urban Planning in Holyoke, Massachusetts, documenting renovation of the old mill buildings into art spaces. Our photographs will be used by the Department of Planning as the official archive of these renovation projects. Every member of the class will be responsible to take directives for photographing particular buildings, streets, and people. As a final output, members of the class will be involved in writing and designing a brochure, designing a web site and printing for an exhibition. Skills to be strengthened or acquired are medium and large format cameras, color and black and white, scanning and layout programs and web design. It will be necessary for students to self-select what output venues best match their interests. This class is a prerequisite for a 2002 January term course in Havana, Cuba. That course will help to create a visual archive of the architectural renovation of Old Havana.

**HACU 212**  
**VIDEO II: NONFICTION VIDEO**  
 TBA

This is a seminar geared for experienced film/video concentrators who would like to explore or refine their interest in documentary practice. We will discuss the ethics and strategies of documentary practice. Utilizing a combination of film/video screenings, viewing of web-based nonfiction work, technical workshops, and contemporary reading as a foundation for our discussions, the goal of the course will be to produce an individual or collaborative project. Prerequisite: Video I or Film/Video I.

**HACU 215\***  
**MODERN DANCE TECHNIQUE II/III**  
 Daphne Lowell

This course will be a laboratory exploring the movement capacities of the human body as selected for aesthetic and expressive purposes. Class work will be geared to refining the perception of movement, learning how to move safely, and developing the ability to move with more ease, range, specifically and individually. Students will be required to participate in

dance outside of class (by attending dance concerts, working as crew for a production, perhaps rehearsing for performance) and submit written evidence of that participation. Absence from more than two or three classes is considered unsatisfactory.

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

**HACU 226**  
**FAULKNER AND MORRISON:**  
**FICTIONS OF IDENTITY, FAMILY, AND HISTORY**  
 L. Brown Kennedy

Our purpose in this class will not be narrowly comparative but rather to read intensively and extensively in each of these master practitioners of the modern novel, thinking particularly about how they each frame issues of personal identity, think about family, history and memory, and confront the American 20th century dilemma of "the color line."

**HACU 228**  
**THE WORLD OF FEODOR DOSTOEVSKY**  
 Joanna Hubbs

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

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

**HACU/SS/LS 233a\***  
**ELEMENTARY YIDDISH**  
 Henia Lewin

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

This course counts as one half of the two-course option for Division I in Language Study; it cannot be used as one half a Division I in Humanities, Arts and Cultural Studies or Social Science.

**HACU 239**  
**JAZZ PERFORMANCE SEMINAR**  
 Yusef Lateef

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

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

HACU 247

## LOVE AND DEATH IN ANCIENT LITERATURE

Robert Meagher

Ultimately, love alone, as Dante concludes, may move the sun and the stars. To the mortal eye, however, Death looms as large as Love; and both pervade the literature—epic, lyric, dramatic, philosophical, and religious—of the ancient world, from the North Aegean to South Asia. The core readings will comprise: the Epic of Gilgamesh, the Song of Songs, the poems of Sappho, the *Alcestis* of Euripides, Plato's *Symposium*, the Gospel According to John, and selected Tamil poems of love and war. While the aim of the course is comparative, each text will be considered as well in its own cultural and historical context.

HACU 248

## THE CULTURED CAMERA

Sandra Matthews

Photography was invented in England and France, but quickly spread across the globe. How is the camera used differently in distinct cultural settings? We will begin by looking at the many roles photography has played in the U.S., and then turn to the study of photographic works made in other Western and non-Western countries. With photography as a base, we may also include examples from film, video and digital imaging. We aim to broaden our experience of photographic images through comparative cross-cultural analyses. Students will keep a journal, write several short essays, complete a visual assignment and present an extended research project to the class.

HACU 250

## EXTREMES OF MODERNISM

Jeffrey Wallen

Even as the "post-modern" age seems to be coming to an end, "Modernism" remains both a highly influential and a hotly contested term. In this class we will read some of the writers who have radically transformed our notions of the novel and of literature, and we will explore some of the formal and geographic extremes of modernism. We will focus primarily on literary works, but will also examine some of the social, political, and cultural underpinnings of modernism, and consider transformations in architecture and art as well. We will read works by "canonical" authors such as Joyce (*Ulysses*), Kafka (*The Castle*), and Beckett (*Molloy*) as well as works by less well-known writers.

HACU/CS 255

## EARLY MODERN EUROPEAN PHILOSOPHY TBA

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

als of the time, was the basis of moral judgement: the ground of good and evil.

HACU/CS 256

## DIGITAL HUMANITIES

Bethany Ogdon and Ryan Moore

It is frequently claimed that traditional forms of art, literature, and music have been changed by digital technology. When artistic and literary communication is created in a digital medium, what kinds of transformations occur? What has been changed, what is new, and what has been left out? What are the cultural implications of these transformations? Students will be expected to analyze digital music, digital visual art, and digital narrative with the context of (post)modern culture through regular written assignments and class discussion. Students will also create sample pieces of the various mediums discussed.

HACU 258

## MAGAZINES AS CULTURAL COMMENTARY

David Kerr

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

In this course we will look at some of the ways cultural theory and mass communication theory help us deconstruct and analyze magazines. Then we will apply these approaches to contemporary magazines to judge how well they enable us to understand the values, biases, and world views that define our culture in today's general circulation magazines. Papers for this course include frequent short papers on the readings, an analytic paper, and the construction and presentation of a prototype magazine.

HACU 262

## ETHNIC PASSAGES: READING THE U.S. IMMIGRANT NARRATIVE

Eric Schocker

One of the most exciting literary forms to emerge in the U.S. during the 20th century is the immigrant narrative. Migrants from Europe, Latin America, Africa, and Asia have all used narrative forms to recount their journeys, to express their feelings about the United States, and to negotiate an often difficult passage across geographical, cultural, and psychological space. In this course we will focus on novels, plays, and short fiction from three different cultural domains: Jewish Americans, Asian Americans and Latino/a writing from the latter part of the century. The course will be organized as a research seminar, directed towards equipping students with the necessary tools to do their own independent research projects. The last portion of the class will be devoted to developing workshops based upon these projects and to delivering oral reports. Students are expected to have intermediate analytical skills and some knowledge of 20th U.S. history.

**HACU 264**  
**TONAL THEORY I**  
TBA

This course will focus on the development of analytical and critical skills within the context of tonal music. Topics to be covered include counterpoint, harmonic progressions, melodic organization, modulation, diminished-7th chords, secondary dominant and secondary leading-tone chord functions, binary and ternary forms. Musical examples will be drawn from the standard classical repertory, popular, rock and jazz music. Students will be expected to complete weekly readings, listening, and composition assignments as well as one analytical paper. Some class discussion may be devoted to current issues in music and students will be encouraged to play some of their compositional assignments in class.

Prerequisite: Musical Beginnings, or permission of the instructor.

**HACU/IA 267**  
**THE ARCHITECTURE OF MEMORY**  
Robert Goodman

This design course will help students develop innovative approaches to social and political meaning in the built world. The architecture of memory spans a wide spectrum from buildings to monuments and parks, and from murals to billboards and graffiti. What a society includes and excludes in that memory reflects its political and social values. The course will examine design approaches to civil rights and war memorials, theme parks and casinos, and Nazi and other authoritarian regimes. Each student will produce a final design based on their own choice of an event, idea, movement, person, or group to commemorate through the design of a monument, building, exhibit, or other project. Design skills are helpful, but not required. Class emphasis will be on innovative ideas and clear analysis.

**HACU 277**  
**CONTEMPORARY FILM AND LITERATURE:**  
**POSTCOLONIAL VISIONS FROM AUSTRALIA AND**  
**NEW ZEALAND**  
Eva Rueschmann

In this course, we will examine the ways in which selected literary texts and popular and independent films from both Australia and New Zealand engage in critical terms with questions of identity, nation and culture that lie at the heart of the two antipodean countries' self-image and colonial history. Of central interest in our discussions will be representations of landscape, mythologies of national identity, visions of gender and sexuality, and the complexity of relations between Aboriginal/Maori and European Australians and New Zealanders. Our close readings of novels, short stories and films will be informed by postcolonial, feminist and cultural approaches to screen and literary culture. Fiction by Janet Frame, Patrick White, Peter Carey, David Malouf, Sally Morgan, Keri Hulme and others. Films by Peter Weir, Jane Campion, Gillian Armstrong, Vincent Ward, Nicholas Roeg, Peter Jackson, Tracey Moffatt and more will be included.

**HACU 284**  
**RELIGION AND LITERATURE IN AMERICA**  
Alan Hodder

From Puritan theocracy to New Age eclecticism, Americans have been a people obsessed with questions of religious meaning. Nowhere is this more apparent than in their imaginative

literature, as the resurgence of religion in recent ethnic literatures illustrate. This course examines the literary expressions of North America's changing religious landscape from Colonial times to the present. What do the writings of Puritans and Native Americans, Yankee men and Southern women, Quakers and Transcendentalists, slaves and ex-slaves, Catholics, Jews and Buddhists tell us about religion in America? How do individual writers respond to inherited religious ideology, crises of faith moments of spiritual transport, patriarchal institutional forms, denominational change and conflict, or encounters with traditions of the East? Our objectives will be to explore selected writings of a range of religiously concerned American writers, from Edwards and Stowe to Morrison and Erdrich; to chart the principal movements of American religious history as reflected in these writings; and to consider various critical perspectives on the complex relationship between religion and literature in America.

**HACU 290**  
**COMPUTER MUSIC**  
TBA

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

**HACU 307**  
**CREATIVE MUSIC WORKSHOP**  
Margo Simmons Edwards

This course will be a seminar in the study, and practice of jazz and other creative improvisational styles of music as practiced from the 1950s to the present. We will study examples of music by Miles Davis, John Coltrane, Ornette Coleman, Eric Dolphy, Cecil Taylor, Anthony Braxton, Yusef Lateef, and other innovative artists and composers. Students will compose original pieces collaboratively in the workshop as well as in individual assignments. A performance of original works created within the context of the course will be given at the end of the semester. Composition, reading, and listening assignments will be required.

This course is designed for advanced players and improvisers who may be at the Division II or III level. Students enrolling in this course are strongly encouraged to take the Jazz Modernism course also. The completion of Music II or the Five College equivalent, or permission of the instructor is required for course admission.

**HACU/CS 311**  
**NARRATIVES AND NUMBERS: BRIDGING THE GAP**  
Philip Kelleher

We commonly accept the existence of a wide cultural gap between the sciences and the humanities. Yet, although their respective traditions would appear to suggest unbridgeable differences, the sciences and humanities arguably have much in common. In this course, we will explore the relationships between subjective chance and probability theory, informal discourse and formal logic, and meaning and information, as well as examine autobiographical accounts of scientists, artists, and writers. One theme of the course will be how theory arises

from everyday experience. A second will be the role of metaphor in the process of creation, whether it is scientific, artistic, or literary in nature.

This course is designed for Division III students; other students require the instructor's permission. The course will have a seminar format that emphasizes group discussion and class presentations. During the semester students will write a series of short papers.

**HACU 313**  
**ADVANCED TOPICS IN PHOTOGRAPHY**  
TBA

This is an advanced workshop for students working on their Division III or completing their Division II exams. The course is centered on students pursuing an independent exam-based project for the semester and submitting their work in progress to class critique. Course content will center on contemporary issues in photographic practice, with a focus as well on the conditions facing practicing artists outside of the academic arena. Included here will be examples of portfolio building, documenting work, visits from artists and to curators, discussion on and practice of writing artists statements and defining grant proposals and the opportunities available for receiving them, among other topics. Students must also be prepared to apportion time to the course for a number of field trips and other events. Students must have completed two semesters of Photography II or have equivalent experience.

**HACU 320**  
**DIVISION III DANCE SEMINAR**  
Daphne Lowell

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

**HACU 321**  
**CONTEMPORARY FRENCH PHILOSOPHY**  
Christoph Cox

An upper-level introduction to contemporary French philosophy focusing on poststructuralism and deconstruction. We will begin by examining the work of some influential precursors: Kojève, Saussure, Bataille, and Levinas. The heart of the course will consist in analysis and discussion of central texts by Derrida, Deleuze, Lyotard, Kristeva, and Irigaray. Throughout the course, we will pay particular attention to the ways in which these philosophers attempt both to challenge the Western philosophical preoccupation with unity, identity, and totality, and to construct an affirmative philosophy of difference. Students should be fairly well read in philosophy, critical theory, and/or cultural studies.

**HACU 324**  
**STUDIO ARTS CONCENTRATORS SEMINAR**  
TBA

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

**HACU 330**  
**BOOKS, BOOK ARTS, ARTISTS' BOOKS, AND BIBLIOPHILIA**  
Sura Levine

This course will examine the changing status of printed matter from the flowering of book design and book bindings in turn-of-the-century England and the Continent through the early 20th-century transformative experiments of the Italian Futurists and the textual agitprop of the Russian Constructivists. Topics will explore the politics and possibilities of collaboration, innovation and design. Of particular interest will be such examples as William Morris's Kelmscott Press, the Brussels-based publishers Edmond Deman and la Veuve Monnom; the Art Nouveau book and the renaissance of typographic design in Europe and the U.S.; and the revolutionary book arts of El Lissitzky and Filippo Marinetti.

**HAMPSHIRE COLLEGE CHORUS**  
Director, TBA

The Hampshire College Chorus rehearses Mondays and Wednesdays from 5-7 p.m., in the Recital Hall of the Music and Dance Building. Admission is by short, painless audition—please sign up at the chorus office in Music and Dance Building. Faculty and staff are welcome.

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

## Course Listing Spring 2002

**HACU 108**  
**COLLAGE HISTORY AND PRACTICE**  
TBA

**HACU 109**  
**MEDIA PRODUCTION I**  
TBA

**HACU 110**  
**FILM/VIDEO WORKSHOP I**  
TBA

**HACU 123m**  
**SEEING THE WORLD ANEW: ART, LITERATURE, AND PHILOSOPHY IN EARLY MODERN EUROPE**  
L. Brown Kennedy, and Sura Levine

HACU 143  
U.S. LITERATURE AND CULTURE AT THE TURN OF  
THE CENTURY  
Eric Schocker

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

HACU 169  
NEWS: PAST, PRESENT AND FUTURE  
David Kerr

HACU 179  
ANCIENT GREEK AND INDIAN DRAMA  
Robert Meagher

HACU 197  
CROSS-CULTURAL READINGS OF THE SHORT STORY  
Eva Rueschmann

HACU 205  
FIGURE WORKSHOP  
Judith Mann

HACU 208  
INTRODUCTION TO PAINTING  
Judith Mann

HACU 210  
SOUND AND MUSIC FOR THE MOVING IMAGE  
William Brand

HACU 213  
DIGITAL IMAGING FOR PHOTOGRAPHERS  
Jacqueline Hayden

HACU 221  
FEMINIST ETHICS: TRUST AND ANTI-TRUST  
TBA

HACU222  
HISTORY OF WOMEN/FEMINISM  
Susan Tracy

HACU 224  
LITERATURE AND EVIL  
Jeffrey Wallen

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

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

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

HACU/SS 236  
THE AMERICAN WEST  
Susan Tracy and Robert Rakoff

HACU 239  
JAZZ PERFORMANCE SEMINAR  
Yusef Lateef

HACU 243  
THE NATURE AND PRACTICE OF IMPROVISATION  
Margo Simmons Edwards

HACU 253  
THE CITY IN LITERATURE AND EARLY CINEMA  
Lise Sanders

HACU 254  
THE HISTORY OF PHOTOGRAPHY BY WOMEN  
Sandra Matthews

HACU 256  
ANCIENT EPIC  
Robert Meagher

HACU 261  
SYMBOLISM AND DECADENCE  
Sura Levine

HACU 265  
TONAL MUSIC II  
Margo Simmons Edwards

HACU/CS 266  
COMPUTER ANIMATION II  
Christopher Perry

HACU 268  
TURNING PARKING LOTS INTO PARADISE:  
DESIGNING THE NEXT URBAN PARADIGM  
Robert Goodman

HACU 270  
FLEETING IMAGES: CHOREOGRAPHY ON FILM:  
FROM CHARLIE CHAPLIN TO JACKIE CHAN  
Constance Valis Hill

HACU 273  
THE PHILOSOPHY OF HERMENEUTICS AND  
INTERPRETATION  
Jeffrey Wallen

HACU 274  
BEG, BORROW OR STEEL: DRAWING FROM HISTORY  
Judith Mann

HACU 286  
SERIALS AND THE PRODUCTION OF POPULAR  
CULTURE  
Lise Sanders

HACU 291  
WORLD MUSIC TOOLKIT FOR COMPOSERS AND  
PERFORMERS  
Jayendran Pillay

HACU 301  
ADVANCED SHAKESPEARE SEMINAR  
L. Brown Kennedy

HACU 303  
AUTOBIOGRAPHY IN THE AMERICAS  
Norman Holland and Eric Schocket

HACU 305  
ADVANCED PAINTING  
TBA

HACU 325  
MUSIC ETHNOGRAPHY  
Jayendran Pillay

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

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

## Course Descriptions Spring 2002

Please note: Dance composition and technique courses will be listed in the Spring Supplement.

HACU 108  
COLLAGE HISTORY AND PRACTICE  
TBA

Collage has been called the single most revolutionary formal innovation in artistic representation to occur in our century. In this class we will examine the history and practice of collage across disciplines, looking at literary, visual, and other forms of the medium, which may be defined more aptly as a type of mentality peculiarly suited to a century of dislocation and fragmentation.

Our studies will include an examination of collage workings as a central aspect of Cubism, Futurism, Dada, and Surrealism, among other groupings of the early and later avant-garde, and will proceed through to the present, following W.S. Burroughs's cut-up methods and the California artists of assemblage (George Herms, Wallace Berman, Jess, and Bruce Conner) to the New York School of Correspondence and contemporary photographic and electronic versions of the spirit of collage.

Readings in the poetry and poetics of the early avant-garde will include selections from Americans such as Ezra Pound, T.S. Eliot, and William Carlos Williams, as well as texts by such European figures as Kurt Schwitters and Tristan Tzara. We will examine as well such later contemporary writers as Paul Metcalf, Ted Berrigan, and Susan Howe. Other primary texts will include writings by Walter Benjamin, Mary Ann Caws, and Marjorie Perloff. Students will be responsible for completing a number of collage-based assignments, the keeping of a journal/work, and a research paper.

HACU 109  
MEDIA PRODUCTION I  
TBA

This course is an introductory analog and digital production course which will use photography and video. Over the course of the semester students will gain experience in preproduction, production and postproduction techniques as well as learn to think about and look critically at the moving and still image. Projects are designed to develop basic technical proficiency in the video/photographic medium as well as the necessary working skills and mental discipline so important to a successful working process. Final production projects will experiment with established media genres. In class critiques and discussion will focus on media analysis and image/sound relationships.

HACU 110  
FILM/VIDEO WORKSHOP I  
TBA

This course teaches the basic skills of film production, including camera work, editing, sound recording, and preparation and completion of a finished work in film or video. Students will have weekly assignments, and will also produce a finished film for the class. There will be weekly screenings of student work, as well as screening of films and videotapes which represent a variety of aesthetic approaches to the moving image. Finally, the development of personal vision will be stressed. The bulk of the work in the class will be produced in 16mm format. Video formats plus digital image processing and nonlinear editing will also be introduced. A \$50 lab fee provides access to equipment and editing facilities. Students are responsible for providing their own film, tape, processing and supplies. There are weekly evening screenings or workshops.

HACU 123m  
SEEING THE WORLD ANEW: ART, LITERATURE, AND PHILOSOPHY IN EARLY MODERN EUROPE  
L. Brown Kennedy, and Sura Levine

Europe in 16th and 17th century made a troubled transition into what came to be called the modern world. This transition is marked by several crucial moments including the Protestant Reformation and the Counter Reformation, the Scientific Revolution, and the Age of Discovery. Each of these moments engendered a set of problems, among which are: a problem of authority and choice, a problem of understanding the natural world, and the human body in particular, a problem of what to make of the new discoveries, their ownership and how to trade in them, and a problem of how to understand oneself amidst all this change and upheaval. We will look at this very exciting and revolutionary historical period through the lens of literary and philosophical texts and works of art. Authors may include Montaigne, Shakespeare, Milton, Bacon, Descartes, and Hobbes among others; artists may include Velasquez, Vermeer, De Hooch, Caravaggio, Rembrandt, Rubens, and many others.

HACU 143  
U.S. LITERATURE AND CULTURE AT THE TURN OF THE CENTURY  
Eric Schocket

By the end of the 19th century, immigration, industrialization, urbanization, and technological innovations had pushed the United States into a period of unprecedented political, economic, and cultural upheaval. This course examines the ways in which these and other forces influenced works of canonical realists and naturalists such as W.D. Howells, Stephen Crane,

and Jack London alongside (and against) utopian fiction, working-class dime novels, local color fiction, and the historical romance will allow us to analyze various and competing textual strategies for rendering historical reality.

No previous knowledge of the period is required, though boundless historical curiosity will be helpful. In addition, periodic short papers, active class participation, and a longer paper will be expected.

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

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

**HACU 169**  
**NEWS: PAST, PRESENT AND FUTURE**  
David Kerr

This is an introductory survey course that will explore news as a foundation of nation building, a weapon of war, an essential of commerce, a commodity itself, a component of democracy, and an entity less often delivered than modified by spin doctoring, pseudo-events, advertising and political pressure, dumbing down, perking up, consolidation, and sensationalizing.

We will begin by studying news from its earliest tribal function to the present but will pay closest attention to the last 300 years of the history of news in the U.S. We will compare contemporary critiques about the state of mass communication and news today and learn some basic techniques for news analysis. We will apply these techniques to newspapers, news magazines and television news during the latter half of the course. We will conclude by studying how technological advancements, particularly the internet, will change the nature and function of news in the future.

A number of short papers addressing the readings and discussions will be required as will a longer analytical paper on a topic chosen in consultation with the professor. Students should expect to read and view news heavily in addition to the assigned readings.

**HACU 179**  
**ANCIENT GREEK AND INDIAN DRAMA**  
Robert Meagher

This course offers an introduction to the theatrical traditions of ancient Greece and India, arguably the two oldest (2 1/2 millennia) theatrical traditions in the world. A grounded case can be made for historical links between these two traditions;

and, intuitively, their many intriguing similarities are quite immediately compelling. Readings include selected plays by Aeschylus, Sophocles, Euripides, Aristophanes, Kalidasa, and King Shudraka. Special attention is paid to the historical context of each play and to considerations of staging, ancient and modern.

**HACU 197**  
**CROSS-CULTURAL READINGS OF THE SHORT STORY**  
Eva Rueschmann

This introductory comparative literature course treats the international modern and contemporary short story as a distinctive genre of fiction. Beginning with influential 19th century examples of the American and European short story, represented by Poe, Chekhov, Maupassant and others, we will devote most of the course to a discussion of the forms, techniques and themes of contemporary short fiction from around the globe—Africa, the Middle East, contemporary ethnic America, Asia, Latin America, and Europe. Beyond the specific focus on the various narrative forms of the story (parable, allegory, fantasy, ghost story, postmodern metafiction etc.), this course also offers an introduction to several critical approaches of reading literature. Our method of comparison will take many forms—historical, thematic, stylistic, and cultural. Occasional video screenings of short story adaptations will supplement our discussion of narrative form, prompting us to explore the relationship between literary and visual representations of story elements.

**HACU 205**  
**FIGURE WORKSHOP**  
Judith Mann

Through drawing, painting, and collage we will explore the figure, focusing on scale, space, and color. In both long- and short-term projects, representational accuracy will be strengthened and developed towards incorporating expressive means.

Introduction to drawing required, (no exceptions), and preference is given to students with other courses in studio completed.

**HACU 208**  
**INTRODUCTION TO PAINTING**  
Judith Mann

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

Prerequisite: A college level drawing I, IA Foundation in Drawing and Visual Media or HACU Landscape: Words and Pictures, completed or concurrent.

**Spring**

## HACU 210 SOUND AND MUSIC FOR THE MOVING IMAGE William Brand

The course is for students who have completed Film/Video Workshop I and are prepared to continue developing their own individual projects in film. The course will emphasize working with sound and will cover the basics of 16mm sound-synch filmmaking including pre-planning (scripting or story boarding), cinematography, sound recording, editing and post-production finishing. Students will learn to make sound tracks for film and video using digital technologies and have a chance to become conversant in computer imaging and audio manipulation software. Readings and writing about critical issues is also an important part of the course. Workshops that give software training will occur outside regularly scheduled class and students who are already familiar with the software are welcome in the course. Students must purchase their own film and pay their own processing fees. Required screenings and workshops sometimes occur in the evening. There will be a \$50 lab fee.

## HACU 213 DIGITAL IMAGING FOR PHOTOGRAPHERS Jacqueline Hayden

This is a production class for media art concentrators who are at the Division II level or beyond. We will explore all forms of digital imaging and photography from Photoshop to the Web. The course will include workshops on: scanning, printing on ink jet printers in black and white and color, making digital negatives, digital slide shows, QuickTime movies and web work. Emphasis will be placed upon content and ideas and developing these ideas using the tools of digital imaging. There will be assignments but students will be expected to create a final project of their own design. Critical and theoretical discourse will be a significant component of discussions drawing from the text *The Photographic Image in Digital Culture* by Martin Lister. In addition, there are weekly workshops, evening screenings and visiting artist presentations.

## HACU 221 FEMINIST ETHICS: TRUST AND ANTI-TRUST TBA

Trust is at the heart of many of our relationships. Children trust their parents (and vice-versa), students trust their teachers, citizens (ideally) trust their representatives, patients trust their doctors, and most of us depend upon the kindness of strangers, every day. What constitutes a trust in another? When is it warranted? When not? How does trust figure in our conception of right and wrong? Many feminist philosophers have that at the basis of morality is a notion of trust, rather than a notion of a contract meant to overcome distrust. We will examine the range of arguments for this claim. We will also consider just how conceiving of our moral life in this way can help to illuminate particular feminist concerns. Readings will include writings by David Gauthier and Annette Baier, and may include writings by Sissela Bok, Sara Ruddick, Claudia Card, Sarah Hoagland, Maria Lugones, Michelle Moody-Adams, and Patricia Hill Collins, among others.

## HACU 222 HISTORY OF WOMEN/FEMINISM Susan Tracy

This course is designed to introduce students to U.S. women's history from the American Revolution to the World War I. We will consider women's lives in their economic, social and

political dimensions paying equal attention to the intersection of gender, race, and class. We will discuss the rise of feminism in organized women's organizations in this period and the ways in which feminism affected and was affected by the politics in each era. Students will be expected to produce either a major historiography paper or a major research paper based on primary sources.

## HACU 224 LITERATURE AND EVIL Jeffrey Wallen

Why does evil become such a prominent theme for literature in the 19th century? What is the relation of literature to morality, especially at a time when the moral frameworks traditionally provided by religion are breaking down? Is literature intimately—or necessarily—connected to transgression, and to evil? These are some of the questions we will explore in reading such books as Emily Brontë's *Wuthering Heights*, Baudelaire's *Flowers of Evil*, Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde*, Oscar Wilde's *The Picture of Dorian Gray*, Emile Zola's *La Bête Humaine*, Bram Stoker's *Dracula*, and George Bataille's *Literature and Evil* and Nietzsche's *Beyond Good and Evil*.

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

In his Travis McGee novels MacDonald created a worthy successor to Hammett's Sam Spade and Chandler's Philip Marlowe. Among the most widely read adventures in America in the 1960s and 1970s the Travis McGee novels introduced a hero appropriate for a country driven by acquisitiveness, local corruption, land swindles, despoilers of nature, social fads, and sharp divisions of race, class, and gender. Just as independent as Marlowe or Spade, McGee was far from anti-social. In fact, the direct and indirect social commentary opened up new possibilities for a tired genre. Authors as diverse as Tony Hillerman, Sara Paretsky, Robert Parker, Linda Barnes, and Carl Hiaasen, have acknowledged their debt to MacDonald.

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

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

Yiddish, the native language of generations of Eastern European Jews, embodies all that is signified by the term Yiddishkeit, the Jewish way of life. In this course you'll learn to read, write and speak Yiddish as a step toward understanding the entire Eastern European Jewish cultural legacy, from fiction and poetry to songs and folk expressions. The course is for students who have taken 233a or who have some prior knowledge of introductory Yiddish. This course counts as one half of the two-course option for Division I in Languages; it cannot be used for one-half of a Division I in Social Science, or Humanities, Arts and Cultural Studies.

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

Eva Rueschmann

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

**HACU/SS 236**
**THE AMERICAN WEST**

Susan Tracy and Robert Rakoff

The American West has excited the hopes and dreams of generations of Americans who have invested it with our most compelling national myths of conquest, success, and progress. Now, new generations of scholars, writers and artists are reinterpreting that history, discovering "lost" narratives, and writing new stories which reflect the diversity of this multiracial region. Paying special attention to European-American ideas about nature and civilization, individualism and violence, race and gender, we will investigate the political, economic, and social history of the West within the context of its mythic narratives. We will examine and interrogate old and new western movies, novels, and other artifacts to see how these cultural products embody and rework important symbols of American life. We will pay special attention to classic and contemporary Western films, with one class a week devoted to film screening.

**HACU 239**
**JAZZ PERFORMANCE SEMINAR**

Yusef Lateef

This course is a performance seminar in jazz improvisation in a small group setting. This course will deal with tonal, atonal, and free form methods of improvisation. Subjects to be discussed will include the 7th scale and its components, modal improvisation, nuances, the soul as it relates to musical expression, form emotion (thinking and feeling), and the individual's unique sense of rhythm. Students will be expected to complete weekly assignments. Prerequisite: Tonal Theory I and Tonal Theory II or equivalent Five College music courses.

**HACU 243**
**THE NATURE AND PRACTICE OF IMPROVISATION**

Margo Simmons Edwards

This is a course designed to explore the nature, practice and function of improvisation in Western art music as well as in various contemporary cultures. Questions will be asked and investigated, for instance: What is improvisation? What is important in improvisation? When is an improvisation success-

ful and when is it not? Students from the other arts disciplines, such as dance and theatre are encouraged to join the class.

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

**HACU 253**
**THE CITY IN LITERATURE AND EARLY CINEMA**

Lise Sanders

This course will examine the role of the city in shaping modern experience. A primary text for the course will be Theodore Dreiser's *Sister Carrie*, a novel that figures prominently in turn-of-the-century American literature and culture in its representation of urban history, invoking contemporary debates over sexual and consumer desire, labor conditions, and leisure practices. We will examine a number of silent films, works by Baudelaire, E.A. Poe, Simmel; Benjamin, including historical and critical discussions of everyday life in the urban environment. Among other themes, we will take up the debate over "flânerie" as a spatial and social practice, investigating the class and gender dynamics of cinematic spectatorship. Our conversations will be shaped by an awareness of the city as a geographically locatable space to be mapped and traversed, but also as a site for imaginary projections of individual and collective experience.

**HACU 254**
**THE HISTORY OF PHOTOGRAPHY BY WOMEN**

Sandra Matthews

Since the invention of photography in 1839, women have played an active role in every stage of the medium's history. While early historic accounts did not acknowledge their contributions, several recent books have begun to remedy the situation. In this course, we will survey the major periods of photographic history, concentrating on the work of women photographers worldwide. We will examine women's role primarily in art photography, but also in commercial and vernacular venue. Students will complete individual research projects and dependent on funding, we hope to produce a collaborative CD ROM based on interviews with contemporary photographers and critics.

**HACU 256**
**ANCIENT EPIC**

Robert Meagher

The aim of this course will be the comparative study of five ancient epics from India, Greece, Israel, and Ireland. The core readings will comprise the *Mahabharata*, the *Iliad*, the Story of David in 1st and 2nd Samuel, and the *Tain*. Each text will be considered both in its own historical and cultural context and in the larger shared context of ancient epic, myth, and literature.

Spring

## HACU 261 SYMBOLISM AND DECADENCE Sura Levine

The period of the 1890s witnessed to major trends in the arts: a sense of the decadence that coincided with the turn-of-the-century and a social and artistic rejuvenation associated with that same event. This course will explore this dual notion of the *fin-de-siècle* in the visual and literary arts. Documents from the period along with more recent art historical and literary criticism will introduce students to the thematic, philosophical, and stylistic bases that formed these arts as a way to develop a vocabulary and the necessary analytical skills to discuss visual and verbal representation. Among the artists and writers to be included are Moreau, Redon, Munch, Khnopff, Rops, Horta, Klimt, Brooks, Mucha, Beardsley, Denis, Baudelaire, Mallarmé, Huysmans, Wilde, and Ibsen.

## HACU 265 TONAL MUSIC II Margo Simmons Edwards

A continuation of Basic Tonal Theory (HACU 264), this course will move outward from diatonic harmony to study chromatic and extended harmony. Topics covered will include modulation, diminished-7th chords, secondary-dominant structures, Neapolitan 6th chords, augmented-sixth chords, modal interchange, tonal regions, third-relation, binary/ternary form, and sonata form. Students will be expected to complete weekly reading, listening, and composition assignments as well as one analytical paper.

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

## HACU/CS 266 COMPUTER ANIMATION II Christopher Perry

This course will cover intermediate topics that pertain to the production of visual imagery with the tools of three-dimensional computer graphics (CG). Lectures, readings, and homework assignments will explore subjects including organic shape modeling, character articulation, character animation, extensions to the basic shading models, photorealism, live-action integration, and procedural animation. Students will be expected to complete individual projects and participate in group exercises that explore CG as both a standalone medium and as an integral part of modern film/video production.

Prerequisite: Computer Animation I or its equivalent.

## HACU 268 TURNING PARKING LOTS INTO PARADISE: DESIGNING THE NEXT URBAN PARADIGM Robert Goodman

This course will explore the techniques for designing urban areas and other forms of human settlements that are less dependent on the automobile. We will examine the technical and behavioral changes that are necessary to accomplish this new paradigm—including a study of some of the most innovative and ambitious approaches to transit and alternative physical designs for community space, housing, work, and shopping that are being used and proposed in this country and abroad. Design skills are helpful, but not required. Class emphasis will be on innovative ideas and clear analysis.

## HACU 270 FLEETING IMAGES: CHOREOGRAPHY ON FILM: FROM CHARLIE CHAPLIN TO JACKIE CHAN Constance Valis Hill

This selected survey of choreography on film and video indulges in the purely kinesthetic experience of watching the dancing body on film. We will focus on works that have most successfully effected a true synthesis of the two mediums, negotiating between the spatial freedom of film and the time-space-energy fields of dance; the cinematic techniques of camera-cutting-collage and the vibrant continuity of the moving body.

We will view the works of such filmmakers and choreographers as Maya Deren, Busby Berkeley, Doris Humphrey, Martha Graham, Vincente Minelli, Norman McLaren, George Sidney, Bob Fosse, Stanley Donen, Roland Petit, and Merce Cunningham, as well as music television videography, as we examine and elucidate the imaginative and ingenious ways film dance artists have captured the fleeting image of the moving body on film. This course is open to students interested in dance, theatre and cultural studies, choreography, filmmaking, photography, and videography.

## HACU 273 THE PHILOSOPHY OF HERMENEUTICS AND INTERPRETATION Jeffrey Wallen

In this course we will explore the philosophy of hermeneutics: of the art or science of understanding texts. We will begin with Schleiermacher and Nietzsche in the 19th century, concentrate on Heidegger and Gadamer in the 20th century, and explore such late 20th century developments as the "hermeneutics of suspicion." We will address such questions as how do we decide what a text means? To what extent is interpretation across cultures, or across the centuries, really possible? How do we determine that one interpretation is better than another? A primary focus will be on the problems of understanding and interpreting literary texts. Students should have some background in philosophy and/or literary studies.

## HACU 274 BEG, BORROW OR STEEL: DRAWING FROM HISTORY Judith Mann

Throughout time and into the present, artists have used historical and contemporary works of art in varied ways to function as an intentional and often central and obvious source in their own studio practice. Degas collected and studied Ingres' drawings; Sue Coe's political imagery descends from George Grosz. Artists frequently explore a "family tree" of their own devising, expanding upon, or refuting, characteristics they hold in common with a mentor artist. Whether or not the images clearly show and indebtedness, it can be interesting to work in this way.

This class will provide a forum for the use of contemporary and historical work as an important resource for understanding and processing ideas. For every problem we consider, we'll look to other artists as guides for identifying, defining and resolving material, formal, conceptual and personal concerns. We'll work with varied media and processes, and from direct observation of from memory and imagination as required.

Although we will be exclusively concerned with drawing, this course is intended for concentrators in any of the visual arts. Two studio or theory courses, and drawing I at the college level, are prerequisites.

HACU 286  
SERIALS AND THE PRODUCTION OF  
POPULAR CULTURE  
Lise Sanders

This course focuses on the serial as a key cultural product of modernity. We will examine the history of serial publication in the 19th and 20th centuries through the study of print media and early cinema, analyzing the emergence and cultural relevance of this form. Possible primary texts include serialized fiction by Dickens and other Victorian authors whose livelihood depended on the success of the serial market; popular women's magazines and the abbreviated genre of the "novelette"; silent film serials from the 1910s and 1920s; and serialized radio and television programming. To assist us in theorizing the role and significance of the serial, the course will also include readings by Walter Benjamin, Siegfried Kracauer, and other critics.

HACU 291  
WORLD MUSIC TOOLKIT FOR COMPOSERS  
AND PERFORMERS  
Jayendran Pillay

This course explores the theoretical concepts and practical applications of various music cultures for the purpose of developing a vocabulary for composition and performance. Specifically, we will study particular rhythms and ragas from South India, timbral expressions in Japanese gagaku performance, hocketing techniques in Javanese gamelan music as well as West African drumming, and textures of steel band music from the Caribbean. The challenge will be to apply these learned concepts to our work, where appropriate. Prerequisite: Tonal Theory I.

HACU 301  
ADVANCED SHAKESPEARE SEMINAR  
L. Brown Kennedy

This advanced seminar will meet weekly to read closely, in conjunction with selected theoretical and historical material, the texts of nine or ten plays by Shakespeare. (Probable choices include: *Henry IV* and *Henry V*, *Hamlet*, *Lear*, *Midsummer Night's Dream*, *Anthony and Cleopatra*, *Measure for Measure*, *Titus Andronicus*, *Othello*, *Macbeth*, *The Tempest*). Lectures and, predominantly, discussions will explore: issues of language, self and identity; the question of rule and authority; the representation of gender in the drama and the social ideology of the period; the staging of power and social position (including the position of the outsider or "other"); the relation of actor and audience. Students will be expected to give opening presentations for one or two seminar sessions, to write frequent, brief position papers, and to complete a final comparative paper involving substantial outside reading. Plays of other Elizabethan and Jacobean writers may be used in conjunction with the Shakespeare texts. Film or video versions of certain plays will be screened outside of class, requiring a commitment of additional time in some weeks.

This course is suitable for Division III students in literature, theatre, history and cultural studies, as well as other areas of the humanities. This class is specifically designed for third and fourth year students. Second-year students should request the permission of the instructor.

HACU 303  
AUTOBIOGRAPHY IN THE AMERICAS  
Norman Holland and Eric Schocker

This course constitutes the second annual "Hampshire Studies in the Humanities"—advanced interdisciplinary seminars in which students selected from the Five Colleges join with Hampshire faculty and five internationally renowned visiting scholars to study seminal texts in world literature, philosophy, religion, and history. This year's seminar will focus on genre of autobiography as it has been elaborated in North and South America. "Autobiography in the Americas" will read selected representative texts (in translation when appropriate) against each other in order to judge the characteristics they share and in order to construct a transgeographical conception of American culture. Despite very real differences, the course explores the geographical ties and political crosscurrents, rather than narrow national ideologies that weave the various literary cultures into a community. The class will meet for five afternoon or evening public lectures and 12 two-hour morning seminars, and will be composed of eight Hampshire College students and 16 Five-College students (four from each of our sister institutions). Enrollment will be by instructor permission only. For application information and materials, contact the School of Humanities, Arts, and Cultural Studies by Thursday, November 1, 2001.

HACU 305  
ADVANCED PAINTING  
TBA

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

Prerequisite: Introduction to Drawing and Introduction to Painting, plus one other studio course. Students must preregister and attend the first class meeting to gain a place. Please provide copies of course evaluations and grades at the first meeting.

HACU 325  
MUSIC ETHNOGRAPHY  
Jayendran Pillay

This intensive reading, intensive listening course reviews the music field research done by ethnomusicologists and anthropologists. We will examine questions about representing the "other," analyzing music from insider and outsider perspectives, contextualizing music in social paradigms, interconnecting music with other expressive art forms, as well as evaluating field methods. This upper-level course is intended for students who already have a background in music and the social sciences. Instructor permission required.

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

For video concentrators, this seminar is an advanced class in production and criticism. The top priority of the course is screening works-in-progress for critique. Students will produce

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## Spring 2002 Humanities, Arts, and Cultural Studies

their own work, crew for other class members, and do advanced critical reading in the field.

We will discuss all aspects of production, concentrating heavily on distribution; each student will be required to come up with a solid distribution plan for their project. Contemporary work by other videomakers will be screened and discussed in class. The class is designed so that students will benefit from the varied insights, ideas, images, and sounds from video, film, and photography as artistic practices that share the same constraints and possibilities. Collaboratively we will generate an exciting context for making new work. Workshops in advance video techniques will be offered.

Prerequisite: Division III students and if there is space, advanced Division II students. Instructor permission required.

HACU 399b

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

William Brand and Jacqueline Hayden

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

concentrators, teachers, and professionals who are in the other visual arts or related endeavors. There will be a \$50 lab fee. Enrollment is unlimited to Division III concentrators; contracts must have been filed prior to enrollment. All others must have permission of the instructor.

HAMPSHIRE COLLEGE CHORUS

Director, TBA

The Hampshire College Chorus rehearses Mondays and Wednesdays from 5-7 p.m., in the Recital Hall of the Music and Dance Building. Admission is by short, painless audition—please sign up at the chorus office in Music and Dance Building. Faculty and staff are welcome.

Spring



## Interdisciplinary Arts

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

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

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

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

At the 100 level, InterArts will offer for this spring a team-taught course called Working Across the Arts which will explore the intersections and fusions of various art forms. Each year, faculty from three different areas will construct their own version of this course. Other offerings at the 100 level combine analysis with practice and place artistic production in social, political, or historical contexts. While stressing the acquisition of skills, 100-level courses also insist on familiarizing students with a wide range of work in the art forms they are exploring. At the 200 level, InterArts offers workshops and seminars in which students produce and critique original work, while they continue to deepen their knowledge of the work of others. Many 200-level courses combine two or more art forms, and explore what artists working in different forms have to teach each other. InterArts also offers 200-level courses which link artistic production to specific political or social contexts, or which explore the response of a wide range of art forms to a particular political climate or social issue. Courses at the 300 level offer InterArts Division III students the opportunity to

share portions of their independent projects with their colleagues.

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

### COURSE LISTING FOR FALL 2001

IA 108  
FOUNDATION IN DRAWING AND VISUAL MEDIA  
TBA

IA 110f  
READING AND WRITING POETRY  
Paul Jenkins

IA 117  
AFRICAN AMERICAN POETRY  
Robert Coles

IA 132f  
FEMINIST FICTIONS  
Lynne Hanley

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

IA/HACU 152  
DANCE AS AN ART FORM  
Rebecca Nordstrom

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

IA 182  
FICTION STUDIO  
Robin Lewis

IA 191  
PRINCIPLES OF ACTING  
TBA

IA 196  
PRINCIPLES OF DIRECTING  
TBA

IA 202  
SCULPTURE FOUNDATION  
William Brayton

IA/LM 203  
DESIGNING FOR HUMANS:  
APPLYING UNIVERSAL DESIGN PRINCIPLES  
Colin Twitchell

**Fall**

## Fall 2001 Interdisciplinary Arts

Fall

IA/HACU/WP 209  
WRITING ABOUT THE GOOD LIFE  
Deborah Gorlin

IA 213  
THE BEATS  
Robert Coles

IA 223  
SCULPTURE AND DIGITAL ANIMATION  
William Brayton and TBA

IA 250  
STAGE CRAFT  
Wayne Kramer, Peter Kallok and Elaine Walker

IA 251  
INTERMEDIATE POETRY WRITING  
Paul Jenkins

IA/HACU 267  
THE ARCHITECTURE OF MEMORY  
Robert Goodman

IA 293  
DESIGN RESPONSE II  
Peter Kallok

IA 302  
REWRITING MYTH  
Robin Lewis

### APPLICATION PROCESS FOR CREATIVE WRITING AND THEATRE

Students who wish to have a member of the creative-writing faculty or theatre faculty on their Division II or Division III committees must participate in an application process that will occur at the end of each semester. Instructions and application forms are available in the School for Interdisciplinary Arts office. The deadlines for submission of Theatre portfolios are: October 1, 2001, and March 1, 2002. The deadlines for submission of Creative Writing Portfolios are: November 16, 2001, and April 12, 2002. Portfolios will be reviewed and assigned by the creative writing faculty, as a whole, for writing concentrators and by the theatre faculty, as a whole, for theatre concentrators. Assignments for creative writing committees will be posted on the bulletin board next to EDH 16 within one week. Assignments for theatre committees will be posted on the door of the theatre offices within one week.

### COURSE DESCRIPTIONS FALL 2001

IA 108  
FOUNDATION IN DRAWING AND VISUAL MEDIA  
TBA

This course provides initial preparation for work in the arts and other fields where ideas are visually presented. Perceptual skills will be built through a compounding series of assignments that utilize drawing, three dimensional form, and digital media. Assignments addressing light, color, space, and form, will facilitate the development of personal imagery. A wide range of tools and techniques will be employed in the exploration of

subject matter including architectural spaces, the human body, and found and fabricated objects. An introduction to historical and contemporary issues in drawing as well as the critical vocabulary particular to its analysis will be established through group critiques and discussions, slide lectures, readings, and independent research. Considerable outside of class work is required. This course or HACU's "Introduction to Drawing" are mandatory prerequisites for subsequent drawing, painting, and sculpture classes within the School for Interdisciplinary Arts and the School of Humanities, Arts, and Cultural Studies.

IA 110f  
READING AND WRITING POETRY  
Paul Jenkins

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

IA 117  
AFRICAN AMERICAN POETRY  
Robert Coles

We will trace the development of African-American poetry from early slave culture to the contemporary scene, beginning with folklore and slave songs, then moving through to Phillis Wheatley and the 18th-century formalists. Thereafter, we will concentrate on key movements and writers, such as Paul Lawrence Dunbar, the Harlem Renaissance, Gwendolyn Brooks, and the Black Arts Movement. We will also look at contemporary poets, including hip hop artists, as recent additions to the black tradition in poetry. In addition to writing critical essays, students will be expected to write poems of their own, using poems read in class as their model.

IA 132f  
FEMINIST FICTIONS  
Lynne Hanley

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

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

This course involves understanding the design process through outdoor equipment design. Learn to sew! Explore the design process! Create projects! This course is an experimental introduction to the principles of applied design, using outdoor soft goods design as an educational medium. No previous

design or sewing experience is required. Emphasis will be placed on applied design and the creation of "soft goods" from clothing to basic outdoor functional items. Students will be encouraged to build on their knowledge of garment construction from one project to another. Additional topics of discussion will include: anatomy, ergonomics, establishing design parameters, and market influence on design.

IA/HACU 152  
DANCE AS AN ART FORM  
Rebecca Nordstrom

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

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

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

IA 182  
FICTION STUDIO  
Robin Lewis

Although this course requires regular reading, the emphasis is on practice and play. Students in fiction studio will spend the majority of their in-class time sketching different aspects of a story. The goal is to exercise narrative muscles, to give the student an arena where they can practice writing. The class will meet bi-weekly. The first session will be spent doing in-class writing assignments, such as writing similes, or sitting in a café writing portraits, or on another day, practicing metaphors, or sensory details. In the second class we will workshop the writing generated from the in-class assignments. After honing their skills for several weeks, students will spend the second half of the semester integrating their newfound knowledge into two short stories that will be workshopped for the remainder of the semester. Prerequisite is a 100-level writing course.

IA 191  
PRINCIPLES OF ACTING  
TBA

This course provides an elementary foundation in acting for the stage, giving the student an acquaintance with basic techniques in freeing the imagination, body and voice. We will work on analysis of character and action, and applying those techniques to both improvised and scripted scenes. Initial work will

emphasize concentration, observation, sense memory, transformations, and vocal production. Later, students will present scenes from selected scripts. Because this is a studio course, attendance and participation are central to a student's work.

IA 196  
PRINCIPLES OF DIRECTING  
TBA

This course introduces basic skills needed to organize and direct a theatrical production. Primary consideration is given to script analysis for the director and to the practical application of theatrical principles to staging. We will explore how meaning emerges from texts, and how that meaning can get translated into physical and theatrical terms. We will also consider the relationships among the different artists involved in theatrical production. Assignments will include the preparation of a promptbook, staging of brief projects and attendance at selected theatrical events.

IA 202  
SCULPTURE FOUNDATION  
William Brayton

Sculpture Foundation introduces students to concepts and processes that are applicable to work within a range of three-dimensional media. Fundamental principles pertaining to form and meaning are linked to the development of technique within a range of materials including clay, wood, plaster, concrete, and steel. Subject matter will include the human body, abstraction, installation, public art, and the relationship between sculpture and architecture. Slide lectures, readings, research projects, and group critiques will be used to elucidate historical and contemporary issues in sculpture. A lab fee of \$70 dollars will cover most materials. Introduction to Drawing is a mandatory prerequisite.

IA/LM 203  
DESIGNING FOR HUMANS:  
APPLYING UNIVERSAL DESIGN PRINCIPLES  
Colin Twitchell

This course will be an introduction to applied design and universal design as it relates to designing for people. This course is project based and will use adaptive equipment and universal design equipment projects to understand what a designer must know about humans and the design process in order to be successful. Early in the course we will study some of the elements that make up applied design. These elements include design style, expression of design ideas, design parameters, anatomy, ergonomics and market influence on design. The bulk of the course will be applying these elements to the design of equipment for people with disabilities. Working in groups, we will design and fabricate mock-ups and/or prototypes (time permitting) of our ideas for this equipment. Students in this course will be expected to work on their projects outside of the course class time. No previous design experience is needed for this seminar. Students with any kind of interest in design are encouraged to take this seminar as most end products of any field of design end up being used and/or influenced by people.

IA/HACU/WP 209  
WRITING ABOUT THE GOOD LIFE  
Deborah Gorlin

In this writing seminar, we will write about aspects of the so-called "Good Life," those cultural resources, traditionally called the fine arts and the humanities, which enrich our experiences

and make life interesting. In this class, we will broaden our definition of these subject areas to include writing about food, travel, fashion, gardening, and home design. Looking at those books, essays, reviews and articles written for academic and for popular audiences, we will study the work of writers in these various genres. Our aim will be to assess these works as models of effective writing and to use their literary strategies to inform our own work.

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

IA 213  
THE BEATS  
Robert Coles

This course will examine the genesis and growth of what is now termed "the Beat Movement," an artistic period that flourished in post-war (World War II) American culture. Our focus will attempt to uncover some kind of definition rooted in post-war alienation, rebellion, and dissatisfaction among American artists with "established" society. We will also trace the antecedents to the Beat movement—Romanticism, Symbolism, and Western decadence. We will also look at how African Americans, native Americans and Eastern mysticism influenced Beatnik philosophy. Readings will include Ginsberg (*Howl*), Kerouac (*On the Road*), Diprima (*Memoirs of a Beatnik*), Kaufman (*Solitudes Crowded with Loneliness*), Burroughs (*Junkie*) and other texts.

IA 223  
SCULPTURE AND DIGITAL ANIMATION  
William Brayton and TBA

This course will allow students to explore the relationships that exist between sculpture and three dimensional computer modeling/animation. Motion in relation to both form and time will be the primary emphasis in both media. Students will be introduced to Softimage 3D Extreme 3.9, a professional level modeling and animation software suite, as well as a variety of traditional sculpture materials and techniques. The dynamics between movement, gesture, and meaning will be elucidated through slide lectures, readings, class discussions, critiques and screenings. Students concentrating in theater, film, video, and dance may find this course applicable to their work in those fields. Some experience with digital media is highly recommended.

A lab fee of \$70 will cover most computer and sculpture related expenses. Mandatory prerequisites: Sculpture Foundation, in addition to Foundation in Drawing and Visual Media or Introduction to Drawing.

IA 250  
STAGE CRAFT  
Wayne Kramer, Peter Kallok and Elaine Walker

This course will explore the crafts and management skills necessary for effective participation in and the wide-ranging demands placed on the production process. Participants will acquire new skills and training in design-implementation and organizational modes. The course will introduce a series of laboratory experiences for acquiring training in the use of control spaces, construction shops and inventories. The marketable theatre person is one who is able to do many things,

especially in a time of crisis or vacuum. This course will help develop those skills and insights. Laboratories will include such things as set construction, sound boards, make-up sessions, sewing skills, tech schedules, etc. This class is highly recommended for all persons who plan to file Division II concentrations in theatre and who plan to do production work. A series of laboratories will be arranged during the semester.

IA 251  
INTERMEDIATE POETRY WRITING  
Paul Jenkins

Intended for Division II students who have begun writing poetry on their own or have some familiarity with contemporary poetry, this course will be conducted as a workshop in which students' own writing will be the subject of discussion. Over the course's first half, students will do assigned writing and reading designed to sharpen alertness to language, sound and line, and imagery. Over the last half of the semester, students will bring on a regular basis new work of their own devising. At the course's end, workshop participants will be expected to submit a group of poems in a state of near completion for evaluation.

IA/HACU 267  
THE ARCHITECTURE OF MEMORY  
Robert Goodman

This design course will help students develop innovative approaches to social and political meaning in the built world. The architecture of memory spans a wide spectrum from buildings to monuments and parks, and from murals to billboards and graffiti. What a society includes and excludes in that memory reflects its political and social values. The course will examine design approaches to civil rights and war memorials, theme parks and casinos, and Nazi and other authoritarian regimes. Each student will produce a final design based on their own choice of an event, idea, movement, person, or group to commemorate through the design of a monument, building, exhibit or other project. Design skills are helpful, but not required. Class emphasis will be on innovative ideas and clear analysis.

IA 293  
DESIGN RESPONSE II  
Peter Kallok

In this course, we will explore the techniques of design choices; choices in approach style and execution. We will try to address the process of designer response through a series of practical, collaborative exercises and hopefully gain some insight into such questions as:

1. How can a designer validate his or her response?
2. What criteria should a designer establish during first readings?
3. How is style determined?
4. How is artistic consensus achieved?
5. How are style and approach expressed?
6. What is the importance of medium and technique in presentation and portfolio work?

This class is recommended for theatre concentrators.

IA 302

**REWRITING MYTH**

Robin Lewis

Should her encounter with Zeus be considered an act of the most divine seduction, or was Leda, in essence, brutally raped? Precisely how did the citizens of Sodom feel, as they and their city burned for their devotion to pleasure? Is it accurate to say that Krishna wanted to be a god, or was he content to amuse himself with cow herding and a loyal band of gopis? Was Parvati merely in love, or did the gods destine her to be the mother of humankind? In this course, we will both read and rewrite myths from a wide variety of traditions. Although principally a writing course, we will concentrate on comparing representations of mythological characters in different narrative contexts. For example, how does Crista Wolf's *Cassandra* differ from Aeschylus'? In what ways are Walcott's *Odysseus* similar to Homer's? How does the stunning film *Fire* subvert the question of power and gender in Valmiki's *Ramayana*? Is there a colonial myth as well? Is Achebe's *Things Fall Apart* a rewrite of Conrad's mythological—even oriental construction—of Africa? In addition to class presentations and weekly response papers, students will be required to write and workshop their own revisions of major mythological themes. For the final project students may choose between a critical essay or a longer short story. Prerequisite: upper-level writing course.

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

**COURSE LISTING SPRING 2002**

IA 101

**WORKING ACROSS THE ARTS**

Peter Kallok and TBA

IA 108

**FOUNDATION IN DRAWING AND VISUAL MEDIA**

William Brayton

IA 123f

**PAGE TO STAGE**

Ellen Donkin and Wayne Kramer

IA 127

**AMERICAN VOICES, AMERICAN LIVES**

Michael Lesy

IA 131

**PLAYWRITING**

Ellen Donkin

IA/LM 135

**OUTDOOR SOFT GOOD DESIGN**

Glenna Alderson and Colin Twitchell

IA 161

**LIVING FOR TOMORROW: CULTURAL CONTESTATIONS, GENDER POLITICS AND THE AIDS EPIDEMIC**

Jill Lewis

IA/LM 180

**DESIGN FUNDAMENTALS: BUILDING THE BACKBONE OF YOUR DESIGN ABILITIES**

Colin Twitchell and TBA

IA 202

**SCULPTURE FOUNDATION**

TBA

IA/LM 203

**DESIGNING FOR HUMANS: APPLYING UNIVERSAL DESIGN PRINCIPLES**

Colin Twitchell

IA 230

**PRISON LITERATURE**

Robert Coles

IA 236

**THE PRACTICE OF LITERARY JOURNALISM**

Michael Lesy

IA 279

**MULTICULTURAL APPROACHES TO MAKING ART**

Robin Lewis

IA 283

**CONTEMPORARY INDIAN LITERATURE**

Robin Lewis

IA 291

**PRINCIPLES OF ACTING**

TBA

IA 296

**PRINCIPLES OF DIRECTING**

TBA

IA 299

**CRITICAL INTERROGATIONS AND CREATIVE COMMITMENTS: READING VIRGINIA WOOLF**

Jill Lewis

IA 341

**ADVANCED SEMINAR IN SCULPTURE AND DRAWING**

William Brayton and Hanlyn Davies

IA 350

**IMPROVISATIONS IN DIGITAL ANIMATION**

TBA

IA 399

**ADVANCED SEMINAR IN WRITING**

TBA

**Fall  
Spring**

## COURSE DESCRIPTIONS SPRING 2002

IA 101  
WORKING ACROSS THE ARTS  
Peter Kallok and TBA

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

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

IA 108  
FOUNDATION IN DRAWING AND VISUAL MEDIA  
William Brayton

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

IA 123f  
PAGE TO STAGE  
Ellen Donkin and Wayne Kramer

In this course we will explore the process of theatrical production and offer students an introduction to the Hampshire Theatre Program, and to its component parts: producing, play writing, dramaturgy, design, acting, and directing. This course will also link up for several sessions with IA 161 Living for Tomorrow, taught by Jill Lewis, in order to think collaboratively about how various agendas for social change can translate into human experience through theatre.

IA 127  
AMERICAN VOICES, AMERICAN LIVES  
Michael Lesy

The ability to authentically reproduce the inner and outer lives of real people and to deploy those people as "characters" in nonfiction narratives is a skill that all literary journalists must master. This course—devoted to the reading *and* writing of portrait/biographies—is intended to develop that skill in writers

who intend to tell true stories about living people and the worlds they inhabit.

An understanding of history and literature, psychology and anthropology, a mastery of prose that is both evocative and analytic, and an ability to build narratives that are both sure and supple—all will be the goals of this course.

Books to be read will include: Vivian Gornick's *The Romance of American Communism*, Jean Stein's *Edie*, Michael Herr's *Dispatchers*, James McBride's *The Color of Water*, and Jon Krakauer's *Into the Wild*.

Students will be asked to write short portrait/biographies of friends, relatives, acquaintances, and strangers. They will then be asked to extend those portraits into longer, more insightful, and analytic biographies. Weekly writing exercises and well-read class participation will be required.

Please note: This will be a difficult and demanding course. To find suitable "interview subjects" will require initiative and perseverance; to hear and understand their life stories will require equal measures of warmth and skepticism, empathy, and disbelief; to place their stories in context will require fact checking and research. To be able to "tell" their stories will require an additional constellation of skills.

IA 131  
PLAYWRITING  
Ellen Donkin

Our work in this course will be more or less equally divided between reading plays and writing a one-act. The plays we read, which will include a wide variety of playwrights, will inform our exercise work even as they deepen and extend our sense of drama as a form. We will be paying particular attention to the way character is revealed through dialogue, ways to unfold exposition, segmentation of dramatic action, and how dialogue is shaped by character activity.

This course is designed for students who have *not yet* filed their Division II or by instructor permission.

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

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

IA 161  
LIVING FOR TOMORROW: CULTURAL CONTESTATIONS, GENDER POLITICS AND THE AIDS EPIDEMIC  
Jill Lewis

What critical and creative tools can we explore to develop sexual safety education that is vivid and engaging? What does it mean to question gender norms in different cultural contexts? How can we design initiatives that involve young people actively in questioning gendered sexual behaviours that reproduce risk and

damage and enable them to help stem the HIV/AIDS epidemic? In this course we will look at cultural texts—to open discussion of gender and how masculinity and femininity are culturally scripted. A particular emphasis will be on masculinity and sexual safety, and on ways gender research questions the institution of heterosexuality. And we will take these questions into the context of the HIV/AIDS epidemic—relating the cultural scriptings of gender to this urgent contemporary political crisis the world faces. The course draws on the instructor's experience of running a three-year pilot project on these issues in Estonia and will include group assignments for planning educational action. This course will link up for several sessions with IA 123 Page to Stage taught by Wayne Kramer and Ellen Donkin, in order to think collaboratively about how agendas for social change can translate into human experience through theatre.

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

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

IA 202  
SCULPTURE FOUNDATION  
TBA

Sculpture Foundation introduces students to concepts and processes that are applicable to work within a range of three dimensional media. Fundamental principles pertaining to form and meaning are linked to the development of technique within a range of materials including clay, wood, plaster, concrete, and steel. Subject matter may include figurative sculpture, abstraction, installation, public art, and the relationship between sculpture and architecture. Slide lectures, readings, research projects, and group critiques will be used to elucidate historical and contemporary issues in sculpture. A lab fee of \$70 will cover most materials. Prerequisite: Introduction to Drawing.

IA/LM 203  
DESIGNING FOR HUMANS:  
APPLYING UNIVERSAL DESIGN PRINCIPLES  
Colin Twitchell

This course will be an introduction to applied design and universal design as it relates to designing for people. This course is project based and will use adaptive equipment and universal design equipment projects to understand what a designer must know about humans and the design process in order to be successful. Early in the course we will study some of the elements that make up applied design. These elements include design style, expression of design ideas, design parameters, anatomy, ergonomics and market influence on design. The bulk of the course will be applying these elements to the design of equipment for people with disabilities. Working in groups, we will design and fabricate mock-ups and/or prototypes (time permitting) of our ideas for this equipment. Students in this

course will be expected to work on their projects outside of the course class time. No previous design experience is needed for this seminar. Students with any kind of interest in design are encouraged to take this seminar as most end products of any field of design end up being used and/or influenced by people.

IA 230  
PRISON LITERATURE  
Robert Coles

Some of the world's most memorable writers have undergone some form of incarceration and have used this experience in their literary work. We will look at some of these writers and their texts to evaluate what kind of impact the prison experience has made on literary production and society, as well as to locate similarities and differences among inmate perspectives. Some of our texts will include: *Soledad Brother* (G. Jackson), *Soul on Ice* (E. Cleaver), *Assata* (A. Shakur), *Diary of Anne Frank*, *Live From Death Row* (Mumia Jamal), *Gullag Archipelago* (A. Solzhenitsyn) and *The 16th Round* (Hurricane Carter).

IA 236  
THE PRACTICE OF LITERARY JOURNALISM  
Michael Lesy

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

Books to be read will include: Joan Didion's *Slouching Towards Bethlehem*, Melissa Fay Greene's *Praying For Sheetrock*, and Wendy Doniger's *The Implied Spider*.

Students will be asked to write short, nonfiction narratives that will require participant/observation of local scenes and interview/conversation with the people who inhabit them. Students will then be asked to extend these "short stories" into longer pieces that have casts of "characters" and plots. The field work will demand initiative, patience, and curiosity. An ability to meet weekly deadlines as well as well-prepared class participation will be required.

IA 279  
MULTICULTURAL APPROACHES TO MAKING ART  
Robin Lewis

In her work *On Beauty and Being Just*, Elaine Scarry develops the idea that beauty is essential for the achievement and maintenance of justice. With this discourse on beauty as a catalyst, students in this course will interrogate the motivation to create art from the viewpoints of both artists and critics from around the world. Throughout the semester, we will produce our own creative pieces that put into practice the diverse theories and art forms we have explored. This course is an ideal way to fulfill the Multiple Cultural Perspectives Requirement. Students from all areas of disciplines are encouraged to attend.

IA 283  
CONTEMPORARY INDIAN LITERATURE  
Robin Lewis

In this course, students will be introduced to the dynamic, provocative, and political tradition of literature of the Indian Diaspora available in English. Specifically this course concentrates the later 20th century literature by writers from Pakistan,

India, the UK, Canada, the Caribbean, and the US. We will pay particular attention to those issues that intersect under the rubric of "identity politics," such as national identity, ethnic and "racial" allegiance, gender equality, sexuality, class and caste inequities, and exile/expatriates. Using mythology and religion as a cultural springboard, students will spend the first third of the course familiarizing themselves with various narrative tropes through the study of epics, scripture, and films. We will survey a rich and varied list of readings by authors such as Mistry, Ghosh, Kamani, Desani, Sidhwa, Manto, and Rushdie. Prerequisite: 200-level course in post-colonial history, literature, or South Asian studies.

### IA 291 PRINCIPLES OF ACTING TBA

This course will be a continuation from the Fall, and will provide further elementary foundations in acting for the stage, giving the student an acquaintance with basic techniques in freeing the imagination, body and voice. We will work on analysis of character and action, and applying those techniques to both improvised and scripted scenes. Initial work will emphasize concentration, observation, sense memory, transformations, and vocal production. Later, students will present scenes from selected scripts. Because this is a studio course, attendance and participation are central to a student's work. A prerequisite of a 100-level, introductory course in acting would be sufficient.

### IA 296 PRINCIPLES OF DIRECTING TBA

This course will be a continuation from the Fall. It will continue to introduce basic skills needed to organize and direct a theatrical production. Primary consideration is given to script analysis for the director and to the practical application of theatrical principles to staging. We will explore how meaning emerges from texts, and how that meaning can get translated into physical and theatrical terms. We will also consider the relationships among the different artists involved in theatrical production. Assignments will include the preparation of a promptbook, staging of brief projects and attendance at selected theatrical events. A prerequisite of a 100-level, introductory course in directing would be sufficient.

### IA 299 CRITICAL INTERROGATIONS AND CREATIVE COMMITMENTS: READING VIRGINIA WOOLF Jill Lewis

In this course we will take time to read and reflect on the work of one writer whose work traces, in fiction, diaries, letters and essays, the social and artistic contestations in the first half of 20th century England. We will explore the interweavings of Woolf's life with writers, visual artists and political thinkers of her time—and the critical interrogations these fertilized in her thinking and creative processes. Her radical challenges to gender norms and nationalism, and her fascination with different modes of narrative and biography will be central themes in the course. But we will focus a lot on reading her writings themselves. There will be weekly personal writing, text-focused critical papers. Students of literature, gender studies, creative writing and visual arts will be able to develop their own angle of interests for their final class project. Please send note to instructor signaling interest before course begins.

### IA 341 ADVANCED SEMINAR IN SCULPTURE AND DRAWING William Brayton and Hanlyn Davies

This advanced seminar will combine the practices of sculpture and drawing within a rigorous and compounding course structure. Students will be required to produce substantial bodies of work in each discipline in response to both assignments and independent project criteria. Assignments will help students develop an understanding of the specific properties of these media as well as their potential for interdisciplinary work. Critiques, slide lectures, readings and class discussions will ensure that each student forms a context for the development of their own work and the work of their peers. This course will be composed of equal numbers of students from Hampshire College and the University of Massachusetts/ Amherst. A lab fee of \$50 will cover most sculpture materials. Drawing supplies are the responsibility of each student. College-level introductory courses in drawing and sculpture are required prerequisites.

### IA 350 IMPROVISATIONS IN DIGITAL ANIMATION TBA

This 300-level course will allow students to explore the professional animation suite Softimage 3D Extreme 3.9/XSI, from a fine arts perspective. Improvisational production methods will be introduced as an alternative to a linear narrative approach. Strategies for modeling and animating characters, environments, lighting, cameras, and other visual elements will be demonstrated. Students will be encouraged to develop their own technical approach and visual style as they create a dynamic and personal digital world. IA Foundation in Drawing and Visual Media or HACU Introduction to Drawing, and either Sculpture and Digital Animation or Drawing and Digital Animation are mandatory prerequisites.

### IA 399 ADVANCED SEMINAR IN WRITING TBA

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



## Natural Science

### CURRICULUM STATEMENT

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

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

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

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

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

Faculty in the School of Natural Science are strongly involved in a number of programs that cut across disciplines and schools. These include the Agricultural/Farm Center Program, Environmental Studies and Sustainability Program; Science Education Program, Science, Technology, and Society, Third World Studies Program, Women in Science Program; and the U.S. Southwest and Mexico Program.

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

### Course Listing for Fall 2001

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

NS 109f  
WEATHER  
Steven Roof

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

NS 122f  
HOW PEOPLE MOVE  
Ann McNeal

NS 139f  
PLANTS AND HUMAN HEALTH  
Nancy Lowry

NS 149f  
TERRESTRIAL ECOLOGY AND NATURAL HISTORY  
Brian Schultz

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

NS 164  
PHYSICS OUTDOORS  
John Reid, Jr.

NS 171  
ANALYTICAL PHYSICS: MECHANICS  
David Griffiths and Herbert Bernstein

NS 194f  
GEOLOGICAL CONTROVERSIES  
Steven Roof

NS 195  
POLLUTION AND OUR ENVIRONMENT  
Dulasiri Amarasiriwardena

NS/CS 198  
EVER SINCE DARWIN  
Lynn Miller

NS 202  
CHEMISTRY I  
Dulasiri Amarasiriwardena

**Fall**

NS 209  
EVOLUTION OF THE EARTH  
John Reid, Jr.

NS 221  
COMPARATIVE PHYSIOLOGY  
Benjamin Oke

NS 225  
EXERCISE  
Ann McNeal

NS 233  
NUTRITIONAL ANTHROPOLOGY  
Elizabeth Conlisk and Alan Goodman

NS 258  
FIELD METHODS IN FORENSICS AND  
ARCHAEOLOGY  
Ventura Perez

NS 260  
CALCULUS IN CONTEXT  
Kenneth Hoffman

NS 265  
STATISTICS: EXPERIMENTAL DESIGN; MATH;  
SCIENTIFIC METHODS  
Brian Schultz and Elizabeth Conlisk

NS/CS 288  
INTERDISCIPLINARY TEACHING  
Merle Bruno and Laura Wenk

NS 292  
ASTRONOMY ROUNDTABLE  
Douglas Leonard

NS/CS 316  
LINEAR ALGEBRA AND ITS APPLICATIONS  
Kenneth Hoffman

NS 329  
IMMUNOLOGY  
Christopher Jarvis

NS 359  
CONSERVATION ECOLOGY  
Charlene D'Avanzo

NS 397  
BIOTECHNOLOGY AND DEVELOPMENT IN AFRICA  
AND THE CARIBBEAN  
Benjamin Oke

## Course Descriptions Fall 2001

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

Waters nationwide are threatened by human activities and our ever increasing numbers, and this course is an introduction to ecology and sustainability issues in water. We use a case study

approach in which students work on a few projects in depth. Students first investigate marine environments and spend several days on Cape Cod in salt marshes and coastal bays. Here the focus is wetland preservation and coastal pollution. We next look at the largest water body in New England, the Connecticut River, and the controversial reintroduction of locally extinct salmon. The final focus is aquaculture, the culture of aquatic plants and animals. Overfishing and water pollution have resulted in fish population crashes on the New England coast and elsewhere, and aquaculture is growing as a result. The final project will be of genuine interest to several Hampshire graduates running local aquaculture facilities.

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

NS 109f  
WEATHER  
Steven Roof

Weather and climate directly affect our daily lives and our environment, and changing weather patterns are causing global concerns. We will examine weather processes from global to local scales, such as hurricanes, droughts, and El Niño/La Niña events with a strong focus on the weather of our local region. Students will learn to forecast the weather and understand the causes of weather patterns. We will make use of Hampshire College's new automated weather station to evaluate the effects of local weather variations on agricultural crop production and pest/disease damage. Recommended for students interested in ecology, agriculture, environmental studies, and environmental planning.

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

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

Optional but highly recommended evening help sessions will be scheduled each week. This is a STEMTEC course, part of a program funded by the National Science Foundation to improve math and science teaching.

NS 122f  
HOW PEOPLE MOVE  
Ann McNeal

This seminar is for anyone interested in how people move their bodies—for dancers, for athletes, and for those who are just curious. We will investigate how muscles are used to achieve movement. Rather than attempting to survey all of the muscles and their uses, we will focus on projects that students devise to test their own ideas. To prepare for these projects, everyone will

learn to read scientific articles, use the electromyograph to measure muscle activity, and analyze the data from their experiments. Past groups of students have explored different dance techniques, abdominal exercises, carpal tunnel syndrome, muscle use during bicycling, different sitting postures, etc.

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

NS 139f

### PLANTS AND HUMAN HEALTH

Nancy Lowry

Plants and Human Health is a first-year seminar which will study the medical uses of plants through time and across cultures. Many of these plants and their compounds are well known for their healing properties; for example, aspirin is a derivative of a plant chemical found in willow bark. The emphasis in the course will be to review current scientific studies which examine plant extracts and their chemical constituents for effectiveness in healing and toxic uses.

Students will be expected to prepare and lead class discussions, write several short papers, argue a side in a semi-formal class debate on a controversial topic, and research and write a longer paper evaluating a medicinal herb of their choice.

NS 149f

### TERRESTRIAL ECOLOGY AND NATURAL HISTORY

Brian Schultz

This course will examine terrestrial ecology and natural history with an emphasis on our area, and studies of the Hampshire fields and forests as well as visits to other local points of interest (e.g., Mount Tom, the Connecticut River flood plain, the Quabbin reservoir); focusing on birds, arthropods, and plants, but with attention to mammals, herps, geology, etc. We will spend a lot of time outside, as much as possible weather permitting, and combine walking and seeing and learning the local flora and fauna, such as the birds migrating through in the Fall or local trees, with scientific sampling studies of such features as life under logs (e.g., millipedes and red-backed salamanders) or in the canopy (using the Hampshire canopy walkway), or the biodiversity of the Hampshire campus (including quantitative inventories and museum-type collections for display in Cole Science). The course should thus be both fun and readily generate a lot of data for Division I exams as well as course projects. Preference will be given to students who do not schedule another class at noon.

NS 153

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

Lynn Miller

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

medical and scientific literature. We will also spend some time talking about how to swim through Hampshire college with the most success.

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

NS 164

### PHYSICS OUTDOORS

John Reid, Jr.

This is a laboratory-based introductory physics course designed to develop the ideas of Newtonian mechanics and optics through experiments conducted outdoors. We will begin with the concept of time, and measure the rate of the earth's rotation by carefully observing the paths of stars using accurate surveying equipment. Most of the fall will be spent dealing with motion and what causes it, concerning objects such as accelerating automobiles, potatoes shot from cannons, and people swinging on swings. We will also study the optics of phenomena occurring in the atmosphere (rainbows, haloes, sun dogs, etc.) and will attempt to determine the radius of the earth by measuring the curvature of the earth's surface, again with accurate surveying instruments, from the summit of Mt. Monadnock..

NS 171

### ANALYTICAL PHYSICS: MECHANICS

David Griffiths and Herbert Bernstein

The return of nationally acclaimed Millikan Award-winning lecturer and author of three popular physics textbooks David Griffiths to the Five Colleges presents an opportunity this year ONLY to study introductory mechanics in a unique way. This course covers first semester College Physics for students interested in the analytical sciences: computer science, physics, mathematics, and other mathematical, physical, cognitive, biological, or social sciences. It combines lectures by Griffiths with the Hampshire participatory approach pioneered by Bernstein. We cover motion, kinematics and dynamics through rotations, to moments of inertia and on through either elastic properties or vibrations and waves. Lectures are at the University of Massachusetts Physics 171, with the "recitation" session held at Hampshire. This challenging approach to physics requires hard work and dedication; one semester of calculus is prerequisite.

NS 194f

### GEOLOGICAL CONTROVERSIES

Steven Roof

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

In this course, we will read primary literature about past and present geological controversies to learn how scientists develop, test, and modify scientific hypotheses. We will see how scientific ideas are shaped by academic debates at meetings and in scientific journals and the influence of social and political values of the times. We will also gain an appreciation of the analytical

and creative skills exemplified by past and present successful scientists from different cultures. Students will research in depth two controversies of their choice, and share written and oral presentations with the class.

NS 195  
POLLUTION AND OUR ENVIRONMENT  
Dulasiri Amarasiriwardena

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

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

NS/CS 198  
EVER SINCE DARWIN  
Lynn Miller

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

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

NS 202  
CHEMISTRY I  
Dulasiri Amarasiriwardena

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

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

Chemistry I is the first term of a two-term course in general chemistry.

NS 209  
EVOLUTION OF THE EARTH  
John Reid, Jr.

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

NS 221  
COMPARATIVE PHYSIOLOGY  
Benjamin Oke

This course is designed to introduce students to the procedures, principles and mechanisms of organ system physiology. Emphasis will be on comparative study of physiological concepts involved in the relationships between the structure and function, mechanism of regulation, control and integration of various body systems in different species. We will examine the ways in which the organ systems interact to maintain homeostasis of the individual. Most examples will be from mammalian systems. The laboratories will incorporate the study of preserved materials and physiological experiments.

NS 225  
EXERCISE  
Ann McNeal

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

This course will survey long- and short-term effects of exercise on the body. On alternate days we will read a text book and primary articles on the same topics. Students will choose topics of interest for class presentation and term papers. There is no lab.

NS 233

**NUTRITIONAL ANTHROPOLOGY**

Elizabeth Conlisk and Alan Goodman

Are we what we eat? Food is the "stuff" of life. We eat foods for social and cultural reasons, and we eat foods because they contain nutrients that fuel our cells and allow us to function—grow, think, and live. The quest for food, and the acquisition of essential nutrients, is a major evolutionary theme and continues to profoundly shape ecological, social, and human biological systems.

Nutrients and foods link ecological, social and biological systems. In this course we will trace the cyclical flow of nutrient and non-nutrient chemicals from fields to foods to nutrients to body constituents. We will consider some of the many ways that food and nutrition are related to the human condition, for example: (1) symbolic meanings of food, (2) the evolution of and relative benefits of carnivore and vegetarian diets, (3) the deadly synergy of malnutrition and infection, (4) the ecological and political-economic causes of malnutrition, and (5) "nutritional epidemiology" and the role of diet and nutrition in the etiology of diverse diseases. Throughout the course, we will focus on "doing nutritional anthropology," including assessing the dietary and nutritional status of individuals in our community. Nutritional Anthropology is recommended for students who are interested in nutrition, public health, anthropology, and related fields.

NS 258

**FIELD METHODS IN FORENSICS AND ARCHAEOLOGY**

Ventura Perez

Today more than ever the public has become interested in the techniques and methods employed by various scientists in the recovery of both modern and ancient human remains. This course is designed to introduce students to the role of the biological anthropologist, archaeologist and forensic scientist in excavations of biological remains. To do this we will focus on the techniques used in both archaeological site survey and crime scene recovery. Techniques will include proper documentation of sites: aerial photography, mapping; and proper excavation methods: digging, screening. Over October break students will be required to participate in excavations of a pseudo-crime scene and pseudo-archaeological site—which will facilitate the second half of the semester where students will work in teams to interpret both sites. Final projects will be based on the excavations and students interests.

NS 260

**CALCULUS IN CONTEXT**

Kenneth Hoffman

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

Topics will include 1) dynamical systems; 2) basic concepts of calculus—rate of change, differentiation, limits; 3) differential equations; 4) computer programming, simulation, and approximation; 5) exponential and circular functions. While the course is self-contained, students are strongly urged to follow it up by

taking NS 316 Linear Algebra or Calculus II to further develop their facility with the concepts.

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

NS 265

**STATISTICS: EXPERIMENTAL DESIGN; MATH; SCIENTIFIC METHODS**

Brian Schultz and Elizabeth Conlisk

This course is a basic introduction to statistics and experimental design. We will first develop an understanding of the statistics that we encounter in the scientific and popular literature, such as means, standard errors, confidence intervals, and p-values—what do these really mean? We will then learn how to design experiments and analyze data, covering basic statistical tests/techniques such as odds ratios, chi-squared tests, analysis of variance and correlation/regression. There will also be hands-on, in-class instruction on the use of basic statistical software. Students will carry out individual and group projects that include formulating a testable hypothesis, collecting and analyzing data and reporting the results. Class examples will mainly be drawn from the disciplines of ecology, agriculture, epidemiology and public health.

CS/NS 288

**INTERDISCIPLINARY TEACHING**

Merle Bruno and Laura Wenk

Students work in teams developing interdisciplinary units. They teach our class and perhaps students in local K-12 classrooms. Through reading and class discussion students examine a range of models of interdisciplinary teaching.

Many recommendations for curricular innovation stress the use of interdisciplinary work to support inquiry-style learning. When students work on real world projects, distinctions among defined disciplines blur. Such projects often require skills in art, writing, science, math, technology, and social studies, providing interesting ways for students to apply these subjects. Students explore and adapt existing curriculum materials that encourage active participation of all students.

The course is intended for students exploring interests in teaching. Pre-registration is highly recommended. If you do not pre-register, email one of the instructors before fall semester. For part of the semester, students must commit to spending at least two hours a week teaching in a local school in addition to classes.

NS 292

**ASTRONOMY ROUNDTABLE**

Douglas Leonard

Driven by the interests of the participants, this weekly gathering provides an opportunity for students to discuss and ponder current theories, discoveries, and research in astronomy. There will be guest speakers, presentations, and wide-ranging discussions, with the necessary introductory material provided for all astronomical topics considered.

NS/CS 316

**LINEAR ALGEBRA AND ITS APPLICATIONS**

Kenneth Hoffman

This course develops the basic geometric, algebraic, and computational notions about vector spaces and matrices and applies them to a wide range of problems and models. The

**Fall**

material will be accessible to students who have taken at least a semester of calculus and is useful to most consumers of mathematics.

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

NS 329  
IMMUNOLOGY  
Christopher Jarvis

Immunology is a dynamic and exciting field of study in which the pace of discovery continues to accelerate. It is an interdisciplinary area in which new breakthroughs in our understanding of allergy, responses to infectious disease, immunodeficiency states, and cancer occur daily. It is clear that a properly functioning immune system is essential to our health and plays a role in virtually all disease processes capable of having either a beneficial or deleterious effect. We will begin with a general overview of the immune system by examining the experimental basis of our current understandings. We will then explore the current primary literature to examine in depth several areas of student interest. This course should be of interest to anyone interested in the biological sciences. Students should have a background in cell or molecular biology and some chemistry. Class will meet two times a week for one hour and twenty minutes for lecture/discussion, and once a week for a two hour journal club.

NS 359  
CONSERVATION ECOLOGY  
Charlene D'Avanzo

This seminar is designed for upper-level students especially interested in the ecology and conservation biology of aquatic and terrestrial systems. Topics include exotic species and species reintroduction, pollution of estuaries from watershed urbanization, endangered species and biodiversity, wetland remediation, overfishing and aquaculture, and effects of global warming. This class will be student taught. Each week a student will lead discussion about an assigned topic based on assigned readings from the primary literature. All students are responsible for critically reading assignments, coming to class with specific questions and issues for discussion, and actively participating. Evaluation will be based on weekly participation, the quality of each student's teaching, and a paper critically evaluating the presented topic.

NS 397  
BIOTECHNOLOGY AND DEVELOPMENT IN AFRICA  
AND THE CARIBBEAN  
Benjamin Oke

This course will review the main features of science and technology policy formulation in selected countries in Africa (Nigeria, Kenya, South Africa) and the Caribbean (Cuba, Jamaica). Facing declining economic output, huge external debt, increasing levels of malnutrition, ecological destruction, etc., some African and Caribbean nations have been promoting biotechnology development for adapting to rapid technoeconomic changes brought about by the restructuring of the global capitalist system. Can biotechnology provide the appropriate solution to these development problems? The potential of biotechnology research in the areas of pharmaceuticals, chemicals, agriculture, and energy to improve the health,

food supply and environmental quality of these countries will be assessed. Also, the promises and challenges of biotechnology as the key to development will be discussed. Finally, institutional and policy factors that both limit and promote biotechnology development will be examined.

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

## Course Listing Spring 2002

NS 104  
OPTICS AND HOLOGRAPHY  
Frederick Wirth

NS 115  
THE ECOLOGICAL FOOTPRINT: A TOOL FOR A  
SUSTAINABLE FUTURE  
Charlene D'Avanzo and John Fabel

NS 116  
SOCIAL DETERMINANTS OF HEALTH  
Elizabeth Conlisk

NS 120/320  
HEALING: CONVENTIONAL AND COMPLEMENTARY  
MEDICINE  
Christopher Jarvis

NS 135/335  
ADVANCED SKELETAL BIOLOGY: RESEARCH ON  
WOMEN'S HEALTH AND DIET  
Debra Martin

NS 160  
QUANTITATIVE THINKING IN THE FIELD SCIENCES  
Kenneth Hoffman and John Reid, Jr.

NS 170  
BIOLOGICAL CHEMISTRY  
Benjamin Oke

NS 176  
INVENTING REALITY: THE HUMAN SEARCH FOR  
TRUTH  
Douglas Leonard

NS 179  
LOCAL AND GLOBAL CLIMATE CHANGE  
Steven Roof

NS 203  
CHEMISTRY II  
Dulasiri Amarasiriwardena

NS 205  
PHYSICS II  
Herbert Bernstein

NS 207  
ECOLOGY  
Charlene D'Avanzo

NS 233  
MOLECULAR BIOLOGY—USING DNA TO SOLVE  
BIOLOGICAL QUESTIONS  
Lynn Miller

NS 235  
ANTHROPOLOGY OF VIOLENCE  
Ventura Perez

NS 247  
CELL BIOLOGY  
Christopher Jarvis

NS 248  
EPIDEMIOLOGY  
Elizabeth Conlisk

NS 253  
FOOD, NUTRITION AND HEALTH  
Benjamin Oke

NS 261  
CALCULUS II  
Kenneth Hoffman

NS 267  
GEOLOGY OF THE GREAT AMERICAN DESERT  
Steven Roof and John Reid, Jr.

NS 276  
ELEMENTS OF SUSTAINABILITY  
Frederick Wirth

NS 294  
SUSTAINABLE AGRICULTURE AND  
ORGANIC FARMING  
Lawrence Winship

NS 320/120  
HEALING: CONVENTIONAL AND COMPLEMENTARY  
MEDICINE  
Christopher Jarvis

NS 330  
BIOORGANIC CHEMISTRY  
Nancy Lowry

NS 335/135  
ADVANCED SKELETAL BIOLOGY:  
RESEARCH ON WOMEN'S HEALTH AND DIET  
Debra Martin

NS 351  
PHYSIOLOGICAL PLANT ECOLOGY  
Lawrence Winship

NS 359  
RESEARCH IN NUTRITION AND POLLUTION  
Dulasiri Amarasiriwardena and Alan Goodman

NS 386i  
NEW WAYS OF KNOWING  
Herbert Bernstein

## Course Descriptions Spring 2002

NS 104  
OPTICS AND HOLOGRAPHY  
Frederick Wirth

This course is an introduction to fundamental principles in optics as applied to image formation and holography. Each student will have a chance to produce two white-light visible holograms in our lab, as well as to begin an individual project. Topics will include geometric and physical optics, the nature and propagation of light, vision, photography and holography. Aesthetic considerations will be part of the course as well.

Advanced students wishing to help in the labs and pursue independent work should see the instructor.

NS 115  
THE ECOLOGICAL FOOTPRINT:  
A TOOL FOR A SUSTAINABLE FUTURE  
Charlene D'Avanzo and John Fabel

It could be argued that the most fundamental problem in the world today is over-consumption. Humans simply consume too much for the world to support. This is especially true in the U.S. where we may be consuming three world's worth of energy and other resources! Although the environmental implications of this consumption are clear, it is very difficult to make decisions about "what to do" and also how to explain the problem clearly to others. The concept of an ecological footprint was specifically designed to address both of these issues. With the ecological footprint we can calculate how much land is needed to support each person given various assumptions about resource use and waste management. In this course will examine the problems of consumption and waste in detail, with a focus on food, land, production, and pollution issues, and on energy as an underlying need and priority. We will also look at technical and related socioeconomic issues. In the final third of the course student will work on group projects to assess the ecological footprint of Hampshire College as a whole and in parts. Our goal will be to use this tool to identify places and aspects of our campus life that we can change and that will reduce our own ecological footprint—and then to make those changes.

NS 116  
SOCIAL DETERMINANTS OF HEALTH  
Elizabeth Conlisk

It is well known that health varies with social class in almost all countries of the world—but why? Is it due to environmental factors related to class such as diet, sanitation and quality of health care? Are there innate differences in disease susceptibility by factors that correlate with class, such as race and ethnicity? The biologic basis to race has long been discredited, but racial differences in health status are still often assumed to be genetic in origin. This course will use primary articles to examine the environmental versus. genetic basis for group differences in such health outcomes as infant mortality, childhood growth and cardiovascular disease. We will also discuss the use of race in health research and the debate as to whether racial breakdowns help or hinder efforts to eliminate health disparities. Students

Spring

will be expected to examine other health outcomes and present their findings to the class. These projects can lead to Division I examinations.

NS 120/320

## HEALING: CONVENTIONAL AND COMPLEMENTARY MEDICINE

Christopher Jarvis

The *New England Journal of Medicine* reports that one-third of Americans frequently seek out and use "nontraditional" medical therapies. Numerous centers of alternative and complementary medicine have been built in the last several years to evaluate the effectiveness of selected alternative medical therapies. The acceptance of these therapies is influenced by politics, history, personalities, and even their effectiveness. We will look at the biology of cancer and its effect on the body. We will then look critically (with an open mind) at some of the many treatment options available. The bitter rivalry between conventional Western oncology and unorthodox therapies has many victims. This situation will only be improved with a careful evaluation of these alternative therapies and an open-minded look at the successes and failures of Western treatment.

This introductory course will provide you with the skills necessary to complete a Natural Science Division I exam. We will also examine how people choose specific therapies, and in what ways people learn.

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

NS 135/335

## ADVANCED SKELETAL BIOLOGY: RESEARCH ON WOMEN'S HEALTH AND DIET

Debra Martin

This research-based course will explore ways to measure the human skeleton using a variety of techniques. Students will work together in groups to define problems and conditions of health and diet that can be measured by bone density or by other conditions such as osteoporosis and osteoarthritis. Students will then learn how to measure bone density in living humans and bone quality in cadaver and ancient specimens. The last part of the course will be focused exclusively on the collection and analysis of bone data. This is a Howard Hughes Medical Institute Advanced Course (HARC). The course is open to students who would like to carry out a Division I project or to advanced premedical concentrators who are ready to design and work on an original research project.

NS 160

## QUANTITATIVE THINKING IN THE FIELD SCIENCES

Kenneth Hoffman and John Reid, Jr.

Much of mathematics—geometry, trigonometry, algebra—grew out of efforts to precisely understand the world around us. In this course, we will revisit important questions in a contemporary setting. How do we tell ages of stars, the earth, a rock or an archaeological artifact? How do we know where (exactly) we are on the earth? How big is the earth? How far away is the moon? Can we construct the orbits of Jupiter or of Saturn by our direct observations?

Using direct measurement made outdoors, we will develop mathematical concepts and skills in similarity, celestial navigation, trigonometry, exponential and logarithmic functions,

graphing and curve fitting. This course is designed for students who enjoyed and did well in high school mathematics at least through algebra II.

Students will be expected to keep detailed lab notebooks and to turn them in each week as part of the evaluative process. Class will include some evening and Saturday trips to make our field observations.

NS 170

## BIOLOGICAL CHEMISTRY

Benjamin Oke

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

NS 176

## INVENTING REALITY: THE HUMAN SEARCH FOR TRUTH

Douglas Leonard

Creating order out of our universe has been a perennial human pastime. Accepted truths have had a history of transience, with the models of each age yielding to the paradigm shifts of the next. Here we examine this continuing human dialogue, tracing a crooked line from ancient Babylonia to the present, accompanied along the way by such powerful thinkers as Aristotle, Aquinas, Newton, and Einstein. We will explore the physical world on all scales, from the fundamental constituents of matter to the origin, evolution, and fate of the universe. Though the focus will be on astronomy, related topics in classical physics, quantum mechanics, religion, music, art, and philosophy will not be avoided.

No prior background in astronomy or physics is assumed, and math will be limited to high school algebra and geometry. Students will directly confront the original writings of the philosophers, scientists, and theologians studied, and there will be frequent short writing assignments in addition to one longer paper.

NS 179

## LOCAL AND GLOBAL CLIMATE CHANGE

Steven Roof

Is Earth threatened by environmental pollution and global climate change? Or is it only human civilization that is threatened? If the climate of Amherst warms by a few degrees, will that be bad? While we have all heard of various threats to the well-being of planet Earth, how can we evaluate competing claims from scientists, economists, industrialists, and politicians? In this course, we will explore the scientific basis of global climate change. Our primary strategy will be to use Earth's geological history to gain a better sense of how the climate system of our planet operates over hundreds and thousands of years. We will examine the scientific basis for global climate warming and evaluate for ourselves the potential prospects of greenhouse warming and the environmental impact of a warmer

world. The central goal of this course is for students to develop the ability to rationally evaluate competing claims on environmental issues.

We will do several project-based labs, gain an understanding of scientific methodologies, and learn to read and analyze scientific literature. Students will search out and analyze recent climate change data, read and evaluate contrasting predictions of global climate change, and lead class discussions and debates. Division I projects will be encouraged.

NS 203

CHEMISTRY II

Dulasiri Amarasiriwardena

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

Prerequisite: successful completion of Chemistry I and its laboratory or permission of the instructor.

NS 205

PHYSICS II

Herbert Bernstein

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

NS 207

ECOLOGY

Charlene D'Avanzo

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

NS 233

MOLECULAR BIOLOGY—USING DNA TO SOLVE BIOLOGICAL QUESTIONS

Lynn Miller

In this course we will spend most of our time in the laboratory. We will learn to do DNA/DNA hybridizations [Southern blots]; how to prepare DNA for sequencing; how to look at DNA sequences; how to determine the number of "variable numbers of tandem repeats" in a repetitive sequence, and various other lovely tricks of the modern DNA laboratory. We may do some cloning and gene expression experiments if you are interested. Each student will write at least one paper on the application of one or more of these methods to a biological problem.

The seminar will meet once each week to discuss the methods. The laboratory sessions will be flexible; some experiments will require more than two lab sessions; some experiments will leave free time for writing and discussion. We hope that some will develop possible Div III topics in the lab.

NS 235

ANTHROPOLOGY OF VIOLENCE

Ventura Perez

This course will examine the effects of violence and trauma on the human body. Students will explore key concepts and principles in forensic science, clinical forensic medicine, and medicolegal death investigation. This will include causes and manner of death, postmortem changes, forensic case studies, crime scene investigation, forensic anthropology, and forensic odontology. Specifics will include instruction in blunt and sharp force injury and patterned injury recognition, including craniocerebral injury, basic recognition of ballistics and gunshot wounds. Through examining the complex social and cultural interactions that can lead to violence students will explore how violence targets the psyche, body, and sociocultural order of the perpetrators, victims, and societies in which it occurs.

NS 247

CELL BIOLOGY

Christopher Jarvis

If each of us begins as a single cell, how do we end up as such a complex multicellular organism, and how do our cellular communities talk to one another? The study of a single cell will bring us many insights, although equally as many mysteries will arise. Twenty years ago we thought the understanding of the genetic material would reveal many of the answers to life. We now realize that even a single cell is more ingenious and complex than the most powerful computers. We will explore the mystery of replication and natural selection, as well as the importance of cellular communication. The breakdown of the controlled state which results in cancer will also be considered.

NS 248

EPIDEMIOLOGY

Elizabeth Conlisk

Epidemiology is built upon the simple premise that ill health is not randomly distributed in a population. Thus, comparing the sick to the well is a straightforward and surprisingly informative way of identifying the cause of disease. This course is an introduction to the principals and practice of epidemiology and to the use of epidemiologic data in program planning and policy development. Key concepts will be illustrated by case studies in which students are asked to work step by step through epi-

miologic investigations conducted by various public health agencies. Selected case studies include an outbreak of hemorrhagic fever in Africa, the relationship between oral contraceptives and ovarian cancer, the first reports of Toxic Shock Syndrome, and a policy analysis of mandatory prenatal HIV screening. Prerequisite: Completion of Division I in Natural Science or permission of instructor.

NS 253

## FOOD, NUTRITION AND HEALTH

Benjamin Oke

Given the central importance of food to human life, food and nutrition-related issues are often controversial. Hunger, malnutrition, and illness are multifaceted phenomena. Their causes are nearly always complex, resisting simple explanation, and their biological effects are intimately enveloped in sociocultural, political, and economic processes. In this course, we will examine the interrelationships between food systems, nutrition, and health.

The objective of the course is not to compile and address all of the agricultural, nutritional, and health problems or simply to juxtapose these three sets of problems. It is to provide opportunities for students to gain a better understanding of the underlying causes and to test the hypothesis that these three phenomena are interlinked in a strongly synergistic and mutually reinforcing manner. Basic information will be provided about nutrients and details of their metabolic functions. We will also examine the role of nutrition in long-term health and in the prevention and treatment of disease. Comparisons will be made between developed and developing countries where applicable. Studies will be drawn from the United States and Africa.

NS 261

## CALCULUS II

Kenneth Hoffman

This course will extend the concepts, techniques and applications of the introductory calculus course. In particular, we'll consider the differentiation and integration of the circular functions of the periodic circular functions and functions of several variables; we'll continue the analysis of dynamical systems; and we'll work on approximating functions by polynomials. This course will also provide an introduction to the rich and rewarding world of Fourier analysis. The computer will again play a critical role in this course. Optional evening problem sessions will be available. Regular substantial problem sets will be assigned and will constitute the heart of each student's course work.

NS 267

## GEOLOGY OF THE GREAT AMERICAN DESERT

Steven Roof and John Reid, Jr.

The Great American Desert, between the Rocky Mountains and the Sierra Nevada Range, is a spectacular landscape of ancient rocks, young mountains, and very young volcanoes. This course will explore the landscape and climate of the Great American Desert, organized around a ten-day field excursion over Spring Break. Prior to our fieldtrip, we will learn about the geologic, geographic, and cultural history of this unique American landscape. During the trip, we will explore rugged mountain and valleys, volcanoes, and shorelines from ice-age lakes with the goal of understanding how this region evolved to its present condition. After the trip we will use material and data collected during the trip for specific research projects. Class will meet

twice a week plus one afternoon per week for lab, in addition to the ten-day trip over spring break.

NS 276

## ELEMENTS OF SUSTAINABILITY

Frederick Wirth

Even if we have answers for the basic questions raised by the problem of sustainability (What are we trying to sustain, for whom, and for how long?) there are still many approaches to determining a proper course of action. The viewpoints of industrial ecology, the "ecological footprint," and "Natural Capitalism" each provide a model for understanding the interconnectedness of the world, a means for changing the world view of society, and a standard against which to measure any particular program of change or development. It is difficult to assess the reasonability of these viewpoints because we are still very ignorant of the interconnected web of physical, chemical and biological processes that make up our environment and modulate its responses to our activities. Nevertheless, we are presently challenged to make policy judgments of vital importance to ourselves and future generations, to develop technologies and systems that enhance the survivability of our species, and to design and present these things in ways that ensure widespread adoption.

In this course we will employ several case studies to examine these difficult issues. Teams of students will examine the system, assess the available evidence, and develop evaluations or proposed solutions. Emphasis will be placed on understanding underlying scientific principles, evaluating evidence available from the technical and scientific literature, and developing innovative approaches and solutions that embody our chosen principles of sustainability.

NS 294

## SUSTAINABLE AGRICULTURE AND ORGANIC FARMING

Lawrence Winship

During the first wintry weeks of this class we will study the technical and scientific components of sustainable agriculture, including alternative pest controls, organic soil fertility management, cover cropping, and sustainable farm planning. We will use the second half of the semester to plan and to plant crops at the Hampshire College Farm. We will help to seed and raise vegetable sets in our new greenhouse and to create nutrient budgets for the fields. Students will gain a solid background in the science and technology of organic farming as well as a hands-on experience actually working with fields, machinery, organic fertilizers, and plants.

NS 320/120

## HEALING: CONVENTIONAL AND COMPLEMENTARY MEDICINE

Christopher Jarvis

The *New England Journal of Medicine* reports that one-third of Americans frequently seek out and use "nontraditional" medical therapies. Numerous centers of alternative and complementary medicine have been built in the last several years to evaluate the effectiveness of selected alternative medical therapies. The acceptance of these therapies is influenced by politics, history, personalities, and even their effectiveness. We will look at the biology of cancer and its effect on the body. We will then look critically (with an open mind) at some of the many treatment options available. The bitter rivalry between conventional Western oncology and unorthodox therapies has many victims.

This situation will only be improved with a careful evaluation of these alternative therapies and an open-minded look at the successes and failures of Western treatment.

This introductory course will provide you with the skills necessary to complete an Natural Science Division I exam. We will also examine how people choose specific therapies, and in what ways people learn.

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

**NS 330**  
**BIOORGANIC CHEMISTRY**  
Nancy Lowry

This class will cover topics students wanted to learn about in Organic Chemistry but never had a chance to ask. We will focus on natural products and their active ingredients, such as naturally occurring toxic compounds, pesticides, food dyes and flavorings, and pharmaceutical drugs and remedies. Students will be expected to prepare and lead class discussions, write four short reports and one longer paper. One semester of Organic Chemistry or instructor permission is required for enrollment. Texts: William Agosta *Bombadeer Beetles and Fever Trees*; JA Harborne; *Introduction to Ecological Biochemistry*.

**NS 335/135**  
**ADVANCED SKELETAL BIOLOGY:**  
**RESEARCH ON WOMEN'S HEALTH AND DIET**  
Debra Martin

This research-based course will explore ways to measure the human skeleton using a variety of techniques. Students will work together in groups to define problems and conditions of health and diet that can be measured by bone density or by other conditions such as osteoporosis and osteoarthritis. Students will then learn how to measure bone density in living humans and bone quality in cadaver and ancient specimens. The last part of the course will be focused exclusively on the collection and analysis of bone data. This is a Howard Hughes Medical Institute Advanced Course (HARC). The course is open to students who would like to carry out a Division I project or to advanced premedical concentrators who are ready to design and work on an original research project.

**NS 351**  
**PHYSIOLOGICAL PLANT ECOLOGY**  
Lawrence Winship

Our planet is covered with a green mantle of remarkably diverse photoautotrophs—algae, herbs, shrubs, and trees in all manner of shapes and sizes. Built up of a relatively narrow collection of organic building blocks, such as chlorophyll, cellulose and lignin, plants grow and reproduce in the frozen north as well as in the searing heat of the deserts. What are the mechanisms that allow plant to take up water, to fix carbon and to defend themselves in so many different habitats? How are the adaptive mechanisms of plants related to patterns of environmental and biotic variation? We will use readings from books and from the literature as well as field and lab experiments to explore these questions. Students must have some background in plant or animal biology, chemistry or physics.

**NS 359**  
**RESEARCH IN NUTRITION AND POLLUTION**  
Dulasiri Amarasiriwardena and Alan Goodman

The focus of this research course is on understanding nutrition, pollution, and related problems via the chemical analysis of calcified tissues: dentine and especially enamel. Tooth enamel calcifies during the prenatal period and the first decade of life, and is then essentially inert. Thus, enamel's chemical composition reflects conditions during early development. Because enamel and dentine grow somewhat like trees (teeth also have growth rings!), one may use them as a mirror facing back in time. We are at the right moment to pursue this research because of recent developments in chemical instrumentation; we will use our inductively coupled plasma-mass spectrometer (ICP-MS) and laser ablation (LA)-ICP-MS.

The first part of this course will consist of an introduction to analytical techniques, the development and chemistry of hard tissues, and problems of metal pollution and elemental nutrition in the past and present. Some of the specific research questions we expect to address include how well enamel chemistry reflects diet and pollution exposure at the time of development.

The main purpose of this course is to involve students in research. Thus, students will almost immediately begin to work in small groups on a project like the ones mentioned above. Some students may continue their projects during the summer and next academic year as Division III projects or independent research projects. This course is funded in part from a grant from the National Science Foundation, and additional funds are available so that students might present the results of their research at scientific meetings.

**NS 386i**  
**NEW WAYS OF KNOWING**  
Herbert Bernstein

This course will enable participants to study reconstructive knowledge and to APPLY it to their own work. We read the instructor's (coauthored) book, certain works of Foucault, Feyerabend and other philosophers, then try to incorporate the insights into a reconstruction of the very issues and disciplines addressed by each of us as knowledge workers to our own projects and "divs." This course will also examine in depth the finished parts of a new text, *Muddling Through*, which attempts to capture and investigate the true complexity of relationships among society, culture, science and technology.



## Social Science

### CURRICULUM STATEMENT

The School of Social Science seeks to understand human lives and social institutions in relation to their social and historical context. We see all human behavior as culturally situated, and emphasize change over time—that is, we take a historical perspective in our work. The School promotes a variety of approaches to the acquisition of knowledge about human experience, and encourages different perspectives and methods of inquiry. We especially seek to incorporate understanding of racial minority and non-Western experiences, politics, social structures, and cultures. We emphasize gender and sexuality as critical categories of social analysis. The School incorporates a strong interest in U.S. society, as well as recognizing the “globalization” of economies, culture, politics, and structures of inequality. We encourage students to learn a second language, as this is critical to broadening opportunities for social research and social experience.

Political and intellectual ferment in recent decades has irrevocably altered the ways we understand culture—as a site of contest, rather than a system of meaning, as productive rather than only reflective of power. The School is deeply engaged in this ferment. We emphasize how ordinary lives are powered by imagination and fantasy (often mass mediated) and promote understanding of the dynamic relationships between culture, political economy, social institutions and individual and collective identities.

We emphasize comparative, historical, and interdisciplinary studies so that students develop analytical insight into the power structures, philosophical assumptions, and values that underlie political and social institutions and the theories that attempt to explain them. We promote integration of scholarship and social activism, believing that each is central to the development of the other and enriched by their mutual engagement. Faculty therefore encourage the active involvement of students in college-wide programs such as Civil Liberties and Public Policy, Community Connections, Population and Development and Peace and World Security Studies.

The faculty include historians, psychologists, anthropologists, economists, sociologists, political scientists, lawyers, and an urban geographer. We include specialists in China, South and Southeast Asia, Europe, Latin America, Cuba, East and West Africa, the Middle East and Iran; as well as in African-American Studies, Latino Studies, and Asian American Studies.

### DIVISION I GOALS AND POLICY

The Goals of Division I in Social Science are:

- To gain an understanding of the cultural, political, and historical dimensions of social life;
- To learn about conducting research into social and cultural phenomena;
- To engage in critical analysis and interpretation of texts or data;
- To develop the ability to define a significant, researchable question, frame an argument, and write an analytical paper.

In order to pass Division I in Social Science (whether through an independent research project or through the two-course

option) students must demonstrate basic competence in these areas.

The goal of 100-level courses is to enhance the skills necessary for meeting the expectations of Division I in Social Science. Evaluations in these courses will address how well students have met the School's Division I expectations; this assessment will determine whether a course may be used for one half of the two-course option.

The goals of 200-level courses build on those of 100-level courses but include gaining familiarity with disciplinary literature, exploring research methodologies, and encouraging more advanced research and writing skills.

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

### Course Listing for Fall 2001

SS 115f  
POLITICAL JUSTICE  
Lester Mazon

SS 116f  
CONTEMPORARY CHINA: GLOBALIZATION, POLITICS AND SOCIETY  
Kay Johnson

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

SS 131  
CONTROLLING SPACES: YOUNG PEOPLE AND THEIR ENVIRONMENT  
Myrna Breitbart and Kristen Luschen

SS 142  
THE ANTHROPOLOGY OF HUMAN RIGHTS  
Sue Darlington

SS 143f  
VANISHED WORLDS: EUROPEAN JEWISH COMMUNITIES AS PORTRAYED IN FICTION AND MEMOIRS  
Leonard Glick

SS 147  
GENDER AND ITS DEVELOPMENT  
Martha Hadley

SS 148  
SOCIETIES AND CULTURES OF THE MIDDLE EAST  
Ali Mirsepassi

SS 149  
NARRATIVES OF THE PAST  
Vivek Bhandari and Amy Jordan

SS 155  
GOLD, LEAD, AND GUNPOWDER: KNOWLEDGE AND  
POWER IN RENAISSANCE EUROPE  
James Wald

SS 160f  
AFFIRMATIVE ACTION  
Flavio Risech-Ozeguera

SS 171\*  
CHILDREN AND THEIR CULTURAL WORLDS  
Kimberly Chang and Rachel Conrad

SS 174  
CREATING FAMILIES  
Marlene Fried and Barbara Yngvesson

SS 180  
BORDERLANDS  
Flavio Risech-Ozeguera

SS 184  
AMERICAN CAPITALISM  
Stanley Warner

SS 205  
FROM HARD TIMES TO SCOUNDREL TIME: AMERI-  
CAN SOCIETY AND POLITICS FROM THE  
GREAT DEPRESSION TO THE COLD WAR  
Aaron Berman

SS 217  
IRON AND GOLD: EUROPE IN THE ERA OF UP-  
HEAVAL AND ASCENDANCY  
James Wald

SS 221  
ABNORMAL PSYCHOLOGY  
TBA

SS 231  
THE AMERICAN SCHOOL: SCHOOLING IN A  
MULTICULTURAL SOCIETY  
Kristen Luschen

SS/HACU/LS 233a\*  
ELEMENTARY YIDDISH  
Henia Lewin

SS 234  
SOCIOLOGY OF THE POSTCOLONIAL SOCIETIES  
Ali Mirsepassi

SS/WP 242  
CREATIVE WRITING IN SOCIAL SCIENCE  
Will Ryan

SS 249  
THE CRISIS OF THE CUBAN REVOLUTION: HOW ARE  
WE TO UNDERSTAND IT? A CROSS-CULTURAL  
DIALOGUE  
Carollee Bengelsdorf and Alfredo Prieto

SS 252  
GANDHI'S CRITIQUE OF MODERNITY IN CONTEM-  
PORARY PERSPECTIVE  
Vivek Bhandari

SS 254  
BUDDHISM AND SOCIETY IN SOUTH AND SOUTH-  
EAST ASIA  
Sue Darlington

SS/CS 259  
ECOLOGICAL ECONOMICS: THE CANADIAN-AMERI-  
CAN EXPERIENCE  
Stanley Warner and Raymond Coppinger

SS 265  
FAMILY, GENDER AND POWER  
Margaret Cerullo, Kay Johnson and Jutta Sperling

SS 278  
READING, WRITING AND CITIZENSHIP: AFRICAN  
AMERICAN EDUCATIONAL CAMPAIGN OF THE 20TH  
CENTURY  
Amy Jordan

SS 281  
AUTOBIOGRAPHY AND BIOGRAPHY: JEWS AND  
OTHERS  
Penina Glazer

SS 283  
CULTURE, IDENTITY AND BELONGING  
Barbara Yngvesson

SS 284  
PROBLEMS OF PHILOSOPHY OF LAW AND JUSTICE  
Lester Mazor

SS 289\*  
SELF AND OTHER: CONTEMPORARY THEORIES OF  
INTERSUBJECTIVITY  
Rachel Conrad and Martha Hadley

SS 290  
POSTMODERNITY AND POLITICS  
Margaret Cerullo and Carollee Bengelsdorf

SS 301  
THE "NEW U.S. ECONOMY:" ISSUES AND PERSPEC-  
TIVES  
Frederick Weaver

SS 306  
GLOBALIZATION AND SUBJECTIVITY  
Kimberly Chang

### Course Descriptions Fall 2001

SS 115f  
POLITICAL JUSTICE  
Lester Mazor

This seminar will examine the ways politics, law, and justice intersect in dramatic political trials. Our goals are to become

familiar with the characteristics of a trial in a court of law, to examine the functions and limits of the trial process, and to explore theories of the relation of law to politics and of both to justice. The bulk of the course will consist of close study of notable political trials, such as the Sacco and Vanzetti case, the Rosenberg case, the Angela Davis case, or the Eichmann case. What political ends were sought and obtained and whether justice was done will be persistent questions. Readings will include trial transcripts and news accounts; Kafka, *The Trial*; and Kirchheimer, *Political Justice*. Students will work in small groups to develop presentations on particular cases.

SS 116f

## CONTEMPORARY CHINA: GLOBALIZATION, POLITICS AND SOCIETY

Kay Johnson

In the last half of the 20th century, China changed from a self-reliant, Maoist socialism to a globally-linked, mixed capitalist/state socialist economy and society. We will examine the impact of these major socio-economic transformations on Chinese society, politics and popular culture. We will pay particular attention to debates surrounding the impact of globalization on local societies and developing economies. Do ties to the global economic order improve or repress living standards, increase or decrease class inequality, fuel nationalism or promote cosmopolitanism, improve the prospects for democratization and human rights or support increased repression and authoritarianism? An effort will be made to expose students to the varying experiences of different segments of Chinese society, such as intellectuals, peasants, workers, and women in various social classes, and to look at the impact of changes and global links from the bottom up.

Classes will be structured around informal lectures and group discussions, some of which will be led by students.

SS 123f

## TOURISM: BEYOND SAND, SEA, SUN AND SEX

Frederick Weaver

Around 500 million people a year visit at least one foreign country. Most of them travel for pleasure—as tourists, and of course there are many more people who tour within their own countries. Tourism is big business and has important political and environmental implications. Moreover, what about the ways that this kind of contact influences the direction of cultural change and shapes notions of “the Other” by locals as well as by tourists? Throughout the semester, we will argue about these and other questions, focusing on U.S. tourists at home and abroad and using a variety of sources and genres.

The course is organized to enable students to complete or at least to make significant progress on a Division I project.

SS 131

## CONTROLLING SPACES: YOUNG PEOPLE AND THEIR ENVIRONMENT

Myrna Breitbart and Kristen Luschen

What assumptions about young people are reflected in the construction of school and community environments? How do young people make sense of their environments? How do these spaces shape young people's lives? What mechanisms do young people use to intervene in their environments and create new ones? In this course, we will explore how power and privilege structure the educational settings and community spaces within which young people live and learn. While these environments

can be crucial sites of growth and empowerment they also can be experienced as spaces of regulation and constraint. Throughout the course we emphasize school environments, but we also consider the spatial and temporal limitations placed on young people's access to public space. This course is relevant to students interested in education, youth culture and working with young people in educational or community settings.

SS 142

## THE ANTHROPOLOGY OF HUMAN RIGHTS

Sue Darlington

People throughout the world face tragic situations of human rights abuse. Focusing on the rights of indigenous and minority peoples, this course will explore questions such as: What is the role (and history) of anthropology in human rights work? What are cross-cultural ideas of human rights? The theoretical concept of human rights will be explored, with emphasis on the importance and process of understanding the cultures and histories of specific peoples whose rights are being violated. Case studies (most likely Burma, Tibet, and Guatemala) provide insight into the theoretical, methodological and ethical issues involved in human rights work. Each student will write a series of essays on the culture, history, and current situation of another case study culminating in a final paper which could be revised as a Division I project in Social Science. The class will design and run a public human rights forum for the Hampshire community towards the end of the semester.

SS 143f

## VANISHED WORLDS: EUROPEAN JEWISH COMMUNITIES AS PORTRAYED IN FICTION AND MEMOIRS

Leonard Glick

During the 19th and early 20th centuries, Jewish life in Europe was profoundly affected by all that is meant by “modernity.” Writers who had been born into traditional communities, and had personal knowledge of their ways of life, gained fresh perspective as they moved into wider social environments, enabling them to transform remembered experiences into creative literature. We'll read outstanding examples of their stories, novels, and memoirs (in translation), learning from them about life in European Jewish communities. Among the topics to be considered are gender roles and relationships, beliefs about childhood, and conflicts between traditional values and the demands and attractions of modern life.

Students will be encouraged (not required) to participate actively in discussions. Everyone will write one or two pages of critical commentary each week and a final paper to be submitted as a Division I examination.

SS 147

## GENDER AND ITS DEVELOPMENT

Martha Hadley

Once an assumed category, dictated by biology and shaped by culture, gender and its development have recently been the focus of much psychological research and of extensive dialogue in both the Social Sciences and other disciplines. This course will review historic assumptions about the nature and development of gender and the work of psychologists who have questioned these assumptions. We will focus on reading and discussion of recent work on the development of gender identity in children and young adults. Contemporary ideas about the nature of gender from psychology and adjacent fields will be discussed in this context.

SS 148

**SOCIETIES AND CULTURES OF THE MIDDLE EAST**

Ali Mirsepassi

This course is designed to introduce students to the historical, social, political, and cultural dynamics of the contemporary Middle East. We will look at the historical and geographical contours of the region. We will explore the culture (languages and religions as well as artistic and literary forms), political systems and economic development, secularism and Islamic politics, and issues of ethnicity, and gender.

Throughout the course, attention will be directed to both the region's specificities—those defining characteristics that distinguish the Middle East from other parts of the world—and to the region's internal diversity. The primary purpose of the course is to facilitate cross-cultural communication and understanding. Students will be asked to interrogate their own assumptions and to suggest fruitful ways of encountering the Middle East.

SS 149

**NARRATIVES OF THE PAST**

Vivek Bhandari and Amy Jordan

Many high school students have perceived history as being a repetitious, and often times a dreary array of facts, figures and events that have little relevance to their lives. This course will consider the important question of exactly WHAT is history? What relationship does it have to culture, society, politics, myth, memory, tradition, remembrance, commemoration? How do people view their past and why?

We will examine what historians have written and how the relationship of power and culture informs their histories. Focusing on diverse areas of the world during the age of modernity, we will critique histories of social change that reflect on contradictory periods of upheaval and turbulence; what factors are important to how historians conceive those times; and how they relate to political and economic concerns prevalent to when the histories were/are written. Three short essays and a final research paper will be required of all students. In addition, they are responsible for keeping up with the readings and expected to participate actively in class discussions.

SS 155

**GOLD, LEAD, AND GUNPOWDER: KNOWLEDGE AND POWER IN RENAISSANCE EUROPE**

James Wald

The era of the Renaissance and Reformation (c. 1350-1550) witnessed the rise of cities and commerce, the introduction of printing and firearms, the growth of the state, stunning innovation in the arts, scholarship, and sciences, bloody struggles over religion, and the European colonization of the globe. Crucial to many of these developments was the struggle to acquire and control knowledge, generally contained in texts—increasingly, printed ones. We will thus pay particular attention to the role of communication and the “history of the book” in shaping the origins of modernity. The course devotes equal attention to primary sources and secondary literature, introducing students both to the early modern era and to the discipline of history itself.

Requirements: participation in discussion; completion of several short essays based on the assigned readings as well as a short research paper suitable for development into a Division I project. A foundational course in history, social science, humanities, cultural studies.

SS 160f

**AFFIRMATIVE ACTION**

Flavio Risecch-Ozeguera

What is affirmative action, and why do so many people get so worked up about it? Reverse discrimination against innocent whites? A just remedy for years of slavery, colonialism and racial discrimination? Possibly the most poorly understood yet most controversial political issue of the late 20th century, virtually every American has a strong opinion on the subject. Often these are founded on questionable assumptions stemming from ignorance of its historical, philosophical and legal foundations, and misapprehension of its actual practice. We will attempt to cut through the rhetoric to examine and debate seriously the intellectual foundations and practices of affirmative action. A willingness to question one's own assumptions and positions as well as those of others is the only prerequisite for enrollment.

SS 171\*

**CHILDREN AND THEIR CULTURAL WORLDS**

Kimberly Chang and Rachel Conrad

What is culture? And what role does culture play in the development of children? At one time, many social scientists believed that culture imposed itself on a passive individual, like a mold stamped on clay. In recent years, some have come to view culture as more dynamic, interactive, and often a site of conflict. According to this view, culture is a set of ideas, materials, and situations which people use to construct meaning and achieve purpose in their lives. Thus, the influence of culture on children is not a one-way street. Rather, children actively participate in and help shape their own cultural worlds. Moreover, children may experience their cultural worlds in more or less dis/empowering ways, depending on their position relative to the cultural categories of race, gender, class, and nationality.

This course is part of a new initiative to develop a Division I in Community-Based Learning. A required component of this course is an internship at a community agency that serves children. Students who continue their internship through the spring semester will be eligible to complete a project-based Division I examination in Community-Based Learning. This course is not appropriate for students working toward a Division I Examination in Social Science.

SS 174

**CREATING FAMILIES**

Marlene Fried and Barbara Yngvesson

This course will investigate the roles of law, culture and technology in creating families. We will focus on systems of reproduction as these reinforce inequalities of class, race and gender. We will examine the issues of entitlement to parenthood, domestic and international adoption, and the uses and consequences of new reproductive technologies, birth control and population control. Questions to be addressed include: How does women's status affect their relation to reproductive alternatives? What is the relationship between state reproductive policies, and practices—legal, contested, and clandestine—that develop around these policies? How are notions of family and parenting enacted and transformed in an arena that is transnational, interracial, intercultural, and cross-class?

**Fall**

SS 180  
BORDERLANDS  
Flavio Riese-Ozguera

Anzaldúa describes the U.S.-Mexico border as the "thin edge of barbwire"... "*una herida abierta* where the Third World grates against the first and bleeds." Nowhere else in the world is there such a close physical juxtaposition of a post-industrial nation with a developing one. While capital and goods are now freely traded with Mexico, the movement of people northward into the U.S. is strictly regulated, and deeply held notions of racial, ethnic and cultural boundaries—and their policy implications—are challenged by the growth of transnational communities on both sides of the line. The course will challenge students to investigate a range of political and legal controversies of the border area, including labor, immigration, drugs, health and environmental issues. An optional October break field visit to the Tijuana-San Diego area will be described in the *Fall Catalog Supplement*.

SS 184  
AMERICAN CAPITALISM  
Stanley Warner

With the collapse of much of the Second World, capitalism has become the dominant economic and political system on earth. We will use the contemporary structure of American capitalism to explore several theories of paradigms of capitalist development. The transition from a competitive to a monopoly structure and the dramatic increase in the scale of government, raise fundamental debates over the relationship between economic power and political control of the state. The rise of multinational firms and the global division of labor challenge the autonomy of individual nation states.

SS 205  
FROM HARD TIMES TO SCOUNDREL TIME:  
AMERICAN SOCIETY AND POLITICS FROM THE  
GREAT DEPRESSION TO THE COLD WAR  
Aaron Berman

In the years between 1929 and 1952 Americans experienced a great depression, a world war, and a cold war. Massive unemployment led to the creation of the American welfare state. A militant labor movement formed in the 1930s was destroyed by conservative forces in the postwar years. The Soviet Union was hailed as a great ally in the battle against fascism and then became this country's greatest adversary at the end of that conflict. We will examine the political, social, and intellectual history of the 1929-1952 period. Subjects to be examined are the New Deal, radicalism and the labor movement, McCarthyism, and the diplomacy of the Cold War.

SS 217  
IRON AND GOLD: EUROPE IN THE ERA OF  
UPHEAVAL AND ASCENDANCY  
James Wald

The "long" 19th century, stretching roughly from the triumph of Napoleon Bonaparte to the outbreak of the First World War, was one of drama and contradictions. Europe was rocked by revolutions, and yet it attained unprecedented prosperity and secured its hold over colonial empires. New categories and loyalties arose: the nation began to supplant the dynasty, and ties between individuals were increasingly based on market relations rather than traditional obligation. Capitalists and socialists alike declared their faith in the power of industry, science, and progress. It was in every sense the century of both

Darwin and Marx. Prerequisite: a foundational course in history, social science, humanities, and cultural studies.

SS 221  
ABNORMAL PSYCHOLOGY  
TBA

In this class we will introduce contemporary concepts of abnormal psychology and the dynamics of character structure. Beginning with an historical and critical consideration of abnormality, we will move on to explore most of the current diagnostic categories in DSMIV. Case material, articles taking different positions on key issues, and videos will be included. In addition to becoming familiar with the content of this field, the goal of this course is to help students develop a feeling for the experience of people suffering from different kinds of mental illness and to begin to consider the different possible origins of and treatments for these problems.

SS 231  
THE AMERICAN SCHOOL: SCHOOLING IN A  
MULTICULTURAL SOCIETY  
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 through this course students will come to understand why public education has become both the hope of contemporary society as well as the focus of conflict and tension.

SS/HACU/LS 233a\*  
ELEMENTARY YIDDISH  
Henia Lewin

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

This course counts as one half of the two-course option for Division I in Language Study; it cannot be used as one half a Division I in Social Science or Humanities, Arts and Cultural Studies.

SS 234  
SOCIOLOGY OF THE POSTCOLONIAL SOCIETIES  
Ali Mirsepassi

Recent scholarship on post colonial discourse contends that the traditional ideas of colonialism, modernization, and development are intellectually limited. Scholars such as Said, Mitchell, and Escobar argue that colonial practice extended into the realms of culture, knowledge, imagination and representation. They argue that the power to theorize, represent and imagine the colonial other is an important part of the overall construction of the colonial and post-colonial world.

In this seminar, we will survey and study this new literature (Said, Mitchell, Escobar, Rahnema, etc.) and their approach to colonial and postcolonial representations of the "Third World." We will particularly look at the history and representations of the Middle East and study the ways in which these societies are imagined in the colonial and postcolonial periods and focus on theories of orientalism, modernization, and discourses of "development" as fields of knowledge that are grounded in colonial representations/imaginings of the non western other.

SS/WP 242

### CREATIVE WRITING IN SOCIAL SCIENCE

Will Ryan

This writing seminar explores the use of creative writing in concert with the analytical and critical approaches traditionally associated with the fields of social science. The course is designed for students experienced in social science, but not in creative writing.

The class will begin with a consideration of voice, tone, point of view, and audience, and the roles they play in effective writing. We will then turn to personal interviews and portraits, looking as well at use of background and history to inform contemporary voices and lives. We will also explore ways that autobiographical/personal writing, dramatic narration, and engaging storytelling can be used in social science projects.

Our main resource will be social science texts that utilize creative writing, and we will review "classics," as well as recent contribution to the field. We will do our best to read and assess these works as models of writing rather than as contribution to a discourse. These readings will also help us develop some criteria for peer review of written work. There will be regular writing assignments, and students will be expected to contribute to class discussion and group critique in an informed and constructive manner.

Prerequisite: Since this course focuses on utilizing creative writing in actual projects, it is probably best suited to those students ending Division II or beginning Division III. In the past, students have used the course as an opportunity to write (and receive criticism on) a pilot chapter for their Division III.

SS 249

### THE CRISIS OF THE CUBAN REVOLUTION: HOW ARE WE TO UNDERSTAND IT? A CROSS-CULTURAL DIALOGUE

Carolle Bengelsdorf and Alfredo Prieto

This course will be taught by a Cuban scholar visiting from the island and by a U.S. scholar of the Cuban revolution. Revolutions—their triumph, their crises and their startling collapse—punctuated and in certain senses, defined the 20th century. The victory of the Cuban revolution was critical both for its own people and for the peoples of Asia, Africa and Latin America, for it held out multiple promises to multiple audiences. For its own people, it promised a clean slate: a nation that could finally truly claim an independent and uncompromised identity. For the world, at a moment of decolonization, it held out the hope of an alternate path, a voice that would be heard among the Western powers, a different means of interweaving democracy and nationalism. In this course, we will explore the explosiveness of that mix historically, on the world stage and in Cuba, and what has happened to the vision in daily life in Cuba today. We will do this by focussing specifically upon debates current in contemporary Cuba that reflect upon the 200-year history within which the revolution must be situated if it is to be

understood. These debates center on questions of identity, tied very closely to US-Cuban relations, race, inequality and racialized sexuality.

SS 252

### GANDHI'S CRITIQUE OF MODERNITY IN CONTEMPORARY PERSPECTIVE

Vivek Bhandari

Modernity, it has been argued, exemplifies the Enlightenment truths of alienated production, bureaucratic rationality, secular progress, and the associated practices of science, technology, humanism, development, and management. The "modern" world has also witnessed the emergence of imperialism, nationalism, and the exploitation of large parts of the world. Partly in reaction against these historical forces, a number of 20th century social movements have adopted strategies opposed to violent confrontation, revolution, and civil war. In the 20th century, these strategies have been articulated most forcefully by a major critic of modernity: M.K. Gandhi.

We will study how these notions are embedded in his perspectives on truth, trusteeship, and *satyagraha*. Texts, films, and the personal narratives of Henry David Thoreau, Leo Tolstoy, Jawaharlal Nehru, Martin Luther King, will be analyzed in conjunction with Gandhi's writings to understand social movements that his ideas have inspired in British India, and the United States. The successes and shortcomings of these movements will help us to better comprehend the challenges confronting the modern world.

SS 254

### BUDDHISM AND SOCIETY IN SOUTH AND SOUTHEAST ASIA

Sue Darlington

This course will examine how the beliefs and practices of Buddhism adapted to and influenced cultures and societies in South and Southeast Asia, with particular emphasis on social and historical factors. Rather than defining Buddhism strictly as a scriptural religious philosophy, a range of interpretations and cultural forms will be explored. We will look at Buddhism from its place in Indian society at its origin over 2,500 years ago through its spread south and east to Sri Lanka, Burma, Thailand, Laos, Cambodia, and Vietnam (via China), and north to Tibet. Its syncretism with local spirit and other beliefs will be explored as part of this process.

SS/CS 259

### ECOLOGICAL ECONOMICS: THE CANADIAN-AMERICAN EXPERIENCE

Stanley Warner and Raymond Coppinger

We will begin with the basic principles of environmental economics and ecology, as they converge toward a more unified theory of the relation of humans to the natural world. In part our quest will explore the efforts to place values on the world's resources, endangered species, and human life itself, working with such concepts as public goods, externalities, nutrient transfer, carrying capacity, and cost benefit analysis. Special paradigms have emerged around sustainable development, global warming, world population growth, "soft" energy paths, deforestation, and indigenous peoples. Key issues of definition, perception, and context shape the "objective" understanding of these multiple concerns. The Canadian-American landscape will be used throughout this course to investigate the issues covered. Our readings will include leading journal articles in both economics and the ecological sciences.

SS 265

## FAMILY, GENDER AND POWER

Margaret Cerullo, Kay Johnson and Jutta Sperling

In this course we will explore questions concerning the bases of women's power and subordination in different historical, class, race and cultural locations, with particular attention to women's position in relation to kinship and the political order. Our case material will come from Europe, China, and the U.S. In China and Europe, we will examine the emergence of different patriarchal structures and the role of the state in shaping family, gender and reproduction. In the U.S. we will focus on the racialized production of gender and kinship from the era of slavery to the rise of the U.S. welfare state and its dismantling in the name of "family values." Throughout the case studies, we will highlight various forms of resistance to subordination and the diversity of lived experiences. This course is designed as a core feminist studies course in Social Science. It will also be valuable for students concentrating in child studies or wanting to incorporate gendered perspectives into their study of European, U.S., or Chinese politics and history.

SS 278

## READING, WRITING AND CITIZENSHIP: AFRICAN AMERICAN EDUCATIONAL CAMPAIGN OF THE 20TH CENTURY

Amy Jordan

This course will explore the historical campaigns of African Americans to build educational institutions in the United States. We will examine many of the contentious political debates over the appropriate nature of black schooling in the U.S. as well as the grassroots struggles of poor African Americans to attain a meaningful education. What did specific educational goals mean to poor, landless farmers, to the small but growing educated black elite and to the broader society? What was the nature of the relationships between pupils and teachers? What were the pedagogical approaches they employed in classrooms and other educational settings? How did the community respond to and inform these goals? Students will examine the historical literature in black educational history. Students will also develop their own perspectives on black-educational movements by reading letters, speeches and black newspaper accounts.

SS 281

## AUTOBIOGRAPHY AND BIOGRAPHY: JEWS AND OTHERS

Penina Glazer

This course will focus on autobiography, biography, and some fictional memoirs as a lens on the development of Jewish Life in Europe and the United States in the modern period. We will also read several memoirs written by members of other ethnic groups and compare the cultural differences, the way memory is constructed, and the particularities of different ethnic groups. A central focus will be on the relationship between ethnicity and identity in American society. Students will do biographical writing and oral history as part of the course.

SS 283

## CULTURE, IDENTITY AND BELONGING

Barbara Yngvesson

This course examines the construction and experience of cultural identities from a cross-cultural perspective. Drawing especially on the experiences of migrants, refugees, adoptees, and other displaced populations, we will consider issues of

belonging and exclusion and the ways that race, gender and ethnicity contribute to identity, marginality and to experiences of living "outside the law." A central focus of the course will be the tension between experiences of wholeness and continuity (of a "self") and narratives of identity that are fragmented, hybrid, and constituted by a tug-of-war between a "here" and an "elsewhere." Readings for the class will include memoirs, ethnographies and novels. Students will also be expected to complete a field project based on interviews with local residents that engage with issues of self-representation, inhabiting borderlands, and multiple belongings. Students should have a strong background in anthropology, sociology, or cultural studies.

SS 284

## PROBLEMS OF PHILOSOPHY OF LAW AND JUSTICE

Lester Mazor

What is the nature of law and the meaning of justice? This course will explore the responses to these two questions in the works of major philosophers and the writings of legal scholars. A principal object of the course will be to examine the difference of one's philosophic position makes to the resolution of practical problems. After a brief introduction to the history of legal philosophy, members of the class will be asked to select the work of a particular modern legal philosopher for intensive study and representation in class debates on such issues as civil disobedience, equality, the sanctity of life, the capacities of international law, relationship of law and language, impact of science and technology upon law, and limits of the legal order. Background in philosophy or law is needed.

SS 289\*

## SELF AND OTHER: CONTEMPORARY THEORIES OF INTERSUBJECTIVITY

Rachel Conrad and Martha Hadley

This is a new course in which students will engage with contemporary ideas in developmental, social, and clinical psychology by reading and meeting with renowned scholars in these disciplines. The course will involve public lectures given by these scholars and a weekly seminar in which we will critically examine and discuss their recent writings and compare their different approaches to questions of intersubjectivity. In particular, the course will be organized around central questions related to the development of the self in relation to others, the negotiation of cultural and social identities, and the possibility of recognizing the subjectivity of others.

This course is not open to first-year students. It is designed for Division II students with a background in psychology.

SS 290

## POSTMODERNITY AND POLITICS

Margaret Cerullo and Carollee Bengelsdorf

In this course we will examine and problematize "politics" and "postmodernity" together. We assume that postmodernism is defined in part by the collapse or exhaustion of the political project of the left (including various "New Lefts"). One key line of exploration in the course will be the affinities between postmodernism and the revival of renovation of the political imagination of the Left. On the further assumption that a key characteristic of postmodernism is the breakdown of the center/periphery model of the world system, we will examine the debates about the politics of postmodernism in both the contemporary U.S. and Latin America. We will read works by the following authors: Marshall Berman, Zygmunt Bauman,

Arturo Escobar, Jean Franco, Nestor Garcia Canclini, Enrique Dussel, Lyotard, Habermas, Nietzsche, Foucault, Judith Butler, Wendy Brown, Stuart Hall, Jean Baudrillard, and Jacques Derrida. Prerequisite: Prior Theory course

SS 301

**THE "NEW U.S. ECONOMY:"  
ISSUES AND PERSPECTIVES**

Frederick Weaver

There have been sweeping changes in the character of the economy in the U.S. and elsewhere over the last 30 years. Among the important changes in the U.S. are the greater integration into international product and financial markets, marked rise of employment in services, applications of new electronic technologies, greater income inequality, and the government's retreat from regulating markets. Is this a new, structurally transformed postindustrial/postmodern economy or is it simply an extension of previous patterns with a few minor differences—a hyper modern economy? We will explore the dimensions of economic changes in this course, argue about the relationships among the various dimensions, and try to figure out their multiple implications.

This course is for Division II students with some background in economics or politics, and while it is not a technical economics course, there will be some special provision for those not familiar with the language and categories of mainstream economics.

SS 306

**GLOBALIZATION AND SUBJECTIVITY**

Kimberly Chang

Globalization has become a new paradigm for how we think about ourselves, our identities and relations to others and the communities we live in. But what does globalization mean and to whom? Who are the subjects of globalization? How does the subjective experience of living and working in a globalizing world differ across geographies, nationalities, ethnicities, classes, and genders? What kinds of conflicts and choices—over migration, work, family, sexuality, nationality, home—does globalization pose for individuals in their everyday lives? And how do people respond to, participate in, or resist the daily demands of global life? We will explore these questions through the experiences of expatriate CEOs and migrant factory workers, the newly immigrated and the formerly colonized, international scholars, domestic servants, sex workers and others whose lives are caught up in the promise and peril of globalization. We will try to enter into these disparate subject positions through ethnography, film, discussions, and most importantly examination of local-global connections in our immediate communities. This course will meet once a week for three hours and is designed for advanced Division II and Division III students.

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

**Course Listing - Spring 2002**

SS 118

**YOUTH, POPULAR CULTURE AND EDUCATION**  
Kristen Luschen

SS 126

**SOCIAL MOVEMENTS AND SOCIAL CHANGE**  
Margaret Cerullo

SS 127

**INTERPETING THE MOVEMENT**  
Amy Jordan

SS 129

**DREAMS IN CULTURE AND PSYCHE**  
Martha Hadley

SS 130

**FARMING IN AMERICA**  
Robert Rakoff

SS 132

**RELIGIOUS MOVEMENTS AND SOCIAL CHANGE**  
Sue Darlington

SS 135

**THE CULTURE(S) OF UNITED STATES' FOREIGN  
POLICY**  
Carollee Bengelsdorf

SS 141

**THIRD WORLD DEVELOPMENT: GRASSROOTS  
PERSPECTIVES**  
Frank Holmquist

SS 157

**WOMEN AND GENDER IN CATHOLIC EUROPE (ca.  
300-1700)**  
Jutta Sperling

SS 162

**CULTURE THROUGH CRIME**  
Barbara Yngvesson

SS 168

**IMAGINING LATIN AMERICA AND THE MIDDLE EAST**  
Carollee Bengelsdorf and Ali Mirsepassi

SS 179

**HUMAN RIGHTS AND POLITICAL REFORM IN CON-  
TEMPORARY CHINA**  
Kay Johnson

**Fall  
Spring**

SS/WP 183

WRITING THE PAST: SPORTS IN AMERICA

Will Ryan

SS 202

FAIR DIVISION AND FAIR REPRESENTATION: MEASURING AND MODELING SOCIAL PHENOMENA

Philip Kelleher

SS/CS 209

MIND, COMMUNICATION AND SOCIAL BEHAVIOR IN HUMAN EVOLUTION

Leonard Glick and Mark Feinstein

SS 210\*

INTRODUCTORY ECONOMICS

Stanley Warner

SS 216

BLACK NATIONALISM, EMIGRATION AND SLAVE REVOLTS IN EARLY AMERICAN HISTORY

Amy Jordan

SS/HACU/LS 233b\*

ELEMENTARY YIDDISH – SECOND SEMESTER

Henia Lewin

SS/HACU 236

THE AMERICAN WEST

Robert Rakoff and Susan Tracy

SS 238

THE MAKING OF THE MODERN BODY

Jutta Sperling

SS 239

MASTERING THE PAST: HISTORY, POLITICS, LAW, AND THE STRUGGLE OVER MEMORY IN POSTWAR CENTRAL EUROPE

Lester Mazor and James Wald

SS 243

ANARCHISM, THEORY AND PRACTICE

Lester Mazor

SS 245

CONTEMPORARY RACE, FEMINIST AND QUEER LEGAL THEORIES

Marlene Fricd and Flavio Risech-Ozeguera

SS 250

CRITICAL ETHNOGRAPHY: REFLEXIVE APPROACHES TO SOCIAL RESEARCH

Kimberly Chang

SS 251

HUMAN RIGHTS: THE LEGAL FRAMEWORK

Flavio Risech-Ozeguera

SS 262

CONFLICT RESOLUTION AND HISTORICAL ANALYSIS

Gregory Prince, Jr. and John Ungerleider

SS 274

POPULATION, ENVIRONMENT AND SECURITY

Elizabeth Hartmann

SS 280

CULTURE, SELF AND SOCIETY

Margaret Cerullo, Kimberly Chang and Barbara Yngvesson

SS 282

CONTEMPORARY SOCIAL THEORY: MODERNITY AND ITS FATE

Ali Mirsepassi

SS 288

THE HISTORY AND PSYCHOLOGY OF CHILDHOOD: THE CHANGING MEANING OF CHILDREN IN THE 19TH AND 20TH CENTURIES.

Rachel Conrad and Penina Glazer

SS 291

THE STATE AND POLITICS IN AFRICA: BETWEEN DEMOCRACY, PARALYSIS, AND COLLAPSE

Frank Holmquist

SS 293

MASS MAN, MASS MOVEMENTS, MASS CULTURE: EUROPE IN THE ERA OF CLASSICAL MODERNITY

James Wald

SS 297

CLINICAL THEORY AND ITS DEVELOPMENT FROM CASE MATERIAL

Martha Hadley

SS 307

ENVIRONMENT, CULTURE AND COMMUNITY

Sue Darlington

SS 312

ETHNOGRAPHIES OF YOUTH AND SCHOOLING

Kristen Luschen

SS 399a

MAKING SOCIAL CHANGE

Stanley Warner

## Course Descriptions Spring 2002

SS 118

YOUTH, POPULAR CULTURE AND EDUCATION

Kristen Luschen

What is the educational agenda of Disney? What can proms tell us about the organization of power in schools? What is the political economy of menstruation education (and advertising) in schools? What do we understand about how schools "should be" and how teachers and students "should act" through our engagement with popular films such as *Dangerous Minds*, *Dead Poet's Society*, *Stand and Deliver* and *Clueless*. Contemporary educational debates often position schools and media as oppositional and as vying for youth's allegiance. Yet schools and media overlap as educational sites in the lives of youth. In this course we will examine popular culture as an understudied site of cultural pedagogy. We will employ a cultural studies

perspective to analyze representations of schooling and youth in popular culture. In doing so we will 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 representation and authority in educational sites. In addition to readings, there is one required film screening per week.

SS 126

# SOCIAL MOVEMENTS AND SOCIAL CHANGE

Margaret Cerullo

This course will examine key questions about the origins, dynamics, institutionalization and outcomes of social movements. We will both read theoretical materials and use them to analyze two case studies in the post-war U.S: the Black Civil Rights Movement and the lesbian/gay/bisexual/transgender movement. This will be a project-oriented Division I class in which students will have the opportunity to research other social movements that interest them. The following are the kinds of questions we will address: What kinds of conditions prompt people to organize for social change? How does participation in social movements consolidate, transform, or unsettle personal and collective identities? How does the larger social, cultural, and political context create opportunities for and constrain the prospects of social movements? How do social movements and movement organizations structure themselves, form agendas, articulate goals, decide on tactics? Deal with internal differences? Evaluate success and failure? What are the conditions for the success of social movements?

SS 127

# INTERPETING THE MOVEMENT

Amy Jordan

Journalists, artists, scholars and activists have contributed a wide range of interpretations of the Civil Rights and Black Power Movements. In this course, students will become familiar with several approaches to studying the African-American protest tradition of the late 20th century. By viewing films and reading memoirs, biographies and historical monographs, students will develop critical perspectives on African American movements of the Civil Rights and black powers eras. Some of the central questions that will be addressed include: what were the origins of the "movement?" how were organizing efforts shaped by regional differences? what factors influenced the strength of specific campaigns, and how do we define militance or radicalism? Assignments will include short critical writing essays and a research paper.

SS 129

# DREAMS IN CULTURE AND PSYCHE

Martha Hadley

Dreaming and the symbolic language of dreams are universal. Yet, while there is no more personal medium of expression, our experience and understanding of dreams is shaped by the culture and era in which we live. This course will present an historical and cross-cultural perspective on beliefs about and practices related to dreams. We will consider the influence of social context on dreams, as well as their meaning and expressive power for the individual in different cultural contexts. The topics we will cover include historical and cross-cultural differences in dream experience, different types of dreams, dream symbols and alternative approaches to dream interpretation. Our readings will include work from anthropology, classical studies, psychology and psychoanalysis.

SS 130

# FARMING IN AMERICA

Robert Rakoff

Farming occupies a privileged place in American culture. Despite the distance between the farm and most people's daily lives, and despite the tremendous gap between romantic images of the family farm and the reality of contemporary agricultural business, farming values still resonate in our cultural life: family, nature, fertility, simplicity, purity, community, individualism. In this course we will study the development of these cultural images in the context of an historical analysis of continuity and change in rural America. We will study the experiences of many rural groups including farm workmen, African-American farmers, traditional Amish and Mennonite communities, factory farmers, and organic growers. We will consider a wide variety of writing and films by and about farmers. Students will have the chance to do first-hand research on area farms.

SS 132

# RELIGIOUS MOVEMENTS AND SOCIAL CHANGE

Sue Darlington

Religion is a powerful social force and is often the basis of, or a coping mechanism for, social change. We will explore why people use religion along with politics and/or economics to guide their behavior in situations of social change, and how religion responds to and influences change. Through case studies we will examine various religious perspectives and anthropological theories of religion and how these approaches give us insight into current issues. Discussion will focus on the importance of cultural values and understanding in the process of change and introduce students to the types of inquiry in anthropology and comparative religion. Examples of case studies include early Christianity, the Protestant Reformation, cargo cults in Melanesia, Rastafarianism, the Civil Rights Movement in the United States, liberation theology and Protestant Evangelicalism in Central America, Buddhism and rural development in Thailand.

SS 135

# THE CULTURE(S) OF UNITED STATES'

## FOREIGN POLICY

Carollee Bengelsdorf

This course will focus upon post World War II U.S. foreign policy and the cultural context in which it has been conceptualized and formulated. We will begin with a brief examination of the roots of this conceptualization, using as our text William Appleman William's classic study, *Empire as a Way of Life*. Here we will explore, in particular, the idea that has always been categorically rejected by mainstream U.S. historiography.

The empire lies at the very foundation of the United States and remains at the core of how it conceives and positions itself. We will then proceed to look at a series of U.S. interventions in the Third World during the period that Henry Luce defined as The American Century—that is, the post World War II period. In particular, we will examine the decades long U.S. intervention in Vietnam; U.S. policy in southern Africa during the 1970s and 1980s; and U.S. activities in Central America and the Caribbean in the period from 1959 to 1990. Texts will include: Marilyn Young, *The Vietnam Wars*; Kinzer and Schlesinger, *Bitter Fruit*; Michael Rogin, *Reagan: The Movie*; Walter LaFeber, *Inevitable Revolutions*; and Amy Kaplan and Donald Pease editors, *The Cultures of United States Imperialism*.

SS 141

## THIRD WORLD DEVELOPMENT: GRASSROOTS PERSPECTIVES

Frank Holmquist

Twentieth-century trends indicate a profound process of development going on in most of the Third World. But in many places and for millions of people poverty, hunger, unemployment, and insecurity are growing. Even where democratic forms of rule are in place, the majority appears to reap few material rewards. We will try to explain this uneven and contradictory process of development with one eye on general theories and the other on often unique regional and local experience including government and elite ruling strategies, as well as male, female, group, and community strategies of coping with poverty and everyday life in cities and in the countryside. Our approach will be historically grounded in the evolution of global political economy and situationally specific, and we will focus upon development goals of economic growth, equality, and democracy. We will address material from Africa, Asia and Latin America, and all the social science disciplines. We will also use first-person accounts. Along with several short essay assignments, a research paper is required which could be the basis of a Division I examination paper.

SS 157

## WOMEN AND GENDER IN CATHOLIC EUROPE

(ca. 300-1700)

Jutta Sperling

Early Christianity radically changed prevailing gender relations in late antiquity. Stressing spiritual equality, the church offered—at least initially—ample space for women to become active promoters of the new faith, as martyrs and saints, founders of monasteries and churches, or simple followers of Christ. The renunciation of sexuality freed women from their roles as wives, mothers, and concubines; female virginity was praised as the most worthy state any woman might aspire to. In medieval Catholicism, nuns as well as lay religious women wrote mystic literature, practiced charity, and gave political advice to popes and princes. The cult of the Virgin Mary emphasized motherhood, but women also identified with Christ as man, stressing the femininity of his suffering and “being in the flesh.” During the Counter Reformation, new female orders focussed on the education of girls and the evangelization of native Americans. The prosecution of witches—although more severe in Protestant regions—was inspired in part by men’s fear of female sexuality, and severely limited women’s possibilities for active involvement. Focussing on the history of women and gender in Christianity, this course also offers an introduction to the history of religion in Europe. Readings will consist of primary sources as well as historical scholarship.

SS 162

## CULTURE THROUGH CRIME

Barbara Yngvesson

This class will focus on detective novels, courtroom dramas, and ethnographies about the legal process as a way of thinking critically about what “cultural” identity consists in. In particular, we will explore the powerful ways that representations of crime in the media, in film, and in fiction contribute to the making of cultural identities and the maintenance of a specific moral order. Drawing on historical chronicles (for example, *Dee Goong An*, about a magistrate in 7th century China), contemporary fiction (*When We Were Orphans*, Kazuo Ishiguro’s narrative of a detective pursuing the disappearance of his parents in 1930s

Shanghai; George Pelcanos’ novels about crime in the inner city black and immigrant neighborhoods of 1940s Washington, D.C.), and police procedurals (Seicho Matsumoto’s Tokyo-based Inspector Imanishi series; Henning Mankel’s Swedish-based Kurt Wallander series), as well as on recent ethnographies of law, we will ask about the relationship of narratives about crime to a moral/political order, and about the relationship of law to justice. We will also consider the ambiguous role of the detective, a figure who works to uphold the principles of an established order, while inevitably revealing the connections between morality and power and the gaps between the exercise of power and the experience of justice.

SS 168

## IMAGINING LATIN AMERICA AND THE MIDDLE EAST

Carolee Bengelsdorf and Ali Mirsepassi

This course will look at the cultural representations of the Middle East and Latin America in the modern Western imaginary. We will examine shifting representations of the Middle East and Latin America in pre- and post-enlightenment European political and intellectual discourses, Western literary texts and travel literature, and contemporary United States popular culture (films, advertising, thrillers, spy novels, romance fiction, etc.).

We will consider the interrelationship between modernity’s universalist constructions of these two areas of the world (as local/traditional, primitive/underdeveloped, etc.) and how people of the Middle East and Latin America are imagined in the West. A comparative focus will enable us to raise the question of variations in both the contemporary and historical representations of the “other.”

SS 179

## HUMAN RIGHTS AND POLITICAL REFORM IN CONTEMPORARY CHINA

Kay Johnson

Human rights activists in the west assert that China is one of the worst offenders of human rights in the world today, pointing particularly to Chinese rule in Tibet, the prison labor system and the treatment of political dissidents, while others argue that there have been great improvements in human rights in the 1980s and 1990s. We will evaluate the impact of the changes induced in all aspects of Chinese life and politics by the post-Mao reforms, the booming economy and “opening” to global forces in the past two decades on human rights, cultural expression and political reform in China. In this context, we will examine the development and suppression of the democracy movement of the late 1980s; the emergence of new trends in popular culture; Chinese rule in contemporary Tibet; the controversy over prison labor and organ donation; the impact of population control on women’s rights and status; and the role of human rights in U.S.-China relations. The course is designed to help Division I students begin Division I projects in Social Science and also to provide relevant background on Chinese society today for any student who may wish to participate in the Hampshire China Exchange program.

SS/WP 183

## WRITING THE PAST: SPORTS IN AMERICA

Will Ryan

This course will explore strategies for writing about the past, with the history of American sports serving as the subject matter. Few undertakings can match sport’s broad, intense appeal. Most every cultural issue or tension, moreover, seems to

work its way into the starting lineup—at times with dramatic effect. As numerous observers have noted, the playing field is nothing less than our nation in microcosm. We will analyze historiographical, analytical and anecdotal essays, as well as biographies, personal essays, and creative nonfiction in part to develop some appreciation of sport's rich history. But this is first and foremost a writing seminar. Thus, our primary purpose will be to look at how the various essays and narratives are shaped and developed, and approximate those strategies in written assignments. Students will write (and revise) a series of critical and creative essays. There will be regular opportunity for peer review.

SS 202

**FAIR DIVISION AND FAIR REPRESENTATION:  
MEASURING AND MODELING SOCIAL PHENOMENA**  
Philip Kelleher

As individuals, we confront social issues on which we form opinions and take positions. As a society, we have procedures by which the views and preferences of individuals are transformed into group choices and actions. This course will focus on how quantitative models and data can inform us about social issues and help us understand the mechanisms by which individual and group decisions are made. We will consider applications such as the Florida vote in the 2000 Presidential election, the debate over the 2000 census, public opinion, economic competition and cooperation, and environmental policy. Among the quantitative techniques we will explore are descriptive statistics, probability theory, regression, and game theory.

This course is designed especially for students in the Social Sciences who will encounter or engage in quantitative research. There will be regular problem-solving assignments and a final project. No mathematical background beyond high school algebra and geometry is expected.

SS/CS 209

**MIND, COMMUNICATION AND SOCIAL BEHAVIOR  
IN HUMAN EVOLUTION**  
Leonard Glick and Mark Feinstein

During the past two decades, there has been a wealth of research on how the human mind evolved with the social, cultural, and communicative capacities that distinguish our species. Researchers in psychology, cognitive science, anthropology, linguistics, paleontology, evolutionary biology, and primate studies have been assembling a multidisciplinary perspective on our shared human heritage. New approaches to evolutionary theory and natural selection ensure that the subject will remain in a state of dynamic development, but enough has been accomplished already to provide much challenging material for our consideration.

This course, to be conducted at a moderately advanced level, will add a useful dimension to concentrations involving cognitive science, anthropology, psychology, linguistics, or biology. Required background: at least three Division I examinations passed, including Social Science and either Cognitive Science or Natural Science.

SS 210\*

**INTRODUCTORY ECONOMICS**  
Stanley Warner

This course is an introduction to economic analysis that covers the principles of both major areas of conventional economic theory (i.e., microeconomics and macroeconomics). It serves as

prerequisite to many advanced economics courses and itself contributes to a wide variety of concentrations. We will work to set the material within the broader social and international contexts. Five College students will be graded pass/fail only. This course cannot count as one half of a Division I.

SS 216

**BLACK NATIONALISM, EMIGRATION AND SLAVE  
REVOLTS IN EARLY AMERICAN HISTORY**  
Amy Jordan

This course will examine the struggles of African Americans to resist their enslavement by running away, engaging in slave revolts, and emigrating to black-led nations in the Caribbean or in parts of the African continent. We will engage various theoretical approaches to defining resistance and explore more recent efforts of scholars to place the struggles of African Americans in an international context. We will examine well-known slave revolts such as the Stono and Nat Turner Rebellions as well as the establishment of independent Maroon Communities in the Caribbean. We will also examine the writings of African Americans throughout the 19th century to explore conflicting visions of resistance, including numerous perspectives on the use of violence, the prospects of meaningful citizenship in the United States and the possibilities of attaining citizenship in emerging black nations such as Liberia or Haiti. For their research projects, students will be encouraged to examine 19th century newspapers, letters and autobiographies available in the area.

SS/HACU/LS 233b\*

**ELEMENTARY YIDDISH – SECOND SEMESTER**  
Henia Lewin

Yiddish, the native language of generations of Eastern European Jews, embodies all that is signified by the term Yiddishkeit, the Jewish way of life. In this course you'll learn to read, write and speak Yiddish as a step toward understanding the entire Eastern European Jewish cultural legacy, from fiction and poetry to songs and folk expressions. The course is for students who have taken 233a or who have some prior knowledge of introductory Yiddish. This course counts as one half of the two-course option for Division I in Languages; it cannot be used for one-half of a Division I in Social Science, or Humanities, Arts and Cultural Studies.

SS/HACU 236

**THE AMERICAN WEST**  
Robert Rakoff and Susan Tracy

The American West has excited the hopes and dreams of generations of Americans who have invested it with our most compelling national myths of conquest, success, and progress. Now, new generations of scholars, writers and artists are reinterpreting that history, discovering "lost" narratives, and writing new stories which reflect the diversity of this multiracial region. Paying special attention to European-American ideas about nature and civilization, individualism and violence, race and gender, we will investigate the political, economic, and social history of the West within the context of its mythic narratives. We will examine and interrogate old and new western movies, novels, and other artifacts to see how these cultural products embody and rework important symbols of American life. We will pay special attention to classic and contemporary Western films, with one class a week devoted to film screening.

Spring

SS 238

**THE MAKING OF THE MODERN BODY**

Jutta Sperling

How did we become the disciplined, healthy, and hygienic persons that we are? The sex-obsessed but pleasure-deprived? The analyzed, objectified and categorized? In late antiquity, the voluntary renunciation of sensual pleasures for the sake of spirituality, introspection, and individual redemption practiced by Christians radically altered attitudes toward the body. In the Middle Ages, the enforced "confessional mode" of talking about sex and gluttony deeply ingrained knowledge of the body as the site of sin and temptation. In the Renaissance, the admiration for the philosophy, literature, and art of ancient Greece, as well as the invention of perspective, led to a revival of the analytic gaze: the exposed and measured human body became the focus of early modern art and medicine. The rise of the clinic, the asylum, and the prison, i.e. the institutional confinement of the sick, the crazy, the poor, and the criminals, marked the formation of modern power structures. Michel Foucault's, but also Norbert Elias's pathbreaking studies on the development of modern bodies will provide the background for this course in European cultural history.

SS 239

**MASTERING THE PAST: HISTORY, POLITICS, LAW, AND THE STRUGGLE OVER MEMORY IN POSTWAR CENTRAL EUROPE**

Lester Mazor and James Wald

Almost as soon as World War II ended, there began an effort to come to terms with what had just taken place in forms ranging from trials and denazification procedures to memorials, cultural production, and school curricula. More than 50 years later, this historical landscape remains a battlefield of controversy: witness the struggle over the Holocaust memorials in Berlin and Vienna. More recently, the process has been repeated with respect to the communist regimes that fell in 1989-90. What lessons can we draw from each case, and from a comparison of the two cases? More generally, what can we learn about the motives, means forms, and consequences of public struggles over the meaning of the past—or the failure to engage in such struggles? Readings include novels, films, legal documents, and political essays, as well as recent scholarship.

SS 243

**ANARCHISM, THEORY AND PRACTICE**

Lester Mazor

The critique of domination and the oppositional practice linked to it has been called "anarchism," often to condemn, sometimes to praise. This course will focus upon its modern manifestations, especially the theories of Proudhon, Bakunin, Kropotkin, Malatesta, and several recent authors, and the practice of Spanish, Italian and Swiss groups. Relations of anarchism to Marxism, to feminism and other liberation movements, to the labor movement, and to ecological perspectives will be considered. Exploration of current community self-management practices is possible within the framework of the course, which otherwise will consist mostly of readings, lectures and discussions, plus some films.

SS 245

**CONTEMPORARY RACE, FEMINIST AND QUEER LEGAL THEORIES**

Marlene Fried and Flavio Risech-Ozeguera

The course will explore contemporary legal scholarship which seeks to interrogate the significance of racialized, gendered and sexualized identities in interpretation of normative rules of law guaranteeing equality. We will begin by briefly tracing the development of Critical Legal Studies (CLS) in the 1970s as a challenge from the left to traditional and formalist legal thinking in which law's essential neutrality was assumed. Pushing beyond this basic CLS insight that all law is inherently political and class-biased, contemporary critical race, feminist and queer legal theories seek to expose the racial, gender and sexual fault lines which further complicate legal analysis of the meaning of constitutional guarantees of equality. The heart of the course will be an examination of the ways these theorists articulate new ways to advance an agenda of expansion of the rights of all persons despite—or indeed because of—social differences. Through close readings of landmark court decisions on discrimination cases in conjunction with theoretical articles, we will assess the potential and the limits of the law for defining and realizing equal rights.

Prerequisite: Successful completion of at least one 100-level legal studies course or of a Social Science Division I independent study project.

SS 250

**CRITICAL ETHNOGRAPHY: REFLEXIVE APPROACHES TO SOCIAL RESEARCH**  
Kimberly Chang

In the last few decades, challenges to the "science" of social inquiry have given rise to new and often competing approaches to studying and writing about the social world. While their methods may vary, many of these approaches share a common concern with *reflexivity*—the recognition that social scientists are active participants in the worlds they study—and the implications of this for the practice of social research. In this course, we explore the possibilities and problems of doing reflexive social research through the doing and writing of ethnography. Students will be guided through the process of posing ethnographic research questions, choosing a field setting and cases, engaging in weekly fieldwork and/or interviewing, and writing field notes, analytic memos, and other forms of documentation. This is a "methods" course in the sense that it offers a way of knowing and studying about the social world. Yet unlike many such courses that place great emphasis on "data collection," much of this course is devoted to the critical, reflexive act of interpretation and writing.

This course is designed primarily for upper level Division II students in the Social Sciences, particularly those who anticipate using ethnographic methods for their Division III projects. Students are expected to join the course with a research project in mind and to begin fieldwork by the third week of the semester.

SS 251

**HUMAN RIGHTS: THE LEGAL FRAMEWORK**  
Flavio Risech-Ozeguera

This course will explore the development of an international legal framework of human rights and humanitarian law from the aftermath of World War II to the present time. The international mechanisms for human rights enforcement and for

the prosecution of crimes against humanity and genocide will be central subjects of inquiry, for a list of rights and obligations can mean but little in the absence of a system of accountability. The Nuremberg trials of Nazi war criminals, the recent indictment of Yugoslav leaders for war crimes in Kosovo, and the extradition proceedings against former Chilean dictator Augusto Pinochet are examples of the dynamic development of new legal theories and enforcement strategies to seek justice for human rights abuses. But to what extent do they work, whether to bring violators to justice, or to prevent future abuses? And what constitutes "justice" for mass atrocity and genocide? Students will read judicial decisions, statutes, treaties and international covenants and develop some familiarity with how these are deployed by human rights and humanitarian advocates in building legal cases. A field visit to the International Criminal Tribunal for the Former Yugoslavia at The Hague during spring break will require an additional program fee and payment of the student's own travel expenses.

Prerequisite: students should have successfully completed at least one legal studies course or passed a Division I in Social Science prior to enrolling.

**SS 262**  
**CONFLICT RESOLUTION AND HISTORICAL ANALYSIS**  
 Gregory Prince, Jr. and John Ungerleider

Conflict resolution has emerged as a major field in contemporary scholarship, drawing upon disciplines as diverse as psychology, biology, anthropology, economics, and political science. The theory has been applied to an equally diverse set of problems and professions, including community development, domestic politics, international relations, medicine, law, education, and family relations. This course will evaluate contemporary theoretical approaches to conflict resolution by examining their usefulness in understanding specific historical cases drawn from a variety of situations. In the first half of the course, faculty from the Five Colleges will survey the work of major theorists as well as specific historical cases such as the U.S.-Mexican War, the Homestead Strike, the Equal Rights Amendment, the Montgomery Bus Boycott, and the Little Rock desegregation effort. In the second half of the course, students will select, research, and present their own case studies.

**SS 274**  
**POPULATION, ENVIRONMENT AND SECURITY**  
 Elizabeth Hartmann

This course will examine the perceived linkages between population, the environment and national security that are evolving in the post-Cold War period. We will first examine the debates regarding the role of population growth in environmental degradation and then consider theories of environmental conflict that identify resource scarcities as an underlying cause of political violence in the Third World. We will also look at the historical development of these ideas with particular reference to the U.S. foreign policy and security establishments, the population community, and the environmental movement. We will consider critiques of these linkages from a number of different perspectives (gender, anthropology, critical geography) and through several case studies. Are these ideas likely to have an impact on policy, and if so, where and how?

**SS 280**  
**CULTURE, SELF AND SOCIETY**

Margaret Cerullo, Kimberly Chang and Barbara Yngvesson

This advanced course combines the disciplines of anthropology, psychology and sociology to explore the relationship between psyche, social structure, and culture. We will examine theories of society and of personality for their implications about the relationship of individual to society and the mechanisms by which infants and children grow up to be compliant or resistant members of social groups. At the same time, we will use ethnographic writing on the meaning and construction of identity to challenge Western theories. Because gender is a universal category for the construction of self, we will focus particularly on cultural, social and psychological understandings of gender identifications. Readings will probably include Freud, Marx, Durkheim, Foucault, Lacan, Piaget, Bourdieu, Rosaldo, Steedman and others. Students should have a strong background in at least one of the disciplines to be considered.

**SS 282**  
**CONTEMPORARY SOCIAL THEORY:**  
**MODERNITY AND ITS FATE**  
 Ali Mirsepassi

The central theme of this course is modernity as a social and intellectual project with historical and global impact. We will read a number of critical social theory texts which deal with modernity as their central theoretical subject. The goal of the class is to introduce various theoretical perspectives about modernity and to examine different aspects of the current debate on modernity and its fate in our time. We will read two modernist texts (Habermas' *Transformation of Public Sphere* and Berman's *All that Is Solid Melts Into Air*), two texts critical of the modernity project (Foucault's *Knowledge/Power* and Lyotard's *Postmodern Condition*), and a text about modernity's colonial/global impact (Fanón's *Wretched of the Earth*).

**SS 288**  
**THE HISTORY AND PSYCHOLOGY OF CHILDHOOD:**  
**THE CHANGING MEANING OF CHILDREN IN THE**  
**19TH AND 20TH CENTURIES**  
 Rachel Conrad and Penina Glazer

In the last several years the history of childhood has developed as a new, exciting and contested field. Drawing on the work of social historians, sociologists, and psychologists, this new scholarship brings childhood to center stage in the fields of family history, demography, and the study of child-rearing practices.

This course will examine the history and psychology of childhood in the United States with a particular focus on the 19th and 20th centuries. We will look at the changing definitions of childhood and the implications for child-rearing. We will trace the transformation of ideas about parent-child relations, adolescence, and peer culture. Sources will include social science studies and memoirs of childhood.

**SS 291**  
**THE STATE AND POLITICS IN AFRICA:**  
**BETWEEN DEMOCRACY, PARALYSIS, AND COLLAPSE**  
 Frank Holmquist

Sub-Saharan Africa is facing a severe multi-faceted crisis including a crisis of the state. The state loomed large in all post-colonial scenarios of African development as the major agency of economic growth and of popular participation. The 1960s

and 1970s brought mixed returns on those expectations, but the 1980s dashed prior hopes with international debt, structural adjustment economic policies, and repressive regimes. The turn of the past decade found angry people in the streets demanding democracy, while the end of the Cold War meant that major Western countries were willing to "let go" of some very unpopular leaders the West used to support. But despite democratic openings, an unleashing of political voices, and economic reforms in the 1990s, several states are marked by their failure to function as well as they did two decades ago, and a few have all but collapsed. Meanwhile economies are growing slowly and poverty is spreading.

The way out of the general crisis will require state reform and that will require an understanding of the forces that created the current situation. This is the central issue that the course will address. Some prior study of Africa, Asia, or Latin America is expected.

SS 293

MASS MAN, MASS MOVEMENTS, MASS CULTURE:  
EUROPE IN THE ERA OF CLASSICAL MODERNITY  
James Wald

Although we talk readily of "postmodernism," do we really know what "modernism" was about? Never did change seem to be as dramatic and rapid as in the first half of the 20th century. Leftists and rightists, avant-gardists and traditionalists alike spoke of the age of the masses, characterized by conscript armies and political mass movements, mass production of commodities, and mass media. The European "great powers" achieved domination over the globe, only to bleed themselves white in wars that devastated the continent physically and psychologically, weakened the colonial empires, and undermined faith in progress itself. The real victors were two rival systems of modernity: American consumer capitalism and Soviet communism. Although the age witnessed great violence and despair, it also brought forth great hopes and achievements in social thought, the arts, and technology, many of whose effects we are still pondering. We will meet occasionally outside class for screenings of films from and about the era. Requirements: Participation in discussion; completion of several short papers based on assigned readings; longer course essay or research paper. Some background in European history or the history of other regions in this period strongly recommended.

SS 297

CLINICAL THEORY AND ITS DEVELOPMENT  
FROM CASE MATERIAL  
Martha Hadley

Clinical psychology and psychodynamic theory in the past century (from Freud to the present) have developed out of clinicians' work with patients. This course will approach the teaching of clinical theory using many of the cases that have been published and used to exemplify the work and thought of key clinical theorists—Freud's Anna O., Katerina and Wolff Man, Kohut's Mr. Z, Winnicott's The Piggie and many others. The cases will be read as both research on the way to clinical theory and as a kind of literature from which we will learn about the nature of clinical process and the way that new ideas or models are developed in psychology. A previous course in psychology is required.

SS 307

ENVIRONMENT, CULTURE AND COMMUNITY  
Sue Darlington

Environmental problems are often seen as the result of the way people live and how they conceive of the relationship between humans and nature. This Division III course explores the complex causes of environmental problems due to social, political, economic and cultural concepts and practices, and how these all influence potential solutions to these problems. In particular, we will examine attempted solutions that encourage people to change their cultural and social behavior to be more "environmentally sound." Community programs, intentional communities, and conservation projects based on cultural and/or religious values worldwide will be compared and analyzed. Initially we will read theoretical materials and case studies along with introducing students' Division III research questions, findings and challenges. In the later part of the term students will read drafts of each others' papers as the basis of discussion, comparing their cases with those covered earlier in the term

SS 312

ETHNOGRAPHIES OF YOUTH AND SCHOOLING  
Kristen Luschen

What does it mean to do research on education while still engaged in your own educational experience? How do memories of youth and schooling enter into how you collect and interpret data and write qualitative analyses? What does it mean to "think qualitatively?" As a class, we will address these questions by reading several ethnographies of youth and schooling; for example, *Gender Play*, by Barrie Thorne and *Bad Boys*, by Ann Arnett Ferguson. Through these texts we will consider such things as the narrative style of the author, how youth and schools are represented, and how researchers utilize data to support their claims.

This course is designed for Division III students engaged in qualitative fieldwork on youth and education. Students collaboratively will analyze ethnographies, discuss issues of representation, and gain a solid theoretical understanding of fieldwork. Importantly, this class will require students to share drafts of their writing and engage in peer critique of research.

SS 399a

MAKING SOCIAL CHANGE  
Stanley Warner

We will form a collective of 16 Division III students working for social change, who will be responsible for (1) presenting their own current research, and (2) engaging a common core of theoretical readings. Consider the following words: apartheid, Gandhi, Greenpeace, Black Panthers, Vietnam, Harvey Milk, abortion, free schools, terrorism. Within specific arenas and behind particular tactics and strategies lie explicit or implicit theories of social change. Caught in the middle are questions of violence or nonviolence, incrementalism or revolution, centralism or decentralism, cooptation or boring from within. In this seminar we will work backward from the individual experience of participants and the discussion of specific historical cases to uncover another level of thinking about defining morally defensible and politically effective strategies for social change. Not open to Five-college exchange students.

## Language Study

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

During January term, intensive language courses are offered. For further information on French and Spanish, contact the International Language Institute, 413-586-7569, or Caroline Gear at 413-559-5228.

### Language Study for Fall 2001

LS 101  
Elementary Spanish I  
TBA

This course is designed for students with no background in Spanish. This class is taught almost entirely in Spanish. Students are introduced to basic grammatical structures (including past, present and future tenses) and by the end of the semester are able to communicate in verbal and written forms about personal information, daily activities, future plans and past experiences. This is an oral-based course that focuses on fluency, with attendance and classroom participation counting for 50% of the requirement for credit. Topics of study are based on assignments from a cultural reader, current and global events as well as the student's experiences. The class meets 5 hours per week and is limited to 15 students.

LS 102  
Elementary Spanish II  
TBA

This course is the second semester of first-year Spanish and students enrolled in this course should have taken LS 101 or an equivalent. This class and all subsequent LS courses are taught entirely in Spanish. Attention is given to building accuracy with grammatical structures introduced in LS 101. More sophisticated grammar structures, such as the Imperative and Subjunctive Mood are introduced. All four skill areas (speaking, listening, reading and writing) are practiced through activities that are based on real-life situations, cultural themes connected with the Spanish-speaking world, and the students' experiences. This is an oral-based class: classroom attendance and participation count for 50% of the requirement for credit. The class meets 5 hours per week and is limited to 15 students.

LS 201  
Intermediate Spanish I  
TBA

This course is the first semester of second-year Spanish. Students enrolled in this course should have taken LS 102 or its equivalent. This course is designed to reinforce grammatical structures introduced in first-year Spanish through activities

that practice all four skills: speaking, listening, reading and writing. Classroom activities and topics are connected to the culture and literature of the Spanish-speaking world as well as students' own personal experiences. Emphasis is placed on accuracy in speaking and writing in Spanish. Attendance and classroom participation count for 50% of the requirement for credit. The class meets 5 hours per week and is limited to 15 students.

LS 202  
Intermediate Spanish II  
TBA

This course is the second-semester of second-year Spanish. Students enrolled should have taken LS 201 or the equivalent. This course will solidify grammatical structures of Spanish through activities that practice all four-skill areas: speaking, listening, reading and writing. Authentic materials that focus on the culture and literature of the Spanish-speaking world will be used. As in LS 201 there will be a continued focus placed on accuracy in speaking and writing in Spanish. Attendance and classroom participation count for 50% of the requirement for credit. The class meets 5 hours per week and is limited to 15 students.

LS/HACU/SS 233a\*  
ELEMENTARY YIDDISH  
Henia Lewin

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

This course counts as one half of the two-course option for Division I in Language Study; it cannot be used as one half a Division I in Humanities, Arts and Cultural Studies or Social Science.

### Language Study for Spring 2002

LS 101  
Elementary Spanish I  
TBA

This course is designed for students with no background in Spanish. This class is taught almost entirely in Spanish. Students are introduced to basic grammatical structures (including past, present and future tenses) and by the end of the semester are able to communicate in verbal and written forms about personal information, daily activities, future plans and past experiences. This is an oral-based course that focuses on fluency, with attendance and classroom participation counting for 50% of the requirement for credit. Topics of study are based on assignments from a cultural reader, current and global events as well as the student's experiences. The class meets 5 hours per week and is limited to 15 students.

LS 102  
Elementary Spanish II  
TBA

This course is the second semester of first-year Spanish and students enrolled in this course should have taken LS 101 or an equivalent. This class and all subsequent LS courses are taught

## Fall 2001–Spring 2002 Language Study

entirely in Spanish. Attention is given to building accuracy with grammatical structures introduced in LS 101. More sophisticated grammar structures, such as the Imperative and Subjunctive Mood are introduced. All four skill areas (speaking, listening, reading, and writing) are practiced through activities that are based on real-life situations, cultural themes connected with the Spanish-speaking world and the students' experiences. This is an oral-based class: classroom attendance and participation count for 50% of the requirement for credit. The class meets 5 hours per week and is limited to 15 students.

### LS 201

Intermediate Spanish I

TBA

This course is the first semester of second-year Spanish. Students enrolled in this course should have taken LS 102 or equivalent. This course is designed to reinforce grammatical structures introduced in first-year Spanish through activities that practice all four skills: Speaking, listening, reading and writing. Classroom activities and topics are connected to the culture and literature of the Spanish speaking world as well as students' own personal experiences. Emphasis is placed on accuracy in speaking and writing in Spanish. Attendance and classroom participation count for 50% of the requirement for credit. The class meets 5 hours per week and is limited to 15 students.

### LS 202

Intermediate Spanish II

TBA

This course is the second-semester of second-year Spanish. Students enrolled should have taken LS 201 or the equivalent. This course will solidify grammatical structures of Spanish through activities that practice all four-skill areas: speaking, listening, reading and writing. Authentic materials that focus on the culture and literature of the Spanish-speaking world will be used. As in LS 201 there will be a continued focus placed on accuracy in speaking and writing in Spanish. Attendance and classroom participation count for 50% of the requirement for credit. The class meets 5 hours per week and is limited to 15 students.

### LS/HACU/SS 233b\*

ELEMENTARY YIDDISH—SECOND SEMESTER

Henia Lewin

Yiddish, the native language of generations of Eastern European Jews, embodies all that is signified by the term Yiddishkeit, the Jewish way of life. In this course you'll learn to read, write and speak Yiddish as a step toward understanding the entire Eastern European Jewish cultural legacy, from fiction and poetry to songs and folk expressions. The course is for students who have taken 233a or who have some prior knowledge of introductory Yiddish. This course counts as one half of the two-course option for Division I in Languages; it cannot be used for one-half of a Division I in Social Science, or Humanities, Arts and Cultural Studies.



## Five College Programs and Departments

Hampshire students are encouraged to take advantage of the vast curriculum, faculty, and library resources offered by Amherst, Mount Holyoke, and Smith Colleges and the University of Massachusetts. Each year over 5,000 courses are available to students in the Five College system at no extra charge; a convenient free bus system provides transportation among the campuses.

Together the Five Colleges have developed cooperative programs in the areas of study listed below. In addition, their collective resources allow interdisciplinary study in many areas, including environmental studies, film, legal studies, and neuroscience.

Hampshire students interested in language study may take courses in over 20 foreign languages offered on the five campuses. These include courses in Chinese, Japanese, and Korean; Greek and Latin; Arabic; Germanic languages, including Danish, Dutch and Swedish; Slavic languages, including Russian and Polish; and Romance languages, including French, Spanish, Italian, and Portuguese. Students may receive training in several other languages through the Self-Instructional Language Program (SILP) of the Five College Foreign Language Resource Center housed at the University.

Along with the course interchange program, the Five Colleges jointly sponsor faculty exchanges, visiting lecturers, a public broadcasting radio station, and an interlibrary network. All students have open stack access and borrowing privileges at Five College libraries, which collectively house almost five million volumes.

For complete information about Five College programs, some not listed here, consult the Five College website, <http://www.fivecolleges.edu>. Many Five College programs have websites of their own that can be reached through this address.

### AFRICAN STUDIES

Certificate Program Advisors: Amherst—Roland Abiodun, Miriam Goheen, Sean Redding; Hampshire—Frank Holmquist, Benjamin Oke; Mount Holyoke—Samba Gadjigo, Holly Hanson, Girma Kebbede; Smith—Elliot Fratkin, Elizabeth Hopkins, Louis Wilson; University of Massachusetts—Charlene Edie, Ralph Faulkingham, Femi Richards—the Five College African Studies certificate program was established in 1987 as a way for students to coordinate a study of Africa. Any degree student in the Five Colleges is eligible to participate in the African Studies certificate program. The program is explicitly designed not to have a single disciplinary focus, but rather to be broadly interdisciplinary in character, while providing an intensive focus in a single geographic area.

The program requires a minimum of six courses on Africa and the completion of a foreign language requirement. Africa courses are defined as those whose content is at least 50% devoted to Africa per se. Students commence their certificate program studies with an introductory course whose focus ranges continent-wide. Subsequent courses are more advanced and more specific in focus. Program advisors on each of the five campuses will assist students in planning an academic program that satisfies certificate requirements. Students may choose from a variety of courses, giving them ample opportunity to pursue their own interests as they fulfill certificate requirements.

Asian/Pacific/American Studies. A Five College faculty committee works to coordinate course offerings in Asian/Pacific/American Studies. The committee encourages students to pursue concentrated study of the experience of Asians and Pacific Islanders in the Americas by selecting courses from a list maintained by the committee and to distribute their selections among an introductory course and three major course categories: Expression; U.S. Interconnections; and Global Intersections. For courses and a list of cooperating faculty, see [www.fivecolleges.edu/asian\\_pa/](http://www.fivecolleges.edu/asian_pa/).

### ASTRONOMY

Faculty: Amherst—George Greenstein; Hampshire—Frederick Wirth; Mount Holyoke—Tom Dennis; Smith—Suzan Edwards, Brian Patten, Richard White; University of Massachusetts—Thomas Arny, William Dent, Neal Erickson, Mark Heyer, William Irvine, Shashi Kanbur, Neal Katz, John Kwan, Read Predmore, F. Peter Schloerb, Stephen Schneider, Michael Skrutskie, Ronald Snell, Rae Striening, Eugene Tadamaru, David Van Blerkom, Martin Weinberg, Sander Weinreb, Judith Young.

By pooling faculty and institutional resources, the Five College Astronomy Department offers an extraordinarily rich curriculum in astronomy and provides ample opportunity for students to conduct research projects in such areas as cometary studies, the physics and chemistry of molecular clouds, studies of star formation and stellar evolution, formation of planetary systems, star formation activity in galaxies, active galactic nuclei, and cosmology.

Local resources of the Five College Astronomy Department, used both in student instruction and student research, include the following facilities: 1) the Five College Radio Astronomy Observatory (FCRAO), which is the largest millimeter wave telescope in the U.S., equipped with a state-of-the-art 15-element array detector to allow radio mapping of celestial objects; 2) a 16-inch Boller and Chivens reflecting telescope equipped with a chopping secondary mirror for use in the near infrared spectral regime and a wide variety of modern detectors, including an infrared photometer, an infrared camera, and a CCD digital imaging detector for use at optical wavelengths; 3) additional 24-inch cassegrain reflecting telescopes for use at optical wavelengths; 4) an 18-inch Alvan Clark refractor. In addition to these modern telescopes and detectors, the Astronomy Department provides student instruction in sophisticated techniques of digital data display and analysis with image processing computers. The opportunity to work on instrument development in well-equipped laboratories is also available for interested students.

The course offerings in the Five College Astronomy Department can be found in the Course Guide, under Five College Offerings.

### COASTAL AND MARINE SCIENCES

Faculty: Hampshire—Charlene D'Avanzo, John Reid, Steve Roof; the Coastal and Marine Science faculty at Amherst, Mount Holyoke, and Smith Colleges, and the University of Massachusetts. The Program is directed by Paulette Peckol from Smith College.

Coastal and Marine Sciences is a growing program at Hampshire and within the Five Colleges. Students may pursue particular interests in the field through a wide variety of courses

## Five College Programs

offered on the five campuses, and through participation in field studies, research, and training in oceanographic techniques. The Hampshire College Bioshelter supports students' research in aquaculture, marine ecology, and related topics. The program sponsors training cruises aboard oceanographic vessels, summer research opportunities, and January term field courses in Central America and the Caribbean.

The Five College program has also joined the Woods Hole Consortium for Marine Sciences which provides laboratory space for selected research projects and educational opportunities at the prestigious Marine Biological Laboratory (MBL) at Woods Hole, Massachusetts. The Woods Hole Consortium offers field trips to MBL and surrounding coastal environments, seminars, contact with noted marine scientists, and student internships with Hampshire faculty or Woods Hole scientists.

### CULTURE, HEALTH, AND SCIENCE PROGRAM

Faculty Steering Committee: Hampshire—Debra L. Martin, Helaine Selin, Barbara Yngvesson; Amherst—Paul Ewald, Miriam Goheen; Mount Holyoke—Jeffrey Ayres Knight, Lynn M. Morgan; Smith—Donald Joralemon, Elizabeth Wheatley; University of Massachusetts—Dan Gerber, Lynnette Leidy (Director), William Moebius, Anita St. Clair

Established in 1996, the Five College Culture, Health, and Science (CHS) Program is designed to foster interdisciplinary collaboration in the study of human health, and to increase academic/community engagement for students and faculty at the Five Colleges. It provides alternative pathways to health careers, and bridges gaps among the laboratory sciences, social sciences, and humanities. Each year, the Five Colleges will grant a certificate in Culture, Health, and Science to students who satisfactorily complete the certificate requirements. Requirements include an independent project as well as completion of seven courses distributed among the following areas: Overviews of Biocultural Approaches; Mechanisms of Disease Transmission; Population, Health, and Disease; Healers and Treatment; Ethics and Philosophy; Research Design and Analysis.

### DANCE

Faculty: Hampshire—Daphne Lowell, Rebecca Nordstrom; Amherst—Wendy Woodson; Mount Holyoke—Jim Coleman, Charles and Rose Flachs, Therese Freedman; Smith—Rodger Blum, Yvonne Daniel, Susan Waltner; University of Massachusetts—Bill Bob Brown, Peggy Schwartz, Andrea Watkins.

The Five College Dance Department combines the programs of Amherst College, Hampshire College, Mount Holyoke College, Smith College, and the University of Massachusetts. The Department is the second largest in the nation, with a faculty of 16 artists, teachers, and scholars, augmented by a diverse array of Guest Artists. It produces over 20 student and faculty concerts each year in its seven performance spaces, and offers a wide-ranging curriculum of over 100 courses in its 14 studios. The faculty operates as a consortium, coordinating curriculum, performances, and services. The Department supports a variety of philosophical approaches to dance and provides an opportunity for students to experience a wide spectrum of performance styles and techniques. Course offerings are coordinated among the campuses to facilitate registration, interchange, and student travel. Students may take a dance course on any of the five campuses and receive credit at the home institution.

Five College course lists specifying times, locations, and new course updates are available from the (home campus) Dance Office and from the Five College Dance Department office, located at Hampshire College.

### EAST ASIAN STUDIES

Faculty: Hampshire—Kay Johnson, Zhaolu Lu, the Asian Studies faculty of Amherst, Mount Holyoke, and Smith Colleges, and the University of Massachusetts.

The Five College East Asian Studies program and the associated program in East Asian languages provide a coordinated curriculum and shared resources to students at all five campuses. The program's major purpose is to provide undergraduate instruction in Chinese, Japanese, and related disciplines. Over 100 courses are offered each year in language, literature, history, art history, religious thought and philosophy, geography, political science, and music. Through long-established ties between the Five Colleges and academic and cultural institutions in China and Japan, students enjoy a variety of opportunities for study and travel in both countries. Each year the program also brings Chinese and Japanese students and faculty to study and teach in the Five College area.

The Five College program in East Asian languages currently offers four years of coursework in Chinese and Japanese languages, literature, and linguistics. Hampshire students may begin studies in either language and proceed to advanced work by taking sequential courses.

### INTERNATIONAL RELATIONS

Certificate Program Advisors: Hampshire—Frederick Weaver; Amherst—Pavel Machala, William Taubman, Ron Tiersky; Mount Holyoke—Vincent Ferraro, Jon Western; Smith—Karen Alter, Steven Goldstein, Peter Rowe, Gregory White; University of Massachusetts—James Der Derian, Eric Einhorn, Peter Haas, Stephen Pelz, M.J. Peterson.

The certificate program in International Relations was established in 1985 for students who wish to pursue an interest in international affairs as a complement to a major or concentration in another discipline, as well as for those intending a career in the field. To qualify for a certificate, students must take an introductory course in world politics, at least one course on global institutions or problems, a course on the international economic order, one on the history of modern international relations, and one on contemporary American foreign policy. They must also complete at least two years of study in a foreign language, and take two courses on the politics, economy, or culture of an area other than the United States. One of the latter courses must involve study of a Third World country or region.

Program advisors on each of the campuses will assist students in planning an academic program that satisfies certificate requirements. Students may choose from among hundreds of courses, giving them ample opportunity to pursue their own interests as they fulfill the demands of the program. In addition to taking courses, students pursuing a certificate in international relations (as well as those interested in the field) may attend the many lectures, symposia, panel discussions, and other special events on international affairs that take place at the Five Colleges during the academic year.

## LATIN AMERICAN STUDIES

Certificate Advisor at Hampshire—Norman Holland.

The Five College Certificate in Latin American Studies offers students the opportunity to show an area of specialization in Latin American Studies in conjunction with or in addition to their majors. The program provides a disciplined course of study allowing students to draw on the rich resources of more than 50 Latin Americanist faculty members in the Five College area and is designed to enhance their understanding of the complex region that comprises contemporary Latin America.

The program requires completion of a language requirement, and eight courses on Latin America and the Caribbean that include the following:

1. A broadly based introductory course providing an overview of the social and political history of Latin America;
2. One course in the humanities, including courses focusing on Latin American culture from the pre-Columbian period to the present (such as art, art history, dance, film, folklore, literature, music, religion, and theatre);
3. One course in the social sciences, including anthropology, economics, geography, political science, and sociology, that offers substantial attention to Latin America and/or the Caribbean;
4. An interdisciplinary seminar.

## MIDDLE EASTERN STUDIES

Certificate Program Advisors: Hampshire—Ali Mirsepassi; Amherst—Jamal J. Elias; Mount Holyoke—Sohail Hashmi; Smith—Keith Lewinstein; University of Massachusetts—Tayeb El-Hibri.

The Certificate Program in Middle Eastern Studies recognizes completion of a focused, interdisciplinary course of study in Middle Eastern Studies, pursued in consultation with a program advisor as a complement to a major or concentration. Students awarded the certificate complete a language requirement and seven courses distributed among courses offering an historical introduction to the Middle East and courses on religion and philosophy, literature and the arts, and the social sciences.

## PEACE AND WORLD SECURITY STUDIES

Faculty Steering Committee: Hampshire—Betsy Hartmann, Frank Holmquist, Michael Klare, Ali Mirsepassi; Amherst—Pavel Machala, Ronald Tiersky; Mount Holyoke—Kavita Khory; Smith—Mary Geske, Gregory White; University of Massachusetts—Neta Crawford, James Der Derian, Peter Haas.

The Five College Program in Peace and World Security Studies (PAWSS) was launched in 1984 by a group of Five College faculty and administrators who perceived a need for expanded curriculum development and cross-campus coordination in the study of peace and conflict resolution. Originally funded in part by a three-year grant from The Ford Foundation, PAWSS is a multidisciplinary program that seeks to enrich the discussion of issues of war and peace throughout the academic community. By encouraging the exploration of these issues, PAWSS ultimately hopes to enhance the academic community's contribution to the search for peace and world and national security.

In pursuit of these goals, PAWSS sponsors educational events open to the Five College community throughout the academic year. These include public lectures, films, panel discussions, and debates. In addition, PAWSS organizes annual winter and summer workshops for faculty to study and exchange ideas on critical political and curricular issues.

In addition to the Hampshire faculty who teach courses related to peace and world security issues, nearly 100 Five College faculty in history, political science, international relations, and many other disciplines offer courses in this field.

## SELF-INSTRUCTIONAL LANGUAGE PROGRAM

The Five College Self-Instructional Language Program affords students the opportunity to study languages that are not currently being offered through traditional classroom instruction. At the beginning of the semester the student is given a goal to be reached by the semester's end. The student works independently on his or her home campus throughout the semester using a textbook, workbook, audiotapes, videotapes, and computer programs (various components are available for different languages). The student is assigned a native speaker (usually an international student from the home campus) who serves as a conversation partner for one hour of conversation per week. At the end of the semester, a professor of the target language is brought to campus to administer a 20-30 minute oral exam; from that exam, the professor determines a grade for the course.

This program is designed for students who are extremely self-motivated and secure in foreign language study. Students must have a personal interview with the program director; those with limited knowledge of a language must schedule a placement exam the semester before language study begins.

The Self-Instructional Language Program is being administered in the Five College Foreign Language Resource Center, 102 Bartlett Hall, University of Massachusetts, by the center's director, Elizabeth H.D. Mazzocco. Direct all inquiries to Professor Mazzocco at 413-545-3453. Languages available at this time include Czech, Modern Greek, Hindi, Hungarian, Indonesian, Norwegian, Serbo-Croatian, Swahili, Thai, Turkish, and Urdu.

## **Five College Dance Department**

The educational and artistic mission of the Five College Dance Department (FCDD) is to champion the imaginative, expressive powers of human movement. The curriculum emphasizes in-depth study of a broad spectrum of dance as an art form, including technical, creative, historical, cultural, and scientific perspectives. Students are encouraged to balance performance and creative studies with a comprehensive understanding of the historical and cultural contexts of different dance traditions. They may shape their major studies in either traditional or interdisciplinary ways—reflecting the wide range of career options and new directions of the contemporary field.

Each semester the FCDD office publishes an updated list of all dance courses offered. Copies of this listing are available at the FCDD office in the Hampshire College Dance Building, at Central Records, at the Hampshire dance studio bulletin board, and from the Hampshire dance faculty.

### **Five College Dance Department Courses: Fall 2001 and Spring 2002**

#### **TECHNIQUES**

**BALLET:** Introductory through advanced study of the principles and vocabularies of classical ballet. Class is comprised of three sections: Barre, Center, and Allegro. Emphasis is placed on correct body alignment, development of whole body movement, musicality, and embodiment of performance style. Pointe work is included in class and rehearsals at the instructor's discretion.

**JAZZ:** Introductory through advanced jazz dance technique, including the study of body isolations, movement analysis, syncopation, and specific jazz dance traditions. Emphasis is placed on enhancing musical and rhythmic phrasing, efficient alignment, performance clarity in complex movement combinations, and the refinement of performance style.

**MODERN:** Introductory through advanced study of modern dance techniques. Central topics include: refining kinesthetic perception, developing efficient alignment, increasing strength and flexibility, broadening the range of movement qualities, exploring new vocabularies and phrasing styles, and encouraging individual investigation and embodiment of movement material.

#### **THEORY**

**DANCE COMPOSITION:** Introductory through advanced study of elements of dance composition, including phrasing, space, energy, motion, rhythm, musical forms, character development, and personal imagery. Course work emphasizes organizing and designing movement creatively and meaningfully in a variety of forms (solo, duet, and group), and utilizing various devices and approaches, e.g., motif and development, theme and variation, text and spoken language, collage, structured improvisation, and others.

**DANCE HISTORY:** Introductory through advanced courses in dance history, theory, and criticism. Courses include Dance in the 20th Century which presents an overview of dance as a performing art in the 20th century, focusing especially on major American stylistic traditions and artists; Dance and Culture

which surveys world dance traditions from both artistic and anthropological perspectives; Jazz Modernism which looks at this genre of dance, music and art from a cultural studies perspectives, and Performance and Criticism which helps students develop and sharpen the skills needed for looking at and writing about dance and the performance arts.

**DANCE ANALYSIS:** Introductory through advanced courses in analysis of movement and music from a variety of perspectives. Courses include Scientific Foundations of Dance, Laban Movement Analysis and Analysis of Rhythm.

**RELATED TOPICS:** Dance Repertory, Dance and Technology, Dance and Video, Senior Seminar, and Dance and Education courses may be offered; check the Five College Dance Schedule for updated information.

### **Other Five College Dance Department Courses: Fall 2001**

Brazilian Dance  
Classical Indian Dance I  
Comparative Caribbean Dance I  
Javanese Dance  
West African Dance I

### **Other Five College Dance Department Courses: Spring 2002**

Anthropology of Dance  
Classical Indian Dance II  
Comparative Caribbean Dance  
West African Dance

**Five College Courses****SELF-INSTRUCTED LANGUAGES**

Elementary-level courses are currently offered in the following languages: Czech, Modern Greek, Hindi, Hungarian, Indonesian, Norwegian, Serbo-Croatian, Swahili, Thai, Turkish, and Urdu. For further information, including information on registration, consult the Self-Instructional Language Program website at the Five College website (<http://www.fivecolleges.edu>).

**Course Listing Fall 2001**

Mount Holyoke College  
Asian 130  
ELEMENTARY ARABIC I  
Mohammed Mossa Jiyad

Mount Holyoke College  
Asian 232  
INTERMEDIATE ARABIC I  
Mohammed Mossa Jiyad

Smith College  
ARA 100D  
ELEMENTARY ARABIC I  
Mohammed Mossa Jiyad

Hampshire College  
HACU 129m  
JAZZ MODERNISM  
Margo Simmons Edwards and Constance Valis Hill

Smith College  
Dance 377  
WRITING DANCE  
Constance Valis Hill

University of Massachusetts  
GEO 105  
EARTHQUAKE AND VOLCANOES  
J. Michael Rhodes

University of Massachusetts  
POL SCI 351  
INTERNATIONAL SECURITY POLICY  
Michael T. Klar

Smith College  
AAS 222  
INTRODUCTION AFRICAN-AMERICAN MUSIC  
Yusef A. Lateef

Hampshire College  
HACU 239  
JAZZ PERFORMANCE SEMINAR  
Yusef Lateef

**Course Descriptions Fall 2001**

Mount Holyoke College  
Asian 130  
ELEMENTARY ARABIC I  
Mohammed Mossa Jiyad

This course covers the Arabic alphabet and elementary vocabulary for everyday use, including courtesy expressions. Students will concentrate on speaking and listening skills as well as basic Arabic syntax and morphology, as well as basic reading and writing.

Mount Holyoke College  
Asian 232  
INTERMEDIATE ARABIC I  
Mohammed Mossa Jiyad

This course continues Asian 130, study of modern standard Arabic. It covers oral and aural skills related to interactive and task-oriented social situations, including discourse on a number of topics and public announcements. Students read and write short passages and personal notes containing an expanded vocabulary on everyday objects and common verbs and adjectives.

Smith College  
ARA 100D  
ELEMENTARY ARABIC I  
Mohammed Mossa Jiyad

This course continues Mount Holyoke's Asian 130, study of modern standard Arabic. It covers oral and aural skills related to interactive and task-oriented social situations, including discourse on a number of topics and public announcements. Students read and write short passages and personal notes containing an expanded vocabulary on everyday objects and common verbs and adjectives.

Hampshire College  
HACU 129m  
JAZZ MODERNISM  
Margo Simmons Edwards and Constance Valis Hill

Embellishing upon Ralph Ellison's observation that much in American life is "jazz shaped," this course presents a multidisciplinary introduction to the study of jazz and its inflection of modern American expressive culture in the 20th century. We will learn as much about jazz as an American vernacular musical form with a distinct African heritage, as how the music made its cross-disciplinary mark in the literary, visual, and performing arts. Learning how to listen to the music is crucial to recognizing how jazz became the motive and method of shaping a distinctly modernist aesthetic. This cultural history of jazz spans the period from the 1920s-1960s. We will examine the relationship between jazz music and dance, looking at how rhythm, improvisation, call-and-response patterning, and elements of swing altered the line, attack, speed, weight, and phrasing of American dance forms. And ultimately consider jazz as the master trope of the 20th century, the definitive sound and shape of America.

Smith College  
Dance 377  
WRITING DANCE  
Constance Valis Hill

This class will develop and sharpen the skills needed for looking at and writing about dance. We will focus on the practical task

of writing about performance art, using theoretical and critical writings as an aid in capturing and conveying how performance communicates and what it expresses. Hopefully, we will tool the skills needed to synthesize the reality of the dance with its poetic or cultural resonance. Students will be required to attend live performances and to observe dance, movement, performance art and classes across the five colleges.

University of Massachusetts

GEO 105

**EARTHQUAKES AND VOLCANOES**

J. Michael Rhodes

The earth is a dynamic planet constantly creating oceans and mountain ranges, accompanied by earthquakes and volcanic eruptions. This course explores the development of ideas that led to the scientific revolution of plate tectonics, the relationships between earthquakes, volcanoes and plate tectonics, and the hazards that they produce and their impact on humans. Emphasis is placed on current earthquake and volcanic events, as well as on momentous events from the past such as the San Franciscan earthquake of 1906, the great Alaskan earthquake, the 79 A.D. eruption of Vesuvius that destroyed Pompeii, and the more recent eruptions of Mount St. Helens (USA), Pinitubo (Phillipines) and Kilauea (Hawaii).

University of Massachusetts

POL SCI 351

**INTERNATIONAL SECURITY POLICY**

Michael T. Klare

An examination of contemporary U.S.-Chinese and U.S.-Russian relations with particular reference to international security issues. The course will consider these issues in the wider context of international relations in the era of globalization. We will focus on such general issues as nuclear proliferation, arms transfers, ballistic missile defense, environmental security, trade policy, and human rights, along with particular problems like NATO expansion and the status of Taiwan. In each topic area, the course will examine the nature of the problem as well as the range of policy options facing U.S. leaders. Students will be required to organize and participate in a debate on a particular policy issue and to write a term paper on a particular aspect of U.S.-Chinese or U.S.-Russian relations.

Smith College

AAS 222

**INTRODUCTION AFRICAN AMERICAN MUSIC**

Yusef A. Lateef

The format of this course is lecture, discussion and listening to music of African-American musicians. Spirituals, gospel and autophysiopsychic music will be discussed.

Hampshire College

HACU 239

**JAZZ PERFORMANCE SEMINAR**

Yusef Lateef

This course is a performance seminar in Jazz improvisation in a small group setting. This course will deal with tonal, atonal, and free form methods of improvisation. Subjects to be discussed will include the 7th scale and its components, modal improvisation, nuances, the soul as it relates to musical expression, form emotion (thinking and feeling), and the individual's unique sense of rhythm. Students will be expected to complete weekly assignments. Prerequisite: Tonal Theory I and Tonal Theory II or equivalent Five College music courses.

## **Five College Astronomy Course Listing Fall 2001**

Mount Holyoke College

ASTFC 23

**PLANETARY SCIENCE**

Darby Dyar

Smith College

ASTFC 24

**STELLAR ASTRONOMY**

Suzan Edwards

University of Massachusetts or Amherst College

ASTFC 26

**COSMOLOGY**

George Greenstein

## **Course Descriptions Fall 2001**

Mount Holyoke

ASTFC 23

**STARS AND GALAXIES**

Darby Dyar

Introductory course for physical science majors. Topics include planetary orbits, rotation and precession, gravitational and tidal interactions, interiors and atmospheres of the Jovian and terrestrial planets, surfaces of the terrestrial planets and satellites, asteroids, comets, planetary rings, and origin and evolution of the planets. Prerequisites: one semester of calculus and one semester of physical science.

Smith College

ASTFC 24

**STELLAR ASTRONOMY**

Suzan Edwards

Satisfies Junior Year Writing requirement. Computer and observational lab-based course. This is a basic course on the observational determination of the fundamental properties of stars. It is taught with an inquiry-based approach to learning scientific techniques, including hypothesis formation, pattern recognition, problem solving, data analysis, error analysis, conceptual modeling, numerical computation, and quantitative comparison between observation and theory. No previous computer programming experience required. Prerequisites: one semester of calculus, one semester of physics, one semester of introductory astronomy, and ENGLWP 112 or 113.

University of Massachusetts or Amherst College

ASTFC 26

**COSMOLOGY**

George Greenstein

Cosmological models and the relationship between models and observable parameters. Topics in current astronomy that bear upon cosmological problems, including background electromagnetic radiation, nucleosynthesis, dating methods, determinations of the mean density of the universe and the Hubble constant, and tests of gravitational theories. Discussion of some questions concerning the foundations of cosmology and its future as science. Prerequisites: one semester of calculus and one semester of a physical science.

## Course Listing Spring 2002

Mount Holyoke College  
Asian 131  
ELEMENTARY ARABIC II  
Mohammed Mossa Jiyad

Mount Holyoke College  
Asian 232  
INTERMEDIATE ARABIC II  
Mohammed Mossa Jiyad

Smith College  
ARA 100D  
ELEMENTARY ARABIC II  
Mohammed Mossa Jiyad

Amherst College  
Theater and Dance 68  
TWENTIETH CENTURY AMERICAN DANCE:  
60S VANGARD TO 90S HIP-HOP  
Constance Valis Hill

Hampshire College  
HACU 270  
FLEETING IMAGES: CHOREOGRAPHY ON FILM:  
FROM CHARLIE CHAPLIN TO JACKIE CHAN  
Constance Valis Hill

University of Massachusetts  
GEO 512  
X-RAY FLUORESCENCE ANALYSIS  
J. Michael Rhodes

University of Massachusetts  
GEO 591V  
VOLCANOLOGY  
J. Michael Rhodes

Amherst College  
PS 64  
GLOBAL RESOURCE POLITICS  
Michael T. Klare

University of Massachusetts  
Italian 514  
FIFTEENTH-CENTURY ITALIAN CHIVALRIC EPIC:  
BOIARDO AND PULCI  
Elizabeth D. Mazzocco

Amherst College  
Music 38  
INTRODUCTION AFRICAN AMERICAN MUSIC  
Yusef A. Lateef

Hampshire College  
HACU 239  
MUSIC PERFORMANCE SEMINAR  
Yusef Lateef

University of Massachusetts  
MUSIC 595A  
SEMINAR—COMPOSITION WESTERN AND  
NON-WESTERN MUSIC  
Yusef A. Lateef

## Course Descriptions Spring 2002

Mount Holyoke College  
Asian 131  
ELEMENTARY ARABIC II  
Mohammed Mossa Jiyad

This course is a continuation of Elementary Arabic I. Students will expand their command of basic communication skills, including asking questions or making statements involving learned material. Also they will expand their control over basic syntactic and morphological principles. Reading materials (messages, personal notes, and statements) will contain formulaic greetings courtesy expressions, queries about personal well-being, age, family, weather and time. Students will also learn to write frequently used memorized material such as names, forms, personal notes and addresses.

Mount Holyoke College  
Asian 232  
INTERMEDIATE ARABIC II  
Mohammed Mossa Jiyad

Continuation of Intermediate Arabic I.

Smith College  
ARA 100D  
ELEMENTARY ARABIC II  
Mohammed Mossa Jiyad

Continuation of Elementary Arabic I.

Amherst College  
Theater and Dance 68  
TWENTIETH CENTURY AMERICAN DANCE:  
60S VANGARD TO 90S HIP-HOP  
Constance Valis Hill

This survey of late 20th century dance moves from the 1960s—a decade of revolt and redefinition in American modern dance that provoked new ideas about dance, the dancer's body and a radically changed dance aesthetic—to the radical postmodernism of the 1990s.

Hampshire College  
HACU 270  
FLEETING IMAGES: CHOREOGRAPHY ON FILM:  
FROM CHARLIE CHAPLIN TO JACKIE CHAN  
Constance Valis Hill

This selected survey of choreography on film and video indulges in the purely kinesthetic experience of watching the dancing body on film. We will focus on works that have most successfully effected a true synthesis of the two mediums, negotiating between the spatial freedom of film and the time-space-energy fields of dance; the cinematic techniques of camera-cutting-collage and the vibrant continuity of the moving body.

We will view the works of such filmmakers and/choreographers as Maya Deren, Busby Berkeley, Doris Humphrey, Martha Graham, Vincente Minelli, Norman McLaren, George Sidney, Bob Fosse, Stanley Donen, Roland Petit, and Merce Cunningham, as well as music television videography, as we examine and elucidate the imaginative and ingenious ways film dance artists have captured the fleeting image of the moving body on film. This course is open to students interested in dance, theatre and cultural studies, choreography, filmmaking, photography, and videography.

**Spring  
Fall**

## Fall 2001-Spring 2002 Five College Courses

# Fall Spring

University of Massachusetts  
GEO 512  
X-RAY FLUORESCENCE ANALYSIS  
J. Michael Rhodes

Theoretical and practical application of X-ray fluorescence analysis in determining major and trace element abundances in geological materials.

University of Massachusetts  
GEO 591V  
VOLCANOLOGY  
J. Michael Rhodes

Systematic discussion of volcanic phenomena, types of eruptions, generation and emplacement of magma, products of volcanism, volcanic impact on humans, and the monitoring and forecasting of volcanic events. Case studies of individual volcanoes illustrate principles of volcanology; particular attention to Hawaiian, ocean-floor, and Cascade volcanism.

Amherst College  
PS 64  
GLOBAL RESOURCE POLITICS  
Michael T. Klare

This course is a seminar that will assess the impact of intensified resource competition on international politics and conflict dynamics in the 21st century. We will examine global supply and demand patterns for those resources considered essential to human life and modern industrial society: oil, water, minerals, timber, food, and land. We will also consider how population growth, economic globalization, and technological change will affect the supply and demand for these materials. The bulk of the course will be devoted to an analysis of how these various patterns intersect with global political dynamics to produce friction and conflict in the international system. We will conclude with a discussion of how the international system can better manage resource shortages and resource disputes so as to reduce the risk of conflict over vital materials. Students will be expected to write a research paper on one aspect of this larger problem and to summarize their findings in class.

University of Massachusetts  
Italian 514  
FIFTEENTH-CENTURY ITALIAN CHIVALRIC EPIC:  
BOIARDO AND PULCI  
Elizabeth D. Mazzocco

The course will focus on the early Italian epic and the world of Quattrocento Italian chivalric myth. Works studied will include Luigi Pulci's *Morgante* and Matteo Maria Boiardo's *Orlando Innamorato* as well as other minor, literary works. Topics for discussion will include: the female warrior, magic, incantations and sorcery, the birth of an Italian self, historical vs. literary chivalric practices, the ideal knight, the destruction/creation of chivalric myth, the blurred boundaries between chivalric game and war, dragons and winged horses, imatatio, the education of a knight, as well as a variety of other topics to be chosen as a class. Students will write several papers and deliver oral presentations. All work (oral and written) will be in Italian.

Amherst College  
Music 38  
INTRODUCTION AFRICAN AMERICAN MUSIC  
Yusef A. Lateef

The format of this course is lecture, discussion and listening to music of African-American musicians. Spirituals, gospel and autophysiopsychic music will be discussed.

Hampshire College  
HACU 239  
MUSIC PERFORMANCE SEMINAR  
Yusef Lateef

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

University of Massachusetts  
MUSIC 595A  
SEMINAR—COMPOSITION WESTERN AND  
NON-WESTERN MUSIC  
Yusef A. Lateef

The format of this course is lecture, composition and performance. Clustonic theory and endophyte composition and an intervalic approach to autophysiopsychic music performance will be discussed.

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### Course Listing Spring 2002

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University of Massachusetts  
ASTFC 14  
STARS AND GALAXIES  
TBA

Smith College  
ASTFC 15  
HISTORY OF ASTRONOMY  
Suzan Edwards

TBA  
ASTFC 35  
MODERN ASTROPHYSICS  
TBA

University of Massachusetts  
ASTFC 37  
TECHNIQUES OF OPTICAL AND INFRARED  
ASTRONOMY  
Michael Skrutskie

University of Massachusetts  
ASTFC 52  
ASTROPHYSICS II: GALAXIES  
James Lowenthal

**Course Descriptions Spring 2002**

Smith College  
ASTFC 14  
STARS AND GALAXIES  
TBA

A freshman-level introductory course appropriate for science majors, engineering majors, and students with a strong precalculus background. Topics include: the observed properties of stars and the methods used to determine them, the structure and evolution of stars, the end points of stellar evolution, our galaxy, the interstellar medium, external galaxies, quasars, and cosmology. Prerequisite: high school algebra.

Smith College  
ASTFC 15  
HISTORY OF ASTRONOMY  
Suzan Edwards

Astronomy and cosmology from earliest times, Egyptian, Babylonian, Greek, Islamic; the medieval universe; Middle Ages; Copernican revolution, the infinite universe; Newtonian universe; mechanistic universe of the 18th and 19th centuries. Gravitational theory; origin, structure, and evolution of stars and galaxies; developments in modern astronomy. Nontechnical; emphasis on history and cosmology.

TBA  
ASTFC 35  
MODERN ASTROPHYSICS  
TBA

How do astronomers determine the nature and extent of the universe? Following the theme of the "Cosmic Distance Ladder," we explore how our understanding of astrophysics allows us to evaluate the size of the observable universe. We begin with direct distance determinations in the solar system and nearby stars. We then move on to spectroscopic distances of stars; star counts and the structure of our Galaxy; Cepheid variables and the distance of galaxies; the Hubble Law and large scale structure in the universe; quasars and the Lyman-alpha forest. Prerequisites: Introductory Physics (131-132, 151-152, or 171-172), Calculus through Math 128, 132 or equivalent, and at least one prior astronomy or physics course at the 100-level or above.

University of Massachusetts  
ASTFC 37  
TECHNIQUES OF OPTICAL AND INFRARED  
ASTRONOMY  
Michael Skrutskie

With lab. Introduction to the techniques of gathering and analyzing astronomical data, particularly in the optical and infrared. Telescope design and optics. Instrumentation for imaging, photometry, and spectroscopy. Astronomical detectors. Computer graphics and image processing. Error analysis and curve fitting. Data analysis and astrophysical interpretation, with an emphasis on globular clusters. Prerequisites: ASTRON 224 or 225; 2 semesters of physics, and 2 semesters of calculus.

University of Massachusetts  
ASTFC 52  
ASTROPHYSICS II: GALAXIES  
James Lowenthal

The application of physics to the understanding of astronomical phenomena. Physical processes in the gaseous interstellar medium: photoionization in HII regions and planetary nebulae; shocks in supernova remnants and stellar jets; energy balance in molecular clouds. Dynamics of stellar systems; star clusters and the virial theorem; galaxy rotation and the presence of dark matter in the universe; spiral density waves. Quasars and active galactic nuclei; Synchrotron radiation; accretion disks; supermassive black holes. Prerequisites: four semesters of physics.

**Spring**



## Co-Curricular Courses

### WRITING AND READING PROGRAM

The Writing and Reading Program offers assistance to all Hampshire students interested in developing their communication skills. Because writing is important at Hampshire, we provide a range of services from individual meetings to workshops and formal courses in writing.

Whenever possible, we work with on-going writing projects, be they course papers, Division I exams, Division II papers, or sections of Division IIIs. Given the student's writing needs, we address problems with starting or finishing papers, as well as developing effective strategies for outlining/organizing, drafting, and revising. We do not proofread papers, but we do our best to help students learn to correct their own grammar.

To schedule an appointment call 413-559-5531 or 413-559-5646.

### Writing and Reading Program Courses Fall 2001

BP 101  
INTERPRETIVE SKILLS, PART I  
Shirley M. DeShields

This first part of a year long course is designed to provide students a dynamic, skill-development experience, with an emphasis on critical thinking and comprehension of expository prose. Using a POWER MODEL, the course relates to study techniques and time management. Students will learn to read assignments with more precision and transfer this new approach to their own writing.

Class will meet once a week for two hours. Enrollment is limited to 15, with instructor permission *after* the first class meeting. It is expected that students enrolling in Part I will continue with Part II during the spring semester.

WP 101  
INTRODUCTION TO ANALYTICAL  
AND CREATIVE WRITING  
Will Ryan

This writing seminar explores different forms of academic and personal writing. Students will have the opportunity to improve expository writing skills, practice analytical writing in various disciplines, and try their hand at a personal essay and a short story. Considerable time will be spent analyzing selected readings and developing writing strategies in response to those readings. A number of short stories and personal essays will be read and used as models for the creative writing section of the course. Students will have the opportunity for regular tutorial meetings with the instructors. Interested students should sign up in the Writing Center before the first class.

WP/HACU/IA 209  
WRITING ABOUT THE GOOD LIFE  
Deborah Gorlin

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

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

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

WP/SS 242  
CREATIVE WRITING IN SOCIAL SCIENCE  
Will Ryan

This writing seminar explores the use of creative writing in concert with the analytical and critical approaches traditionally associated with the fields of social science. The course is designed for students experienced in social science, but not in creative writing.

The class will begin with a consideration of voice, tone, point of view, and audience, and the roles they play in effective writing. We will then turn to personal interviews and portraits, looking as well at use of background and history to inform contemporary voices and lives. We will also explore ways that autobiographical/personal writing, dramatic narration, and engaging storytelling can be used in social science projects. There will be regular writing assignments, and students will be expected to contribute to class discussion and group critique in an informed and constructive manner.

Prerequisite: Since this course focuses on utilizing creative writing in actual projects, it is probably best suited to those students ending Division II or beginning Division III. In the past, students have used the course as an opportunity to write (and receive criticism on) a pilot chapter for their Division III.

### Writing and Reading Program Courses Spring 2002

BP 102  
INTERPRETIVE SKILLS, PART II  
Shirley M. DeShields

A continuation of the Fall course. This course provides a dynamic skill-development experience. Students will learn to read with more precision. Class meets weekly for two hours. Enrollment is limited to 15 with instructor permission *after* the first class meeting. Prerequisite: BP 101.

WP 201  
WRITING PROJECT WORKSHOP  
Deborah Gorlin

This workshop is designed to provide assistance to students who are already engaged in large projects—research papers and exams—and who would like a structured meeting time in which to write and to discuss strategies for research, writing, and revision. Special attention will be paid to the writing process: conceptualization, organization, and pacing oneself through work blocks and writing anxieties.

Brief reading and writing assignments will be given and, in addition to attending class meetings, participants will be

expected to meet in tutorial with the instructor. Since this class supplements work already in progress, no formal instructor evaluations will be provided and the completion of this workshop will not count as course credit towards a Division I exam. This course is primarily targeted toward students who are working on Division II research papers. Division III students should see the instructor before enrolling in this workshop.

WP/SS 183

**WRITING THE PAST: SPORTS IN AMERICA**

Will Ryan

This course will explore strategies for writing about the past, with the history of American sports serving as the subject matter. Few undertakings can match sport's broad, intense appeal. Most every cultural issue or tension, moreover, seems to work its way into the starting lineup - at times with dramatic effect. As numerous observers have noted, the playing field is nothing less than our nation in microcosm. We will analyze historiographical, analytical and anecdotal essays, as well as biographies, personal essays, and creative non-fiction in part to develop some appreciation of sport's rich history. But this is first and foremost a writing seminar. Thus, our primary purpose will be to look at how the various essays and narratives are shaped and developed, and approximate those strategies in written assignments. Students will write (and revise) a series of critical and creative essays. There will be regular opportunity for peer review.

### **LEMELSON CENTER FOR DESIGN**

The Dorothy and Jerome Lemelson Center for Design is a design and fabrication resource open to the entire campus community. Located at the north end of the Arts Village, the center houses a fabrication shop equipped for work with non-wood materials, chiefly metals and plastics, and a Design Lab housing manual drafting equipment and computer workstations running a number of design, drafting and modeling programs. The shop's tools include: basic hand tools, power saws and drills, plastic forming equipment, machine tools, welders, sheet metal tools, sanding and polishing equipment, metal bending equipment and more. The facility staff is available to provide one-on-one design and fabrication instruction as well as conducting group workshops and trainings. No prior experience is necessary and all skill levels are welcome.

### **Accessing the Center for Design**

Gaining access to the shop can be as simple as dropping by or setting up an appointment with one of the shop supervisors. Whether you have a specific project in mind or would like help in coming up with an idea, we will; work with you on design issues, teach you how to work safely in the shop, give instruction on the equipment you need to use and provide ongoing assistance and supervision. You are also welcome to attend an information session, training or workshop to help you become familiar with the facility and what can be done here.

The Design Lab is available to all students for design related work and is open any time the facility is open (except when classes may be using the room).

### **What's this place all about anyway?**

If you are interested in learning more about the facility, its staff and what happens here you are invited to attend a one-hour presentation. It will give you an idea of what has or could be done; how you might fit design and fabrication into your academic experience, what the Lemelson Program is all about,

what faculty you might use, and various ways to get involved in the design community. Times TBA.

### **Introductory Trainings**

This training provides instruction in the operation of "MIG" and "TIG" arc welders capable of welding of steel and aluminum. Students will learn setup and welding technique and perform practice welds using the different methods. Trainings will take place in one 3-hour session.

### **Gas Welding**

This training provides instruction in the operation of oxy-acetylene equipment used for heating, cutting, welding, and brazing metal. Students will learn equipment technique and practice the different methods. Trainings will take place in one two-hour session.

**Introduction to Machining** They can be used for the creation of both intricate mechanical parts and sculpture. Come see what these versatile machines can do. Students may continue this training by scheduling individual lessons. This is a single one hour and 30 minute session.

### **Basics of Mechanical Drafting**

This session will provide a lesson on the basic elements and symbols used to create mechanical drawings and pictorial views for effective graphic communication. This skill is a must for anyone interested in design and fabrication. This is a single 2-hour session.

### **Training Registration**

Group trainings are offered during the first half of each semester and during January Term. A full schedule of trainings is sent to students' mailboxes and sign-ups are at the Lemelson Center for Design.

## **Lemelson Courses Fall 2001 and Spring 2002**

IA/LM 135

**OUTDOOR SOFT GOODS DESIGN**

Glenna Alderson and Colin Twitchell

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

IA/LM 180

**DESIGN FUNDAMENTALS: BUILDING THE BACKBONE OF YOUR DESIGN ABILITIES**

Colin Twitchell and TBA

This activity and project-based course will enable you to improve your design ability. Students of both artistic and applied design will gain deeper insights into their own design process and will learn techniques that will enhance their design

**Spring  
Fall**

## Fall 2001–Spring 2002 Cocurricular Courses

creativity and skills. This course will explore the design process by examining many of its components. Such elements as prototyping, sketching, drafting, research methods, material applications, fabrication techniques, design style, and aesthetics will be investigated. Divisional work may be accomplished through this class by working in conjunction with a faculty sponsor.

IA/LM 203

DESIGNING FOR HUMANS:

APPLYING UNIVERSAL DESIGN PRINCIPLES

Colin Twitchell

This course will be an introduction to applied design and universal design as it relates to designing for people. This course is project based and will use adaptive equipment and universal design equipment projects to understand what a designer must know about humans and the design process in order to be successful. Early in the course we will study some of the elements that make up applied design. These elements include design style, expression of design ideas, design parameters, anatomy, ergonomics and market influence on design. The bulk of the course will be applying these elements to the design of equipment for people with disabilities. Working in groups, we will design and fabricate mock-ups and/or prototypes (time permitting) of our ideas for this equipment. Students in this course will be expected to work on their projects outside of the course class time. No previous design experience is needed for this seminar. Students with any kind of interest in design are encouraged to take this seminar as most end products of any field of design end up being used and/or influenced by people.

### WOMEN'S FABRICATION WORKSHOP

Robin MacEwan

This 10-week co-curricular course is designed as a hands-on introduction to the basic tools, equipment, machinery and resources available through the Lemelson Center for Design. Students will work on a variety of projects in both metal and plastic, gaining experience with as many different skills as time allows. In addition, we will cover basic elements of design and project planning, and allow time for students to get feedback on their own ideas for personal projects. Upon completion of the course, participants will have start-to-finish experience with several projects, a working knowledge of what is available in the shop, and the skills needed to go forward with your own ideas.

### FABRICATION SKILLS

Glenn Armitage

This semester-long workshop is intended for those who desire more extensive instruction and guided hands-on practice than is provided in the Shop Trainings. Students will have the opportunity to work with the full range of fabrication techniques available in the shop. Though the exact design of the course will be determined by the interests of the students, it is assumed that all students will develop a project from concept to design to finished product. This is a cocurricular activity. Evaluations are available if requested.

Fall  
Spring

## Outdoors Program and Recreational Athletics (OPRA)

### CURRICULUM STATEMENT

The Outdoors Program and Recreational Athletics (OPRA) offers students extensive opportunities to learn outdoor and sport skills such as rock climbing, kayaking, martial arts, and aquatics. We also provide the opportunity for student- and staff-initiated expeditions and trips.

OPRA gives special emphasis to integrating outdoor and physical learning experiences with the rest of college life. Programmatically that means OPRA collaborates with Hampshire faculty, staff, and students in ongoing courses.

"Fusion of body and intellect" has long been a goal of OPRA. This year the program will continue to offer body potential work and body awareness in addition to outdoor and sports skills courses.

OPRA seeks to enable students to experience nature personally, through local natural history explorations, as well as hiking, biking, camping, cross-country skiing, snowshoeing, canoeing, and expeditioning.

During January term and spring break, major trips and a variety of courses are offered. Trips have included climbing in North Carolina, ski-touring in Yellowstone National Park, and kayaking in the Grand Canyon. Course offerings include Intensive Shotokan Karate, as well as American Red Cross Lifeguard Training.

In addition to the following courses, OPRA also offers the opportunity for students to participate in intramural and club sports (basketball, soccer, volleyball, frisbee), and a great variety of trips, activities, and special training sessions. A schedule of activities and trips is available at the Robert Crown Center. These programs are open to all full-time Five College students.

### Course Listing Fall 2001

OPRA 101  
BEGINNING SHOTOKAN KARATE  
Marion Taylor

OPRA 102  
INTERMEDIATE SHOTOKAN KARATE  
Marion Taylor

OPRA 104  
ADVANCED SHOTOKAN KARATE  
Marion Taylor

OPRA 105  
WOMEN'S SELF-DEFENSE  
Nancy Rothenberg

OPRA 106  
HATHA YOGA (M)  
Alyssa Lovell

OPRA 107  
HATHA YOGA (N)  
Alyssa Lovell

OPRA 108  
HATHA YOGA (O)  
Lori Strolin

OPRA 109  
WOMEN AND YOGA  
Lori Strolin

OPRA 111  
AIKIDO  
Rob Hayes

OPRA 115  
BEGINNING KYUDO: JAPANESE ARCHERY  
Marion Taylor

OPRA 117  
ADVANCED KYUDO  
Marion Taylor

OPRA 118  
INTRODUCTION TO T'AI CHI  
Rob Zilin

OPRA 119  
CONTINUING BEYOND THE SURFACE OF T'AI CHI  
Rob Zilin

OPRA 123  
BEGINNING WHITEWATER KAYAKING (X)  
Earl Alderson

OPRA 124  
BEGINNING WHITEWATER KAYAKING (Y)  
Glenna Lee Alderson

OPRA 126  
BEYOND BEGINNING WHITEWATER KAYAKING  
Glenna Lee Alderson

OPRA 131  
OUTDOOR ADVENTURE SAMPLER  
Karen Warren

OPRA 141  
POLLYWOG \*FROG\* FISH!—A SWIMMING  
EVOLUTION  
Glenna Lee Alderson

OPRA 149  
OPENWATER SCUBA CERTIFICATION  
Project Deep

OPRA 151  
TOP ROPE CLIMBING (A)  
Kathy Kyker-Snowman

OPRA 152  
TOP ROPE CLIMBING (B)  
Earl Alderson

OPRA 157  
MOUNTAIN BIKING  
Brett Davis

**Fall**

## Fall 2001 Cocurricular Courses

OPRA 174  
BASIC FITNESS AND TRAINING  
Troy Hill

OPRA 175  
STRENGTH TRAINING: A MINI-COURSE IN GETTING STRONGER  
Kathy Kyker-Snowman

OPRA 181  
FUNDAMENTALS OF BASKETBALL  
Troy Hill

OPRA 190  
OUTDOOR EVENT CREATION AND MANAGEMENT  
Brett Davis

OPRA 208  
EXPERIENTIAL EDUCATION: FROM THEORY TO PRACTICE  
Karen Warren

OPRA 229  
WOMEN AND GIRLS IN THE OUTDOORS  
Karen Warren

All Special Students will be charged a lab/equipment fee for attending any of the following courses. Students must bring a current/valid ID card to the first class.

Five College students will be graded on a pass/fail basis and must negotiate credits with their own registrars.

### Course Descriptions Fall 2001

OPRA 101  
BEGINNING SHOTOKAN KARATE  
Marion Taylor

Shotokan Karate is an unarmed form of self-defense developed in Japan. It stresses the use of balance, timing, and coordination to avoid an attack and as an effective means of counterattack to be used only if necessary. The beginning course will cover basic methods of blocking, punching, kicking, and combinations thereof; basic sparring; and basic kata, prearranged sequences of techniques simulating defense against multiple opponents.

OPRA 102  
INTERMEDIATE SHOTOKAN KARATE  
Marion Taylor

This course is for students who have completed OPRA 101.

OPRA 104  
ADVANCED SHOTOKAN KARATE  
Marion Taylor

This course is for students who have attained the rank of brown belt or black belt. Enrollment is by instructor permission.

OPRA 105  
WOMEN'S SELF-DEFENSE  
Nancy Rothenberg

Self-defense is not just about hitting and punching. It is also about learning how strong you really are. This self-defense course provides a safe and nurturing environment for you to access your strengths and build self-confidence. With practice

and a commitment to yourself throughout this course, you will hopefully gain the mental and physical skills needed to deal effectively with any potentially dangerous situation as well as with day to day conflicts. You will be encouraged to discover the centered place inside that empowers your voice and knows you are worth defending.

OPRA 106  
HATHA YOGA (M)  
Alyssa Lovell

An exploration of traditional postures with the body, mind, and breath. This exploration will be a meditative experience including an introduction to the chakra system, breathing exercises (pranayama), and sitting meditation. All levels will be accommodated in each class with variations of the postures (asanas).

OPRA 107  
HATHA YOGA (N)  
Alyssa Lovell

Same as OPRA 106

OPRA 108  
HATHA YOGA (O)  
Lori Strolin

This class will continue and build upon the material covered in the beginning class. It may be taken by anyone who has completed OPRA 106 or 107.

OPRA 109  
WOMEN AND YOGA  
Lori Strolin

A chance to practice gentle Yoga postures, breath-work, meditation, chanting, and relaxation techniques in a supportive, nurturing environment. A journey toward deeper awareness, compassion and acceptance of our bodies and our wisdoms.

OPRA 111  
AIKIDO  
Rob Hayes

Aikido is essentially a modern manifestation of traditional Japanese martial arts (Budo), derived from a synthesis of body, sword, and staff arts. Its primary emphasis is defense, utilizing techniques of neutralization through leverage, timing, balance, and joint control. There is no emphasis on strikes or kicks as one is trained to blend and evade rather than conflict. Beginners will practice ukemi (falling), body movement, conditioning, and several basic techniques.

OPRA 115  
BEGINNING KYUDO: JAPANESE ARCHERY  
Marion Taylor

Kyudo, the Way of the Bow, has been practiced in Japan for centuries. The form of the practice is considered a type of Ritsuzen or standing Zen. It is often practiced in monasteries as an active meditation and contrast to Zazen or seated meditation. The class will concentrate on learning the seven coordinations or step-by-step shooting form. The target, which is only six feet away, serves the archer as a mirror in order to reflect the status of the archer's mind and spirit.

**OPRA 117**  
**ADVANCED KYUDO**  
 Marion Taylor

This course is for students working on formal demonstration forms. We will expand the study of the formal seven coordinations into the more extended forms of Hitote and Reisha and demonstrations of synchronized shooting by groups of individuals. The course can only be taken by people who have completed OPRA 115.

**OPRA 118**  
**INTRODUCTION TO T'AI CHI**  
 Rob Zilin

T'ai Chi is an enjoyable exercise which gives a feeling of exquisite mental calm and emotional ease. T'ai Chi does not strain your joints or ligaments, but actually heals them and teaches your body to move with perfect efficiency. T'ai Chi will not strain your heart or circulatory system, but is gentle and effective tonic to the heart. T'ai Chi is especially beneficial to the functions of your internal organs and builds up your body from the inside out. Tai Chi has its origin as a valid martial discipline. Our emphasis will show the contrasts and similarities of the health art and martial art.

Register by attending the first class. Five College students will be graded on a pass/fail basis and must negotiate credits with their registrars.

**OPRA 119**  
**CONTINUING BEYOND THE SURFACE OF T'AI CHI**  
 Rob Zilin

Open to students who took Introduction to T'ai Chi and others with some T'ai Chi experience by permission of the instructor. Further investigations into the eight essential energies of T'ai Chi. We continue learning the traditional T'ai Chi form and we will also learn partner exercise designed to increase awareness and improve balance.

**OPRA 123**  
**BEGINNING WHITEWATER KAYAKING (X)**  
 Earl Alderson

No experience required except swimming ability. Learn the fundamentals of kayaking and basic whitewater skills including: strokes, rescue maneuvering, eddy turns, ferrying, bracing, river reading, surfing, equipment, and kayak roll. This course is the same as OPRA 124.

**OPRA 124**  
**BEGINNING WHITEWATER KAYAKING (Y)**  
 Glenna Lee Alderson

This course is the same as OPRA 123.

**OPRA 126**  
**BEYOND BEGINNING WHITEWATER KAYAKING**  
 Glenna Lee Alderson

This course is for people who have had previous whitewater experience. Students will learn and perfect advanced whitewater techniques on class III water. Prerequisites include a kayak roll on moving water and solid class II+ skills.

**OPRA 131**  
**OUTDOOR ADVENTURE SAMPLER**  
 Karen Warren

This course is an opportunity to experience the many activities that make up outdoor adventure. The class will also expose students to natural areas in the local region. Students will be able to engage in the activities on a variety of levels from a beginning introduction to a refinement of skills. Activities will include canoeing, sea kayaking, mountain biking, ropes course, group initiatives, climbing, and hiking.

**OPRA 141**  
**POLLYWOG \*FROG\* FISH—A SWIMMING EVOLUTION**  
 Glenna Lee Alderson

Becoming a competent performer in the water requires learning some basic fundamental skills. If you have the desire to learn to swim, here is the perfect opportunity! This class will focus on helping the adult student better understand and adapt to the water environment. We will work on keeping the "fun in fundamentals," as we learn floats, glides, propulsive movements, breath control and personal safety techniques. This course is taught by an American Red Cross certified instructor, and is otherwise known as Beginning Swimming - Level 1.

**OPRA 149**  
**OPENWATER SCUBA CERTIFICATION**  
 Project Deep

This is an N.A.U.I. sanctioned course leading to openwater SCUBA certification. One and one-half hours of pool time and one and one-half hours of classroom instruction per week. Fee: \$195 plus mask, fins, snorkel, and text. All other equipment provided. Prerequisite: adequate swimming skills. Enrollment is unlimited.

**OPRA 151**  
**TOP ROPE CLIMBING (A)**  
 Kathy Kyker-Snowman

This course is for beginning and experienced rock climbers. It will cover basic safety techniques, rope work, knots, and climbing techniques. Enjoy the opportunity to exercise your body and mind at many local climbing areas as well as Hampshire's indoor climbing wall. Beginners are especially welcome.

**OPRA 152**  
**TOP ROPE CLIMBING (B)**  
 Earl Alderson

This course is the same as OPRA 151.

**OPRA 157**  
**MOUNTAIN BIKING**  
 Brett Davis

Do you have the urge to take your bicycle off road, but lack the utilities to safely do so? Come join us as we learn the basics of riding bikes with fat tires. Using the Holyoke Range as our classroom, we will ride its many trails practicing the techniques essential to safely and responsibly participate in this fun sport. Along the way we will also learn how to make basic trailside bike repairs when needed. This course is open to all abilities and skill levels.

## Fall 2001–Spring 2002 Cocurricular Courses

# Fall Spring

OPRA 174  
BASIC FITNESS AND TRAINING  
Troy Hill

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

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

OPRA 175  
STRENGTH TRAINING: A MINI-COURSE IN  
GETTING STRONGER  
Kathy Kyker-Snowman

Learn the principles of strength training including flexibility and weight training exercises. Develop a personalized program based on your own goals.

Part I: During the first half of the semester we will cover the basics to get your program firmly underway.

Part II: In the second half, we will return to the basics for new class members as well as provide instruction and supervision for continuing class members.

Class is open to students, staff and faculty.

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.

OPRA 190  
OUTDOOR EVENT CREATION AND MANAGEMENT  
Brett Knaves

In this hands-on course one will gain real world experience and valuable job skills for the future. The focus of the course will be to plan, organize, publicize and conduct an outdoor event during the semester. Topics such as event planning and management, sponsorship, programming, and public relations will be applied experientially as we work to conduct a successful event. Possible events to be conducted include a climbing competition, mountain bike race, trail or river clean-up day, an outdoor film festival or series, or an outdoor leadership conference. No prior event management experience needed, just the ability to work with others and the desire to have fun.

OPRA 208  
EXPERIENTIAL EDUCATION:  
FROM THEORY TO PRACTICE  
Karen Warren

This course will offer an overview of the theoretical tenets of experiential education and how it can be applied in a variety of settings, including the outdoors and alternative and traditional classrooms. Topics to be addressed include current issues in experiential education, oppression and empowerment in education, teaching experientially, creative expression, and the

historical and philosophical basis of experiential education. The course format will include readings, discussion, guest speakers, field experiences, and individual research and presentations on experiential education. An emphasis of the course will be for students to develop and work with curricula based on experiential learning by creating student facilitated workshops and gaining exposure to experiential education methodology currently employed in the local area.

The course is designed for Division II and III level students.

OPRA 229  
WOMEN AND GIRLS IN THE OUTDOORS  
Karen Warren

The new scholarship on female development has spawned new outdoor programs that have applied this research in creating outdoor experiences for women and girls. This course will examine that trend as well as serve as an academic and experiential exploration of topics pertaining to women and girls in the outdoors. We will look at gender sensitive outdoor leadership, ecofeminism, outdoor challenges for women in a physical, spiritual, emotional and social context, all women and girls outdoor programming, and the myths and models surrounding the female experience of the wilderness. An overnight camping practicum with a local girls group will be part of the course.

This course is for women who are Division II or III students with prior knowledge, experience or studies in women's outdoor issues. The course content will involve and reflect the interests of women in the class.

### Course Listing Spring 2002

OPRA 101  
BEGINNING SHOTOKAN KARATE  
Marion Taylor

OPRA 102  
INTERMEDIATE SHOTOKAN KARATE  
Marion Taylor

OPRA 104  
ADVANCED SHOTOKAN KARATE  
Marion Taylor

OPRA 105  
WOMEN'S SELF-DEFENSE  
Nancy Rothenberg

OPRA 106  
HATHA YOGA (M)  
Alyssa Lovell

OPRA 107  
HATHA YOGA (N)  
Alyssa Lovell

OPRA 108  
HATHA YOGA (O)  
Lori Strolin

OPRA 109  
WOMEN AND YOGA  
Lori Strolin

OPRA 112  
INTERMEDIATE AIKIDO  
Rob Hayes

OPRA 115  
BEGINNING KYUDO: JAPANESE ARCHERY  
Marion Taylor

OPRA 117  
ADVANCED KYUDO  
Marion Taylor

OPRA 118  
INTRODUCTION TO T'AI CHI  
Rob Zilin

OPRA 119  
CONTINUING BEYOND THE SURFACE OF T'AI CHI  
Rob Zilin

OPRA 123  
BEGINNING WHITEWATER KAYAKING (X)  
Earl Alderson

OPRA 124  
BEGINNING WHITEWATER KAYAKING (Y)  
Brett Davis

OPRA 126  
BEYOND BEGINNING WHITEWATER KAYAKING  
Glenna Lee Alderson

OPRA 128  
MESSING AROUND IN BOATS  
Karen Warren

OPRA 130  
WINTER ACTIVITIES SAMPLER  
Karen Warren

OPRA 141  
POLLYWOG\*FROG\*FISH!—A SWIMMING EVOLUTION  
Glenna Lee Alderson

OPRA 145  
LIFEGUARD TRAINING  
Glenna Lee Alderson

OPRA 149  
OPENWATER SCUBA CERTIFICATION  
Project Deep

OPRA 151  
BEGINNING TOP ROPE CLIMBING  
Earl Alderson

OPRA 156  
LEAD ROCK CLIMBING  
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OPRA 157  
MOUNTAIN BIKING  
Brett Davis

OPRA 158  
ICE CLIMBING  
Earl Alderson

OPRA 161  
BICYCLE MAINTENANCE  
Earl Alderson

OPRA 174  
BASIC FITNESS AND TRAINING  
Troy Hill

OPRA 175  
STRENGTH TRAINING: A MINI-COURSE IN GETTING STRONGER  
Kathy Kyker-Snowman

OPRA 181  
FUNDAMENTALS OF BASKETBALL  
Troy Hill

OPRA 218  
OUTDOOR LEADERSHIP  
Karen Warren

All Special Students will be charged a lab/equipment fee for attending any of the following courses. Students must bring a current/valid ID card to the first class.

Five College students will be graded on a pass/fail basis and must negotiate credits with their own registrars.

### **Course Descriptions Spring 2002**

OPRA 101  
BEGINNING SHOTOKAN KARATE  
Marion Taylor

Shotokan Karate is an unarmed form of self-defense developed in Japan. It stresses the use of balance, timing, and coordination to avoid an attack and as an effective means of counterattack to be used only if necessary. The beginning course will cover basic methods of blocking, punching, kicking, and combinations thereof; basic sparring; and basic kata, prearranged sequences of techniques simulating defense against multiple opponents.

OPRA 102  
INTERMEDIATE SHOTOKAN KARATE  
Marion Taylor

This course is for all white belts who have completed OPRA 101.

OPRA 104  
ADVANCED SHOTOKAN KARATE  
Marion Taylor

This course is for students who have attained the rank of brown belt or black belt. Enrollment is by instructor permission.

OPRA 105  
WOMEN'S SELF-DEFENSE  
Nancy Rothenberg

Self-defense is not just about hitting and punching. It is also about learning how strong you really are. This self-defense course provides a safe and nurturing environment for you to

**Spring**

## Spring 2002 Cocurricular Courses

access your strengths and build self-confidence. With practice and a commitment to yourself throughout this course, you will hopefully gain the mental and physical skills needed to deal effectively with any potentially dangerous situation as well as with day to day conflicts. You will be encouraged to discover the centered place inside that empowers your voice and knows you are worth defending.

OPRA 106  
HATHA YOGA (M)  
Alyssa Lovell

An exploration of traditional postures with the body, mind, and breath. This exploration will be a meditative experience including an introduction to the chakra system, breathing exercises (pranayama), and sitting meditation. All levels will be accommodated in each class with variations of the postures (asanas).

OPRA 107  
HATHA YOGA (N)  
Alyssa Lovell

Same as OPRA 106

OPRA 108  
HATHA YOGA (O)  
Lori Strolin

This class will continue and build upon the material covered in the beginning class. It may be taken by anyone who has completed OPRA 106 or 107.

OPRA 109  
WOMEN AND YOGA  
Lori Strolin

A chance to practice gentle Yoga postures, breath-work, meditation, chanting, and relaxation techniques in a supportive, nurturing environment. A journey toward deeper awareness, compassion and acceptance of our bodies and our wisdoms.

OPRA 112  
INTERMEDIATE AIKIDO  
Rob Hayes

This will be a continuing course in Aikido and, therefore, a prerequisite of at least one semester of previous practice or the January term course is required. It is necessary for all potential participants to be comfortable with ukemi (falling) as well as basic Aikido movements. A goal of this spring term is to complete and practice requirements for the 5th or 4th Kyu.

The course may be taken at the discretion of the instructor.

OPRA 115  
BEGINNING KYUDO: JAPANESE ARCHERY  
Marion Taylor

Kyudo, the Way of the Bow, has been practiced in Japan for centuries. The form of the practice is considered a type of Ritsuzen or standing meditation. It is often practiced in monasteries as an active meditation and contrast to Zazen or seated Zen. The class will concentrate on learning the seven co-ordinations or step-by-step shooting form. The target, which is only six feet away, serves the archer as a mirror in order to reflect the status of the archer's mind and spirit.

OPRA 117  
ADVANCED KYUDO  
Marion Taylor

This course is for students working on formal demonstrations forms. We will expand the study of the formal seven co-ordinations into the more extended forms of Hitore and Reisha and demonstrations of synchronized shooting by groups of individuals. The course can only be taken by people who have completed OPRA 115.

OPRA 118  
INTRODUCTION TO T'AI CHI  
Rob Zilin

T'ai Chi enjoyable exercise which gives a feeling of exquisite mental calm and emotional ease. T'ai Chi does not strain your joints or ligaments, but actually heals them and reaches your body to move with perfect efficiency. T'ai Chi will not strain your heart or circulatory system, but is gentle and effective tonic to the heart. T'ai Chi is especially beneficial to the functions of your internal organs and builds up your body from the inside out. T'ai Chi has its origin as valid martial discipline. Our emphasis will show the contrasts and similarities of the health art and martial art.

Register by attending the first class. Five College students will be graded on a pass/fail basis and must negotiate credits with their registrars.

OPRA 119  
CONTINUING BEYOND THE SURFACE OF T'AI CHI  
Rob Zilin

Open to students who took Introduction to T'ai Chi and others with some T'ai Chi experience by permission of the instructor. Further investigations into the 8 essential energies of T'ai Chi. We continue learning the traditional T'ai Chi form and we will also learn partner exercise designed to increase awareness and improve balance

OPRA 123  
BEGINNING WHITEWATER KAYAKING (X)  
Earl Alderson

No experience required except swimming ability. Learn the fundamentals of kayaking and basic whitewater skills including strokes, rescue maneuvering, eddy turns, ferrying, bracing, river reading, surfing, equipment, and the kayak roll.

OPRA 124  
BEGINNING WHITEWATER KAYAKING (Y)  
Brett Davis

Same as OPRA 123.

OPRA 126  
BEYOND BEGINNING WHITEWATER KAYAKING  
Glenna Lee Alderson

This class is designed for people who have had previous whitewater experience. Students will learn and perfect advanced whitewater techniques on class III water. Prerequisites include a kayak roll on moving water and solid class II+ skills.

OPRA 128  
MESSING AROUND IN BOATS  
Karen Warren

The Connecticut River valley and surrounding areas offer some wonderful places to paddle. This course will give students

experience in a variety of types of boats in many kinds of water. Basics of canoeing on flatwater and beginning whitewater, sea kayaking, and expedition paddling will be covered. The course will culminate with a weekend paddling and camping trip. Beginners are especially welcome.

**OPRA 130**  
**WINTER ACTIVITIES SAMPLER**  
Karen Warren

This course will give students experience in a variety of winter outdoor skills and activities. Each class session will take place out in the New England woods. Topics include: snowshoeing, nature in winter, basics of telemark skiing, cross country skiing and skate skiing at a local ski touring center, and building snow shelters. We will cover the basics of winter outdoor equipment and staying warm. Beginners are especially welcome. Class meets until Spring Break.

**OPRA 141**  
**POLLYWOG \*FROG\* FISH—A SWIMMING EVOLUTION**  
Glenna Lee Alderson

Becoming a competent performer in the water requires learning some basic fundamental skills. If you have the desire to learn to swim, here is the perfect opportunity! This class will focus on helping the adult student better understand and adapt to the water environment. We will work on keeping the "fun in fundamental," as we learn floats, glides, propulsive movements, breath control, and personal safety techniques. This course is taught by an American Red Cross certified instructor, and is otherwise known as Beginning Swimming-Level 1.

**OPRA 145**  
**LIFEGUARD TRAINING**  
Glenna Lee Alderson

This course will prepare and qualify you to become a Red Cross certified lifeguard. Bearers of this card are eligible to obtain work at pools nationwide. Hampshire students successfully completing this course will be eligible for employment at the Robert Crown Center pool. To complete this course you must practice and be tested on water entries and carries, swimming rescues, stroke work, and spinal management.

Standard First Aid and Professional CPR will be included in the above class format.

Materials fee \$65. An additional lab fee will be charged for non-Five-College participants.

**OPRA 149**  
**OPENWATER SCUBA CERTIFICATION**  
Project Deep

This is an N.A.U.I. sanctioned course leading to openwater SCUBA certification. One and one-half hours of pool time and one and one-half hours of classroom instruction per week. Fee: \$195 plus mask, fins, snorkel, and text. All other equipment provided. Prerequisite: adequate swimming skills. Enrollment is unlimited.

**OPRA 151**  
**BEGINNING TOP ROPE CLIMBING**  
Earl Alderson

This class begins after spring break. It is for people with little or no climbing experience. It will cover basic safety techniques, rope work, knots, and climbing techniques. Enjoy the opportu-

nity to exercise your body and mind through such media as an indoor climbing wall and local climbing areas. The climbing wall will open the first Thursday after January term ends. All persons interested in taking Beginning Climbing are encouraged to attend these sessions.

**OPRA 156**  
**LEAD ROCK CLIMBING**  
Kathy Kyker-Snowman

Part I is open to people who have a background in top rope climbing but who lack a complete understanding of the aspects of climbing. Part II is open to anyone who has a thorough understanding (including first-hand experience of the areas covered in Part I). Anyone successfully completing Part I may take Part II. The goal of this course is to prepare people to be competent seconds for multipitch climbs and to provide instruction in lead climbing.

**Part I. Technical Introduction**  
This section covers rope management, anchors, belaying the leader, and chockcraft.

**Part II. Technical Climbing**  
We will actuate the theories covered in Part I and students may start to lead climb as part of the course.

**OPRA 157**  
**MOUNTAIN BIKING**  
Brett Davis

Do you have the urge to take your bicycle off road, but lack the utilities to safely do so? Come join us as we learn the basics of riding bikes with fat tires. Using the Holyoke Range as our classroom, we will ride its many trails practicing the techniques essential to safely and responsibly participate in this fun sport. Along the way we will also learn how to make basic trailside bike repairs when needed. This course is open to all abilities and skill levels.

**OPRA 158**  
**ICE CLIMBING**  
Earl Alderson

New England with its cold, wet winters can be a wonderful place to climb frozen water!

This class will meet once a week and travel to local cliffs to practice winter climbing skills. Primary focus will be on steep ice and mixed climbing, but we will also cover use of the tools and techniques used for winter travel in the mountains.

**OPRA 161**  
**BICYCLE MAINTENANCE**  
Earl Alderson

While the weather is still too bad to ride, why not put a few hours a week into fixing up and fine-tuning your bicycle? We'll start with a *Scientific American* look at the efficiency of the bicycle as a machine and then tear our bikes all the way down and build them back up clean, greased, tuned, and ready for the fair weather.

No previous mechanical experience is assumed.

**OPRA 174**  
**BASIC FITNESS AND TRAINING**  
Troy Hill

Learn the principles of strength training including flexibility and weight training exercises. Develop a personalized program based on your own goals.

## Spring 2002 Cocurricular Courses

Part I: Until Spring Break, we will cover the basics to get your program firmly underway.

Part II: After Spring Break, we return to the basics for new class members as well as provide instruction and supervision for continuing class members.

OPRA 175

### STRENGTH TRAINING: A MINI-COURSE IN GETTING STRONGER

Kathy Kyker-Snowman

Learn the principles of strength training including flexibility and weight training exercises. Develop a personalized program based on your own goals.

Part I: During the first half of the semester we will cover the basics to get your program firmly underway.

Part II: In the second half, we will return to the basics for new class members as well as provide instruction and supervision for continuing class members.

Class is open to students, staff and faculty.

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.

OPRA 218

### OUTDOOR LEADERSHIP

Karen Warren

This course addresses outdoor leadership from both a theoretical and practical perspective. Lectures and discussions will focus on such topics as leadership theory, safety and risk management, legal responsibilities, group development theory, gender and social justice issues, and the educational use of the wilderness. Practical lab sessions will cover such topics as safety guidelines and emergency procedures, trip planning, navigation, nutrition, minimum impact camping, equipment repair, and the instruction of specific wilderness activities.

The course is designed for those who desire to teach in the outdoors. Leadership experience is helpful, and previous outdoor experience is required. This course is strongly recommended for pre-college trip leaders and is a prerequisite for co-leading a January term or spring break trip.



## Faculty Biographies

### COGNITIVE SCIENCE

RAYMOND COPPINGER, professor of biology, holds a Four College Ph.D. (Amherst, Mount Holyoke, Smith, University of Massachusetts) and joined the college faculty in 1970. Professor Coppinger co-founded and directed Hampshire's Livestock Dog Project and the Farm Center. He has conducted research at the Woods Hole Oceanographic Institution, the Smithsonian Astrophysical Observatory, U.S. Fish and Wildlife Service, and Beebe Tropical Research Station in the West Indies. His extensive study of canine behavior includes the recent writing and hosting of a CBC documentary that filmed working dogs in England, Scotland, Italy, Tanzania, and Zanzibar. He is a former New England sled dog racing champion. His work in forestry and ecology includes recently published reports on the environmental impact of Canada's James Bay hydroelectric project. He is also the author of the book *Fishing Dogs*.

JAIME DÁVILA, assistant professor of computer science, obtained his Ph.D. from the City University of New York. His main research interest is in the area of genetic optimization of neural networks for human-like tasks. In addition, since 1994, he has been working with community-based technology centers in inner cities, investigating how they can best be used to enhance the educational experience of high school students. His papers have been presented at conferences such as the International Joint Conference on Neural Networks, the International Conference on Artificial Neural Networks and Genetic Algorithms, the Conference of the American Association for Artificial Intelligence, and the CUNY Human Sentence Processing Conference.

MARK FEINSTEIN, dean of advising and professor of linguistics, holds a Ph.D. from the City University of New York. His earlier teaching and research interests were primarily focused on the phonetics and phonology (or sound patterns) of human language and on certain socio-linguistic issues. Now his work is more broadly concerned with general bioacoustics, animal cognition and communication, mammalian vocalization and behavior, and the evolution of cognition and behavior. In addition to being a coauthor of the 1987 and 1995 editions of *Cognitive Science: An Introduction*, the first undergraduate textbook in the field, he has published on issues as diverse as global population growth. He has also worked as a reporter for newspapers and news services.

DAVID 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.

MADELAINE MARQUEZ, director of the Center for Innovative Education at Hampshire, coordinating Education Studies and other innovative K-16 education programs. She has an Ed.D. in Multicultural and Bilingual Education from the University of Massachusetts and a B.A. from Brandeis in History. Dr. Marquez has been involved in the field of education for over 25 years. She has taught school at the elementary

and secondary level in both public and alternative schools, developed educational programs for underserved students in high school and college, implemented programs for high achieving students at the university level, and participated in national research projects on student achievement. She also served as Vice Chair of the Massachusetts Board of Education. Most recently, Dr. Marquez has turned her attention to teacher preparation and development at Hampshire.

JAMES MILLER, professor of communications, obtained his Ph.D. from the Annenberg School at the University of Pennsylvania. His principal interests concern aspects of new media technologies and services, such as on-line journalism, media law and policy and the diffusion of media innovations. Current work focuses on media and democracy in the cases of on-line politics and Western-style journalism in Central and Eastern Europe. His comparative study of new media in Canada and Western Europe includes a Fulbright research appointment in Paris. He has chaired the annual international Telecommunications Policy Research Conference and edited its published proceedings. He is a member of the Five College programs in Legal Studies and Peace and World Security Studies. Professor Miller is on sabbatical the academic year 2001-02.

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

JOANNA MORRIS, assistant professor of psycholinguistics, holds a Ph.D. in psychology from the University of Pennsylvania. She completed a M. Phil. at Oxford University as a Rhodes Scholar, and an M.A. at Penn and B.A. at Dartmouth, both in psychology. She was a recipient of a pre-doctoral fellowship from Penn's Institute for Cognitive Science. Her research focuses on phonological (or sound-related) issues and second language acquisition. She teaches courses on cognitive and developmental psychology, the psychology of language and research methods.

TOM MURRAY, visiting assistant professor of computer science and instructional technology, holds a doctorate in Educational Technology from the University of Massachusetts, an M.S. in computer science, and a B.S. in physics. His teaching and research are in the area of advanced technology instructional systems. He directs Hampshire's Digital Design Center, an interdisciplinary student resource offering workshop, classes, and project support in areas of new media such as website design, interactive multimedia, and educational software. Professor Murray also manages several grant-funded research projects in educational software and technology-based service learning. He is an internationally recognized research contributor in the field of intelligent tutoring systems. Other areas of research and interest include the application of cognitive learning theories to educational software, usability and authoring tools, and inquiry and collaborative learning environments.

CHRISTOPHER PERRY, visiting assistant professor of computer science, holds an M.S. in Media Arts and Sciences from the Massachusetts Institute of Technology. His B.A., in physics and astronomy, is from Amherst College. Professor Perry is on leave from Pixar Animation Studios where he

## Faculty Biographies

worked as a technical director on the films *A Bug's Life* and *Toy Story II* and as a graphics software engineer in Pixar's R&D division. His primary interests are in computer graphics and visual storytelling—particularly the intersection of the two.

MARY ANNE RAMIREZ, visiting assistant professor of cognition and education. She has her doctorate in education and has been actively involved in both college teaching and educational research for the past four years. Her research includes work on National Science Foundation grants investigating the innovative uses of inquiry learning and teaching; the results of this research are being used to assist the development of computer software that will enhance the classroom use of inquiry and promote critical thinking skills in students, and on student development of complex mental models in biology. Professor Ramirez comes with a varied background in medicine and education, having practiced nurse-midwifery for 15 years and taught at the elementary through college levels. In addition, she has undertaken a theoretical study of the role of dissonance in conceptual change and the development of models to represent theories of conceptual change. In addition to her appointment at Hampshire College, she is the president of a nonprofit organization developing residential care centers for women and children in crisis.

W. CARTER SMITH, assistant professor of psychology obtained her Ph.D. from Cornell University and B.A. in mathematics from Grinnell College. At Cornell, she received the Sage graduate fellowship and the psychology department's graduate teaching assistant award. Her current research interests include the development of concepts and causal reasoning, the origins of tool use in very young children, and visual cognition. She has taught widely in developmental psychology and cognitive science. Professor Smith is on sabbatical fall 2001.

LEE SPECTOR, associate professor of computer science, holds a Ph.D. from the University of Maryland and a B.A. in philosophy from Oberlin College. His main interests are artificial intelligence and the connections between cognition, computation, and evolution. He is also interested in the use of technology in music and other arts. His recent research involves the development of new genetic programming techniques and the use of artificial intelligence technologies in the study of quantum computation. Other active projects include the interdisciplinary study of human and machine action planning and the development of technologies to support inquiry-based education. He recently edited a book on advances in genetic programming for MIT Press, and he is an active editor, reviewer, and organizer for international conferences on artificial intelligence and evolutionary computation. Professor Spector has held the college's MacArthur Chair and has also served as the elected faculty member of Hampshire's Board of Trustees.

NEIL STILLINGS, professor of psychology, has taught at Hampshire since 1971. His Ph.D. is from Stanford and he holds a B.A. from Amherst College. Professor Stillings has written and consulted widely on undergraduate cognitive science education. He is now co-principal investigator for a major National Science Foundation-supported project to study science learning in college students. He is senior coauthor of the 1987 and 1995 editions of *Cognitive Science: An Introduction*, the first undergraduate textbook in the field. Neil has served as the elected faculty member of Hampshire's board of trustees. His interests include learning, visual and auditory perception, and the psychology of language. Music perception and the

psychology of science learning are current research interests. He is a longtime member of the University of Massachusetts, Amherst, graduate faculty.

BONNIE VIGELAND, staff faculty associate and librarian for Cognitive Science, has undergraduate and graduate degrees in comparative literature from Brown University and the University of Massachusetts, and a degree in library science from Simmons College. She is interested in research methods, education and technology issues, film and media studies, and cultural studies.

STEVEN WEISLER, dean of the School of Cognitive Science and professor of linguistics, obtained his Ph.D. from Stanford and was a Sloan Post-Doctoral Fellow in Cognitive Science at University of Massachusetts, Amherst. He also holds an M.A. in communication from Case Western Reserve University. He is founder and director of Hampshire's Innovative Instruction Laboratory, which explores educational applications of multimedia technology, and has produced for MIT Press a CD-ROM edition of *Theory of Language*. He is coauthor of the 1987 and 1995 editions of *Cognitive Science: An Introduction*, the first undergraduate textbook in the field. His main interests lie in semantics, syntax, language acquisition, and the philosophy of language.

LAURA WENK, visiting assistant professor of education, obtained her Ph.D. in curriculum reform from the School of Education at the University of Massachusetts, Amherst. She also holds an M.S. in botany and an M. Ed. in secondary science education, both from the University of Massachusetts, Amherst. Professor Wenk has taught high school biology and physical science for six years. She began her work at Hampshire as a program evaluator for Natural Science where she evaluated their Division I courses. Her current research interests include the connections among pedagogy, epistemology, and critical thinking skills.

### Faculty Affiliates:

Merle Bruno, Leonard Glick, Alan Goodman, Kenneth Hoffman, Debra Martin, Lynn Miller, Barbara Yngvesson

### HUMANITIES, ARTS, AND CULTURAL STUDIES

JOAN BRADERMAN, professor of video, film, and media studies has a B.A. from Radcliffe College and an M.A. and M.Phil from New York University. Her award-winning documentaries and art videos have been shown on PBS, in many galleries, festivals, cable stations, and universities internationally and are in the permanent collections of such museums as the Stedelijk in Amsterdam, the Centre Pompidou in Paris, and the Institute of Contemporary Art in London. She has written and spoken widely on the politics of representation in video and film and was a founding member of *Heresies, A Feminist Journal on Art and Politics*. Writing about her work has appeared in such places as *The Village Voice*, *The Independent*, *Afterimage*, *Contemporanea*, and *The Guardian* (London). She has received grants from the Jerome Foundation, New York State Council on the Arts, Massachusetts Council on the Arts, New York Foundation on the Arts, and others. She has taught at the School of Visual Arts, N.Y.U., and her teaching interests continue in video production in a variety of genres and in film, video, art, and media history and theory. Professor Braderman will be on sabbatical leave the academic year 2001-2002.

WILLIAM BRAND, professor of film and photography, holds a B.A. in art from Antioch College and a M.F.A. in film from the

School of the Art Institute of Chicago. He has taught at Sarah Lawrence College and Hunter College and was awarded the MacArthur Chair at Hampshire for the years, 1994-97. Since 1973, his films have been screened extensively in the US and abroad in museums, independent film showcases, and on television. They have been featured at major film festivals including the Berlin Film Festival and New Directors/ New Films Festival. The work is written about in cinema history books and in articles by Paula Rabinowitz, Erik Barnouw, David James, Janet Maslin, Paul Arthur, J. Hoberman, B. Ruby Rich, and Noel Carroll, among others. His 1981 "Masstranscope," a mural installed in the subway system of New York City which is animated by the movement of passing trains, is widely regarded as a seminal work of public art. In 1973 he founded Chicago Filmmakers, the showcase and workshop, and until 1991 served on the Board of Directors of the Collective for Living Cinema in New York City. He is currently an Artistic Director of Parabola Arts Foundation, which he co-founded in 1981. Since 1975 he has operated BB Optics, an optical printing service specializing in 8mm blow-ups and archival preservation.

CHRISTOPH COX, associate professor of philosophy, received his B.A. from Brown University and his Ph.D. from the University of California at Santa Cruz. Before coming to Hampshire, he taught at Hamilton College and the University of Chicago. Professor Cox teaches and writes on 19th- and 20th-century European philosophy, intellectual history, and aesthetics. The University of California Press recently published his first book, *Nietzsche: Naturalism and Interpretation*. A frequent contributor to *The Wire*, *Artforum*, and *Pulse*, he is currently working on book projects in the philosophy of contemporary music. Professor Cox will be on sabbatical spring 2002.

MARGO SIMMONS EDWARDS, associate professor of African-American music, has taught at the University of Ottawa in Ottawa, Ontario, Canada and at the United States International University in San Diego, California before coming to Hampshire. She holds a B.A. in music from Antioch College in Yellow Springs, Ohio, and an M.A. and Ph.D. in music composition from the University of California, San Diego. Ms. Edwards is a flutist as well as a composer and has performed contemporary, jazz, and other improvisational styles of music in the U.S.A., Europe and Africa. Her areas of research include music composition, 20th century orchestration techniques, the nature and practice of musical improvisation, African-American composers and their influences, and Asian-American music and composers.

ROBERT GOODMAN, professor of environmental design, received his B.Arch. from the Massachusetts Institute of Technology and holds certification as a Registered Architect of the Commonwealth of Massachusetts. He has taught at M.I.T., the University of Massachusetts, and the Columbia University Graduate School of Architecture and Planning. He has published three books and numerous articles.

JACQUELINE HAYDEN, professor of photography and film, received her M.F.A. from the Yale University School of Art. She has taught on the faculty of the Hartford Art School, Ohio State University and the Chautauqua Institution School of Art. Professor Hayden received a Guggenheim Fellowship and two individual fellowships from the National Endowment for the Arts for her work with older models titled "Figure Model Series 1991-96." She has been an artist in residence at the Banff Center for the Arts in Alberta, Canada and at the American

Academy in Rome, developing her digital series combining older nudes with ancient statuary titled "Ancient Statuary Series 1997-present." Her work can be viewed at the following web gallery, <http://www.zonezero.com/exposiciones/fotografos/hayden/>.

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 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.

ALAN HODDER, dean of the School of Humanities, Arts, and Cultural Studies and professor of comparative religion, holds a B.A. from Harvard College in folklore and mythology, the M.T.S. from Harvard Divinity School in the history of religion, and an M.A. and Ph.D. in the study of religion from Harvard University. Before coming to Hampshire, he served as associate professor of the study of religion and English literature at Harvard University and, for three years, as director of undergraduate education in the comparative study of religion. His publications include studies of Puritan pulpit rhetoric, Orientalism, American transcendentalism, and the Bengal renaissance.

NORMAN HOLLAND, associate dean of multicultural education and associate professor of Hispano-American, received his Ph.D. in Spanish from Johns Hopkins. He teaches and writes on Latin American and Latino/a literature and culture.

JOANNA HUBBS, professor of Russian cultural history, has written on topics ranging from alchemy to Russian folklore and literature. Her book *Mother Russia: The Feminine Myth in Russian Culture* is an interpretive study of Russian history from the prehistoric to the present era. She has supervised divisional exams in European cultural history, literature, film and art history, and in approaches to the study of mythology. Professor Hubbs will be on sabbatical spring 2002.

L. BROWN KENNEDY, associate professor of literature, is interested mainly in the Renaissance and the 17th century with particular emphasis on Elizabethan and Jacobean drama, Shakespeare, the metaphysical poets, and Milton. She received a B.A. from Duke University and an M.A. from Cornell University.

DAVID KERR, associate professor of mass communications, has a B.A. from Miami University in Oxford, Ohio and M.A.s from Vanderbilt University and Indiana University. He has worked as a reporter and editor and teaches courses in journalism and history of the American press. His educational interests include the role of the press in the debate over imperialism, travel and safari writings, issues in popular culture, and cultural studies.

## Faculty Biographies

**YUSEF LATEEF**, Five College professor of music, holds an M.A. in music from the Manhattan School of Music and a Ph.D. in education from the University of Massachusetts. He has concertized internationally, authored more than 15 music publications and he has been extensively recorded. His interests include teaching, composing music, creative writing, symbolic logic, printmaking, ethnology, and linguistics.

**SURA LEVINE**, associate professor of art history, holds a B.A. from the University of Michigan, an M.A. and Ph.D. in art history from the University of Chicago. She is a specialist in the social history of 19th and 20th century European and American art with particular interest in representations of class and gender. She has published essays and catalogue entries for museum exhibitions and scholarly journals both in the United States and Europe. These include "Politics and the Graphic Art of the Belgian Avant-Garde," "Belgian Art Nouveau Sculpture," "Print Culture in the Age of the French Revolution," "Constantin Meunier: A Life of Labor," and "Constantin Meunier's *Monument au travail*."

**DAPHNE A. LOWELL**, professor of dance, holds a B.A. in cultural anthropology from Tufts University and a M.F.A. in modern dance from the University of Utah. She toured nationally, performing and teaching with The Bill Evans Dance Company, and has taught dance at Smith College, the University of Washington, and Arizona State University. She studied "authentic movement" at the Mary Whitehouse Institute, and is especially interested in choreography, creativity, and dance in religion. She is co-founder of Hampshire's summer program in Contemplative Dance.

**KARA LYNCH**, assistant professor of video production, received her B.A. from Williams College and has participated in the Whitney Independent Study Program. She has been active in Media Literacy in the New York City schools and in community-based video education. She is currently at work finishing a feature documentary, *Black Russians*, which documents the lives of the black population in the former Soviet Union and takes up questions of race, cold war politics and capitalism in the "new Russia." Professor Lynch will be on sabbatical leave academic year 2001-2002.

**JUDITH MANN**, associate professor of art, holds a B.F.A. from the State University of New York at Buffalo and a M.F.A. from the University of Massachusetts. She taught at Mount Holyoke College, the University of Rochester, and the Nova Scotia College of Art and Design before coming to Hampshire. She has exhibited nationally and internationally. Her work is in several private and institutional collections.

**SANDRA MATTHEWS**, associate professor of film and photography, has a B.A. from Radcliffe and a M.F.A. from SUNY at Buffalo. She has exhibited her photo-collages nationally and internationally, and writes on issues of photography and culture. In addition to her photography and writing, she has prior experience in film animation, and has edited a photography magazine. The exhibition she curated entitled *Visits to the Homeland: Photographs of China*, continues to travel around the U.S. Her book, *Pregnant Pictures*, which she coauthored with Laura Wexler, was published fall 2000 by Routledge.

**ROBERT MEAGHER**, professor of humanities, holds an A.B. from the University of Notre Dame and an A.M. from the University of Chicago. In addition to his teaching and research in philosophy, religious studies, and classics, he has worked extensively in theatre, as a translator, playwright, and director in

the United States and abroad. His most recent publications are *Mortal Vision: The Wisdom of Euripides* and *Helen: A Study in Myth and Misogyny*. He has taught at Indiana University, the University of Notre Dame, the University of Dublin, and Yale University.

**REBECCA NORDSTROM**, professor of dance and movement, holds a B.A. in art from Antioch College and a M.F.A. in dance from Smith College. She was co-founder of Collaborations Dance-Works in Brattleboro, Vermont and has performed with Laura Dean Dancers and Musicians in NYC. She has taught at Windham College and the University of Delaware. Areas of special interest are choreography, improvisation, and Laban Movement Analysis.

**BETHANY OGDON**, assistant professor of media and cultural studies, received her B.A. and M.A. from the University of California at San Diego, and her Ph.D. from the Program in Visual and Cultural Studies at the University of Rochester. Her areas of specialization are television history and theory; media studies; film history and theory; cultural studies; genre studies; psychoanalysis; feminist theory/women's studies; theories of vision and visuality. Professor Ogdon will be on sabbatical spring 2002.

**JAYENDRAN PILLAY**, assistant professor of world music, is a South African citizen. He received the B.Mus. (ED) degree from the University of Durban-Westville, the Hons. B. Musicology degree from the University of South Africa, and the M.A. and Ph.D. degrees in Ethnomusicology from Wesleyan University. He was a Fulbright scholar, won various awards in music performance, composed music for theatre and bands, published in journals, and received the prestigious Charles Seeger award from the Society for Ethnomusicology in 1989. Pillay has taught in various schools in South Africa, Wesleyan University, Carleton College, and Middlebury College.

**EARL POPE**, professor of design, holds a B.Arch. degree from North Carolina State College and has been design and construction critic for the Pratt Institute in New York City. He has been engaged in private practice since 1962. Professor Pope will be on sabbatical fall 2001.

**ABRAHAM RAVETT**, professor of film and photography, holds a B.A. in psychology from Brooklyn College, a B.F.A. in filmmaking and photography from the Massachusetts College of Art, and an M.F.A. in filmmaking from Syracuse University. Complementing a career in filmmaking and photography, he has also worked as a videomaker and media consultant. Professor Ravett has received fellowships from the National Endowment for the Arts, Massachusetts Council on the Arts and Humanities, The Japan Foundation, The Artists Foundation, and the National Foundation for Jewish Culture among other awards. His films have been screened internationally at sites including The Museum of Modern Art and Anthology Film Archives in New York City, Pacific Film Archives, Berkeley, Innis Film Society, Toronto, Canada, and Image Forum, Tokyo, Japan. Professor Ravett was a recipient of a 1994, John Simon Guggenheim Fellowship in filmmaking. Professor Ravett will be on sabbatical spring 2002.

**EVA RUESCHMANN**, assistant professor of cultural studies, received her B.A. in English and French languages and literatures from the University of Heidelberg, Germany, and her Ph.D. in comparative literature from the University of Massachusetts at Amherst. She teaches courses in world literature and

film, psychoanalytic theory and criticism, cross-cultural readings of the short story, introductions to cultural studies and criticism, modernism in literature and film, and migration, exile, and identity. She has published articles on Senegalese novelist Mariama Ba, African American writers Jessie Fauset and Dorothy West, filmmakers Alan Rudolph and Margarethe von Trotta, and psychoanalytic and cultural readings of sister relationships in contemporary world cinema. Her book, *Sisters on Screen: Siblings in Contemporary Cinema* was published by Temple University Press in spring 2000.

MARY RUSSO, professor of literature and critical theory, earned a Ph.D. in romance studies from Cornell University. She has published widely in the fields of European culture, semiotics, cultural studies and feminist studies. Her book, *Female Grotesque: Risk, Excess and Modernity*, was published by Routledge. She has coedited *Nationalism and Sexualities*, also published by Routledge, and another book, *Design in Italy: Italy in Europe, Africa, Asia and the Americas*, published by the University of Minnesota Press. Professor Russo will be on sabbatical the academic year 2001-2002.

LISE SANDERS, visiting assistant professor of literature, received her B.A. in literature from Hampshire College, her M.A. and Ph.D. in English Language and Literature from the University of Chicago, IL. Her teaching interests include: 19th-century British literature, early cinema and mass culture, feminist theory/women's and gender studies and critical theory.

ERIC SCHOCKET, assistant professor of American literature, received his B.A. from the University of California, Berkeley and his M.A. and Ph.D. from Stanford University. His teaching interests include 19th and 20th century American literature, labor history, and materialist aesthetic theory. He has published essays in *Representations*, *PMLA*, and *The American Quarterly* and has essays forthcoming in various other journals. He is currently completing two books, an edited collection of essays on Rebecca Harding Davis and a study of American labor literature entitled, *Vanishing Moments: Class and American Literature*.

KANE STEWART, staff faculty associate in the School of Humanities, Arts, and Cultural Studies, received his B.A. from Hampshire College and his M.F.A. from the University of Massachusetts, Dartmouth. He is currently facilities director of the film and photography program at Hampshire College. Kane has taught film and photography at Hampshire College and the University of Massachusetts, Dartmouth. His photographs are exhibited regionally and have received awards in juried exhibitions.

SUSAN TRACY, associate professor of American studies, received a B.A. in English and an M.A. in history from the University of Massachusetts, Amherst, and a Ph.D. in history from Rutgers. Her primary interests are in American social and intellectual history, particularly labor history; Afro-American history; and women's history. She has taught United States history and women's studies courses at the University of Massachusetts, Amherst.

JEFFREY WALLEN, associate professor of comparative literature, received an A.B. from Stanford University in comparative literature, an M.A. in English from Columbia University, and a M.A. in French and a Ph.D. in comparative literature from Johns Hopkins University. He has published widely on late 19th century British and French literature, on biography and literary portraiture, and on the recent debates about culture and education. His book, *Closed Encounters:*

*Literary Politics and Public Culture*, was published by the University of Minnesota Press. His teaching interests include 19th and 20th century comparative literature, critical theory, and cultural studies.

DANIEL WARNER, associate professor of music, holds an M.F.A. and Ph.D. in composition from Princeton University. He has received awards and fellowships from the American Academy and Institute of Arts and Letters, the MacDowell Colony, and the New Jersey State Council on the Arts. Since 1984, he has been an associate editor of *Perspectives of New Music*. Professor Warner will be on sabbatical academic year 2001-2002.

### INTERDISCIPLINARY ARTS

WILLIAM BRAYTON, professor of art, received a B.A. in studio art from the University of New Hampshire and an M.F.A. from Claremont Graduate University in Los Angeles. He has taught ceramics at the University of New Hampshire, and drawing at Scripps College. He has received grants in support of his work in drawing, sculpture, and digital animation from the Pollock-Krasner Foundation and The Howard Foundation. His work is frequently on exhibit in New York, California, and New England.

ROBERT COLES, associate professor of African-American literature, received a B.A. from Lincoln University, an M.A. from Arizona State University and his Ph.D. from the State University of New York, Buffalo. He taught at Fordham University, Howard University, and Berea College before coming to Hampshire College. His areas of interest include creative writing as well as American and African-American literature.

ELLEN DONKIN, professor of theatre, holds a B.A. in drama from Middlebury College, an M.A. in English from the Bread Loaf School, Middlebury College, and a Ph.D. in theatre history from the University of Washington. She has taught in the drama department of Franklin Marshall College and at the University of Washington. Her special areas of interest are playwriting and gender issues in theatre history and theatre practice. She is the coeditor of *Upstaging Big Daddy: Directing Theatre as if Race and Gender Matter* (1993), and the author of *Getting Into the Act: Women Playwrights in London, 1776-1829* (1995). She recently coedited *Women and Playwriting in Nineteenth Century Britain* (1999). Professor Donkin will be on sabbatical fall 2001.

DEBORAH GORLIN, staff faculty associate and codirector of the writing program, received a B.A. from Rutgers University and a M.F.A. from the University of California/Irvine. A writing instructor at Hampshire College since 1992, she has also taught at other area colleges and at the University of California, Irvine. She has published both poetry and nonfiction writing and has extensive editorial experience. Her book of poems, *Bodily Course*, won the 1996 White Pine Press Poetry Prize.

LYNNE HANLEY, professor of literature and writing, received a B.A. from Cornell, an M.A. in English from Columbia, and a Ph.D. in English from the University of California, Berkeley. She has taught at Princeton, Douglass, and Mount Holyoke. At Hampshire, she offers courses in women writers and short story writing. She publishes both short stories and literary criticism. Her collection of short stories and critical articles on women and war entitled *Writing War: Fiction, Gender and Memory* was published by the University of Massachusetts Press. Professor Hanley will be on sabbatical spring 2002.

## Faculty Biographies

PAUL JENKINS, professor of poetry, holds an M.A. and a Ph.D. from the University of Washington, Seattle. He has taught at Elms College and the University of Massachusetts and has been a Fulbright Lecturer in American Literature at Federal University of Santa Catarina, Florianopolis, Brazil. His work has been widely published and he is an editor of *The Massachusetts Review*. Professor Jenkins will be on sabbatical spring 2002.

PETER KALLOK, staff faculty associate, received his B.A. in Theatre from U.C.L.A. and his M.F.A. in Technical Theatre Production from the University of Washington, Seattle. He served as an instructor and the technical director of the theatre program at the Summer Repertory Theatre, Santa Rosa, California from 1985 through 1990. He was technical director and set designer for StageWest in Springfield, Massachusetts from 1989-1994, and he has designed extensively for professional theater. Mr. Kallok has been the technical director of the Theatre and Dance Programs at Hampshire College since 1994 where his set designs were seen in the productions of "Equus" and "Riches."

WAYNE KRAMER, dean of the School of Interdisciplinary Arts and professor of theatre, holds the B.F.A. and M.F.A. degrees in design for the theatre. He has 11 years experience in black theatre, children's theatre and the production of original scripts. He has directed for stage and television. His designs have been seen in New York, regionally, and Europe and he designed the New York production of "Salford Road." He has done design research for Columbia Studios and has served as art department coordinator at Universal Studios. He did production design work with independent films in Los Angeles and was art director for a series of corporate videos.

MICHAEL LESY, associate professor of literary journalism, received a B.A. in theoretical sociology at Columbia University, an M.A. in American social history at the University of Wisconsin, and a Ph.D. in American cultural history at Rutgers University. He has taught at the School of the Art Institute of Chicago, Emory University, and Yale University. He has published eight books of history, biography, and narrative nonfiction, including *Wisconsin Death Trip* (1973), *The Forbidden Zone* (1989), *Rescues* (1990), and *Dreamland* (1997). *Visible Light* (1985) was nominated by the National Book Critics Circle as "a distinguished work of biography." He currently serves as Editor-at-Large for *DoubleTake* magazine. A film, based on *Wisconsin Death Trip*, was a 1999 joint production of HBO and the BBC, and was broadcast worldwide in July 2000. He is presently under contract with W. W. Norton to write a book based on the Farm Security Administration Collection—a collection of 170,000 photographs made of this country during the Great Depression. Professor Lesy will be on leave fall 2001.

JILL LEWIS, professor of literature and feminist studies, holds a B.A. and a Ph.D. in French literature from Newham College, Cambridge, England. She teaches courses exploring the connections between culture and politics—with specific focus on questions of gender and sexual identity, post colonialism and cultural difference. She has taught at Hampshire one semester a year for nearly 25 years, while her home base the rest of the year has been in UK or, more recently, Norway. She has been actively involved in the development and implementation of HIV prevention initiatives with young people since 1986—working on national initiatives in UK and Norway, and post-Soviet projects—as well as with students at Hampshire. Her interests in gender and cultural representations of sexuality,

theatre performance, educational processes and the wider politics of gender have linked importantly for her with AIDS awareness education in recent years. She returns to Hampshire in Spring 2001 after a leave of absence during which, based at the Nordic Institute for Women's Studies and Gender Research, Oslo, she designed and mobilized a pilot project, funded by the governments of the five Nordic countries, with people in Estonia, Lithuania, Russia, Latvia and Croatia focusing on gender and sexual safety with young people.

ROBIN LEWIS, assistant professor of fiction writing, received her B.A. from Hampshire College, and a Master of Theological studies from Harvard University. She is interested in creative writing, comparative epics, experimental fiction, philosophy of language, "post-colonial" Indian and African literature, African-American and African-Caribbean literature.

KYM MOORE, assistant professor of theatre received her B.A. in Theatre Arts from the State University of New York at New Paltz, and an MFA in Directing from the University of Massachusetts, Amherst. She has been a guest lecturer and director at Notre Dame University and Smith College. Her recent directing work has been seen nationally at Penumbra Theatre, Boston Center for the Arts, the American College Theatre Festival, Lincoln Center Theater and USITT. Her one-act play, "The Date," appears in the Winter 1998 issue of the *African-American Review*. In addition, she continues to experiment with new forms of technology in theatre and performance. In July 2000, her "Brain Works" project was in development at the Santa Fe Art Institute in Santa Fe, New Mexico. Professor Moore will be on leave the academic year 2001-2002.

ELLIE SIEGEL, staff faculty associate, codirector of the Writing Program, and Enfield House codirector of academic life, holds a B.A. from Hampshire College and an M.F.A. from Sarah Lawrence College. Before returning to Hampshire she taught poetry at the University of Minnesota and worked in radio and print journalism. Ms. Siegel will be on leave academic year 2001-2002.

COLIN TWITCHELL, staff faculty associate and director of the Lemelson Assistive Technology Development Center, graduated from Hampshire College in 1986, where he studied mechanical design and exercise physiology among other things. His Division III was the design and fabrication of a multi-terrain wheelchair. His experiences at Hampshire led him directly into the field of assistive technology which he has been involved in for 19 years. During this time he has worked for the state of Massachusetts Adaptive Design Services, the Institute on Applied Technology at Boston Children's Hospital, and taught for the American Canoe Association's Adaptive Paddling Program. In 1993, he founded Ergosport, a recreational equipment development company. Through Ergosport he has developed several universally designed pieces of equipment including a seating system for canoes and kayaks and a cross-country sit ski. In addition to this universally designed equipment, Mr. Twitchell has created many pieces of custom adaptive recreational and communication enhancement equipment. Currently, a piece of his adaptive recreational equipment is on display at the Smithsonian Museum of American History in Washington, D.C.

ELAINE WALKER, costume shop supervisor, was born and raised in Minneapolis, Minnesota, and was educated at the University of Minnesota. Since moving to Massachusetts she has become involved in costuming for several theatre groups. She has been Head of Costumes for Valley Light Opera, Inc.,

Amherst, Massachusetts, since 1985, and has also been a producer since 1993. In 1986, Ms. Walker co-founded St. Brigid's Players, Amherst, Massachusetts, and has produced and costumed there as well. Other costume design and production projects have included work with Kinetic Environments, Inc., Amherst, Massachusetts, and The Victory Players, Easthampton, Massachusetts.

### Faculty Affiliates:

Rachel Conrad, John Fabel, Robert Goodman, Daphne Lowell, Maria de Lourdes Mattei, Rebecca Nordstrom, Abraham Ravett, Lee Spector

### NATURAL SCIENCE

DULASIRI AMARASIRIWARDENA, associate professor of chemistry, has a Ph.D. in Analytical Chemistry from North Carolina State University and his undergraduate work was completed at the University of Ceylon in Sri Lanka. He has a M.Phil. in Chemistry from the University of Sri Lanka, and a postgraduate diploma in international affairs from the Bandaranaike Center for International Studies. His teaching and research interests include water quality, inductively coupled plasma-mass spectrometry, studies of trace metal analysis, toxic wastes, radon monitoring, pesticide residues, and soil and environmental chemistry. He is interested in the development of new analytical techniques, chemical education, Third World environmental issues, and in activism in environmental groups through lobbying and education.

HERBERT J. BERNSTEIN, professor of physics at Hampshire and visiting scientist at Massachusetts Institute of Technology, heads an international research team on modern physics exploring quantum teleportation. Professor Bernstein holds a B.A. from Columbia and M.S. and Ph.D. degrees from the University of California at San Diego, all in physics. He has been a Mina Shaughnessy Scholar, a Kellogg National Leadership Fellow, and recipient of the Sigma Xi Science Honor Society "Procter" Prize. His teaching and research interests include science and society and modern knowledge; quantum interferometry, information and teleportation, and theoretical modern physics. He is president of ISIS, the Institute for Science and Interdisciplinary Studies. Professor Bernstein will be a University of California at Santa Barbara ITP Scholar in theoretical physics 2000-2002 and he is listed in *Who's Who in America 2000* after having been in *American Men and Women in Science* for many years.

MERLE S. BRUNO, professor of biology, holds a B.A. from Syracuse University and an M.A. and Ph.D. from Harvard. She has done research in comparative sensory neurophysiology and teaches courses in human health and physiology with particular interests in the cardiovascular system. She has a strong interest in science education reform at all levels and has developed programs that support inquiry science teaching in elementary and secondary schools as well as higher education. Programs that promote interest in science of middle school girls and minority students are particular interests. She has served as dean of natural science and acting dean of the faculty at Hampshire College and has served on the boards of several curriculum development projects and education reform groups. Professor Bruno will be on sabbatical spring 2002.

ELIZABETH CONLISK, assistant professor of health science, received her B.A. from the University of Notre Dame and her M.S. and Ph.D. from Cornell University in international nutrition and epidemiology. She has a wide range of experience

in public health at the local, state, national and international level. She has worked as a visiting scientist at the Instituto de Nutrición de Centro America y Panama in Guatemala, and as an epidemiologist for the Centers for Disease Control and Prevention. More recently, she held a joint appointment at the North Carolina State Health Department and the University of North Carolina at Chapel Hill. Her research has focused on varied topics in public health (infant mortality, youth tobacco use, cancer prevention and screening) and on the use of data in the design, implementation, and evaluation of public health programs.

CHARLENE D'AVANZO, professor of ecology, received her B.A. from Skidmore and her Ph.D. from Boston University Marine Program, Marine Biology Lab, Woods Hole. She is particularly interested in marine ecology and returns to the Marine Biological Laboratory in Woods Hole each summer to continue her research on coastal pollution. One focus of her teaching is aquaculture research in the Hampshire bioshelter. She teaches courses in ecology, marine ecology, natural history, aquaculture, and environmental science.

JOHN FABEL, Lemelson visiting lecturer of design, attended the University of East Anglia, Norwich, England, and the University of Massachusetts at Amherst, where he received B.S. and M.S. degrees in Geography. Trained as both a scientist and designer, his work as a designer and inventor characteristically involves the intersection of design, environment and community. He has received several national awards for his work, ranging in scale from regional planning to product development. Prior to coming to Hampshire, his work included founding the Ecotrek Company, which pioneered the development of high-performance, environmentally sound outdoor equipment. His work has been the subject of articles in the *Christian Science Monitor* and other publications. His product designs are currently being sold in 26 countries worldwide.

ALAN GOODMAN, professor of biological anthropology, teaches and writes on the health and nutritional consequences of political-economic processes such as poverty, inequality and racism. His work includes studies in the American Southwest, and he directs a long-term project on undernutrition and child development in Mexico and Egypt. He received his Ph.D. from the University of Massachusetts. Before coming to Hampshire, he was a research fellow at the WHO Center for Stress Research, Karolinska Institute, Stockholm.

KENNETH HOFFMAN, professor of mathematics, has an M.A. from Harvard, where he also served as a teaching fellow. He taught mathematics at Talladega College during 1965-70. In addition to population biology and mathematical modeling, Ken's interests include education, American Indians, and natural history.

CHRISTOPHER JARVIS, associate professor of cell biology, received his B.S. in microbiology from the University of Massachusetts at Amherst and his Ph.D. in medical sciences from the University of Massachusetts Medical School. He did his post-doctoral work in immunology at the National Cancer Institute at the NIH. His research and teaching interests include T-cell development and cellular signal transduction. Other interests include astronomy, mythology, skydiving and zymurgy.

DAVID KELLY, associate professor of mathematics, has taught at New College, Oberlin, and Talladega College. He holds an A.B. from Princeton University, an S.M. from the Massachu-

## Faculty Biographies

sets Institute of Technology, and an A.M. from Dartmouth. He has, since 1971, directed the well-respected Hampshire College Summer Studies in Mathematics for high ability high school students. His interests include analysis, probability, the history of mathematics, recreational mathematics, and 17. Professor Kelly will be on sabbatical fall 2001.

DOUGLAS LEONARD joins us as the Five College Astronomy Department Fellow, fresh from completing his Ph.D. work in astrophysics at the University of California, Berkeley. He holds a B.A. from the University of Pennsylvania and spent three years teaching high school physics and mathematics prior to graduate school. In addition to teaching, his interests include probing the geometry of supernova explosions with spectropolarimetry, using supernovae as cosmological distance indicators to constrain models of the evolution and fate of the universe, determining masses of Galactic black holes, and playing guitar.

NANCY LOWRY, professor of chemistry, holds a Ph.D. from the Massachusetts Institute of Technology in organic chemistry. She has taught at Hampshire since the fall of 1970. She has coordinated women and science events at Hampshire and has published articles concerning the scientific education of women. Her interests include organic molecules, stereochemistry, science for non-scientists, cartooning, the bassoon, and toxic substances. She was dean of Natural Science from 1989 to 1993.

DEBRA L. MARTIN, dean of the School of Natural Science, professor of biological anthropology and director of the U.S. Southwest and Mexico Program, received her Ph.D. at the University of Massachusetts, Amherst in skeletal biology and physical anthropology. Her research interests include health in the ancient world with a focus on indigenous women and arid environments. She is trained in the areas of skeletal biology, bioarchaeology, paleopathology, paleonutrition, and women's biology, with regional specialization covering desert regions of the American Southwest and Northern Mexico, as well as Egypt and Arabia. Her research focus centers on identification of groups at risk, patterns of mortality of women and children, bone density and women's health, violence directed against subgroups, political-economic perspectives in the analysis of disease, Native and Southwest Studies, and ethnic tourism and its effects on indigenous people.

ANN P. MCNEAL, professor of physiology, received her B.A. from Swarthmore and her Ph.D. from the University of Washington (physiology and biophysics). Her interests include human biology, physiology, exercise, neurobiology, and women's issues. She is currently doing research on human posture and how it adapts to movement and is also interested in Third World health issues, especially in Africa. Professor McNeal will be on sabbatical spring 2002.

LYNN MILLER, professor of biology, is one of the "founding faculty" of Hampshire. His Ph.D. in Biology is from Stanford. He has taught and studied at the University of Washington, the American University of Beirut, and the University of Massachusetts, Amherst. His principal interests are genetics (human and microbial), molecular biology and evolution.

BENJAMIN OKE, assistant professor of animal science, received his Ph.D. from Ohio State University. He has worked at both the International Institute of Tropical Agriculture and International Livestock Center for Africa. He has done research in nutritional physiology and biochemistry at Ohio Agricultural Research and Development Center. His teaching and research interests include food insecurity and malnutrition in the

developing world, sustainable agriculture, and improvement of efficiency of nutrient utilization.

VENTURA R. PEREZ, visiting assistant professor of anthropology, is a Ph.D. candidate in biological anthropology in the department of anthropology at the University of Massachusetts, Amherst. His dissertation is a detailed examination of cultural taphonomic variation and mortuary treatment and behavior among the ancestral Pueblo of the American Southwest. His interests include skeletal biology, interpersonal and institutionalized violence, forensic anthropology, human paleopathology, and the etiology of diseases affecting the human skeleton.

JOHN REID, JR., professor of geology, has pursued his research on lunar surface and earth's interior at the Smithsonian Astrophysical Observatory, the Geochronology Laboratory at the Massachusetts Institute of Technology, Rensselaer Polytechnic Institute, and the Los Alamos Scientific Laboratory. He received his Ph.D. from the Massachusetts Institute of Technology. His professional interests involve the study of granitic and volcanic rocks as a means of understanding the chemical evolution of the earth's crust, the evolution of the flood plains of rivers, particularly that of the Connecticut River in the evolution of coastal salt marshes, and in acid rain impacts on the New England landscape.

STEVEN ROOF, assistant professor of Earth and Environmental Science, received his B.S. from the University of California at Santa Cruz, his M.S. from Syracuse University, and his Ph.D. from the University of Massachusetts, Amherst. He is a faculty coordinator of the Environmental Studies program and his teaching and research focus on environmental issues such as climate change, pollution, and land conservation. He and his students travel frequently to Death Valley and the Southwest for climate change field research. He consciously integrates the scientific, political, and social aspects of environmental problems in his classes and projects. Professor Roof teaches and supervises projects in geology, climate change, resource conservation, land use planning, geographic information systems, environmental chemistry, and the evolution of scientific thought.

BRIAN SCHULTZ, associate professor of ecology and entomology, received a B.S. in zoology, an M.S. in biology, and a Ph.D. in ecology from the University of Michigan. He is an agricultural ecologist and entomologist who does research at the Hampshire College Farm Center and has spent a number of years in Central America and the Caribbean studying methods of insect pest control. He is also interested in statistical analysis and world peace. Professor Schultz will be on sabbatical spring 2002.

HELAINE SELIN, science librarian and staff faculty associate, received her undergraduate training at State University of New York at Binghamton and her M.L.S. from State University of New York at Albany. She is the editor of the *Encyclopaedia of the History of Science, Technology, and Medicine in Non-Western Cultures* as well as the first two books in a new series, *Astronomy across Cultures* and *Mathematics across Cultures*. Her academic interests concern different ways of doing medicine and science.

KAREN WARREN, Natural Science staff faculty associate and Outdoors Program/Recreational Athletics instructor, has a B.S. in Biology from Central Michigan University, an M.S. in experiential education from Mankato State University, and a Ph.D. in experiential education from the Union Institute. She has served as a graduate faculty member for the National Audubon Expedition Institute through Lesley College. She has

also served as adjunct faculty at Vermont College and the University of New Hampshire. She is coeditor of *The Theory of Experiential Education* and editor of *Women's Voices in Experiential Education*. Her interests include social justice issues in experiential education, wilderness studies, outdoor leadership, environmental justice, and feminist pedagogy.

LAWRENCE WINSHIP, professor of botany, received his Ph.D. from Stanford University, where he completed his dissertation on nitrogen fixation and nitrate assimilation by lupines on the coast of California. He continued his research on nitrogen fixation as a research associate at the Harvard Forest of Harvard University, where he investigated the energy cost of nitrogen fixation by nodulated woody plants, particularly alders. His recent research concerns the biophysics of gas diffusion into root nodules and the mechanisms of oxygen protection of nitrogenase. His other interests include the use of nitrogen fixing trees in reforestation and agriculture, particularly in tropical Asia and developing countries, and the potential for sustainable agriculture worldwide. He has taught courses and supervised projects in organic farming, plant poisons, plant physiology, physiological ecology, soils and land use planning, and he enjoys mountaineering, hiking, gardening, Bonsai, and computers. Professor Winship will be on sabbatical fall 2001.

FREDERICK WIRTH, associate professor of physics, holds a B.A. from Queens College of City University of New York and a Ph.D. from Stonybrook University of State University of New York. His research interests center around laser physics and holography. One of his main goals at Hampshire is to create laboratory programs in the physical sciences and an Appropriate Technology center to help all students, regardless of their course of study, with their increasingly probable collision with technological obstacles. He is an active member of the Sustainability Center and is happy to supervise projects exploring the design and adaptation of technologies to lessen their impact on the environment. In addition, he is also a committed and experienced practitioner of meditation who periodically offers instruction in this discipline. Professor Wirth will be on sabbatical fall 2001.

### SOCIAL SCIENCE

CAROLLEE BENGELSDORF, professor of politics, holds an A.B. from Cornell University, studied Russian history at Harvard, and received a Ph.D. in political science from Massachusetts Institute of Technology. She is interested in political development in Southern Africa and other Third World areas. She has conducted research in Algeria, Cuba, and Peru, and has been a school teacher in Kenya and Honduras.

AARON BERMAN, dean of faculty and professor of history, received his B.A. from Hampshire College, and M.A. and Ph.D. in United States history from Columbia University. He is particularly interested in the dynamics of ideology and politics, the development of the American welfare state, American ethnic history, American Jewish history, and the history of Zionism and the Arab-Israeli conflict.

VIVEK BHANDARI, assistant professor of history and South Asian studies, holds a B.A. in History from St. Stephens's College, Delhi. He holds an M.A. from the University of Pennsylvania in South Asian Studies and also an M.A. in Modern History from the University of Delhi. He completed his Ph.D. from the University of Pennsylvania on the relationship between public culture and social change in 19th century Northern India. He will be on sabbatical spring 2002.

MYRNA M. BREITBART, dean of social science and professor of geography and urban studies, has an A.B. from Clark University, an M.A. from Rutgers, and a Ph.D. in geography from Clark University. Her teaching and research interests focus on the following areas: housing and community development; built and social environments as reflections of gender, race, and class relations; community organizing; environmental design and the role of the arts in social change; changing ecologies of childhood; and participatory strategies for involving young people in planning and design. Professor Breitbart also has a strong commitment to community-based learning and is director of academic integration for the Community Partnerships for Social Change Program at the College.

MARGARET CERULLO, professor of sociology and feminist studies, and Enfield House co director of academic life, has a B.A. in philosophy from the University of Pennsylvania, a B.Phil. in politics from Oxford, and an M.A. in sociology from Brandeis. Her areas of interest are social and political theory, including feminist theory and queer theory; sociology of culture; and social movements.

KIMBERLY CHANG, associate professor of social, cultural, and political psychology, holds a B.A. from Hobart & William Smith Colleges, and M.A., M.S. and Ph.D. from Syracuse University (1993). Her teaching and research interests include dilemmas of identity, place and belonging for migrant and diasporic people; women's experiences of globalization and migration; Chinese identities and communities; and ethnographic, narrative and visual research methodologies. She has lived and worked in Hong Kong and China for nearly a decade, and previously taught at the Hong Kong University of Science and Technology.

RACHEL CONRAD, assistant professor of developmental psychology, received an AB from Harvard in English and American Literature and a Ph.D. in Psychology from the University of California at Berkeley. Her interests include emotional and early social development, interdisciplinary studies of children, and psychology and literature. She is also trained as a child clinical psychologist.

SUE DARLINGTON, associate professor of anthropology and Asian studies, received a B.A. in anthropology and history from Wellesley College and a M.A. and Ph.D. in anthropology from the University of Michigan. Her research looks at the work of Buddhist monks engaged in rural development, environmental conservation and other forms of social activism in Thailand. The broader questions she addresses in her research and teaching include understanding the changing social, cultural, and historical contexts of human rights, environmentalism, and religion in society. She also teaches about socially engaged Buddhism, religious movements, and Southeast Asian studies.

MICHAEL FORD, dean of student affairs and associate professor of politics and education studies, earned a B.A. from Knox College and an M.A. in political science from Northwestern University, where he is completing his doctoral work. He has taught at the University of Massachusetts, Brown University, and Chicago City College in the areas of politics of East Africa, sub-Saharan African governments, black politics, and neocolonialism and underdevelopment.

MARLENE GERBER FRIED, associate professor of philosophy and director of the Civil Liberties and Public Policy Program, has a B.A. and an M.A. from the University of Cincinnati and a Ph.D. from Brown University. She previously taught at Dartmouth College and the University of Missouri, St. Louis.

## Faculty Biographies

She has taught courses about contemporary ethical and social issues, including abortion, sexual and racial discrimination. She has also, for many years, been a political activist in the reproductive rights movement. She is editor of *From Abortion to Reproductive Freedom: Transforming A Movement*, South End Press, 1990. She is currently a fellow at the Open Society Institute working on a collaborative book project, "The Politics of Inclusion: Women of Color and the Reproductive Rights Movement." Her research and teaching attempt to integrate her experiences as an activist and a philosopher.

PENINA MIGDAL GLAZER, professor of history and the first Marilyn Levin professor at Hampshire College, has a B.A. from Douglass College and a Ph.D. from Rutgers University. Her special interests include American social history with emphasis on history of reform, women's history, Jewish history, and the history of professionalism. She is currently director of the Jeremiah Kaplan Program in modern Jewish studies. Her most recent research is on grassroots environmental activists. She has authored several books, including *Unequal Colleagues: The Entrance of Women into the Professions* (with Miriam Slater), *Whistleblowers: Exposing Corruption in Government and Industry* (with Myron Glazer) and *The Environmental Crusaders* (with Myron Glazer).

LEONARD GLICK, professor of anthropology, received an M.D. from the University of Maryland and a Ph.D. from the University of Pennsylvania. He has done field work in New Guinea, the Caribbean, and England. His interests include cultural anthropology, ethnography, cross-cultural study of religion, medical beliefs and practices, ethnographic film, and anthropological perspectives on human behavior. He also teaches courses on European Jewish history and culture, and is author of a history of Jewish-Christian interaction in medieval Western Europe. He will teach one course each term.

MARTHA HADLEY, visiting assistant professor of psychology 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 into several related areas: the comparative study of atypical thought process (Rockefeller University), the evaluation of interventions in publicly funded day care centers (Brooklyn College), strategy and motivational research in the public sector (KRC Research), and change in the process of teacher development (Bank Street College). Her postdoctoral work was in psychoanalysis and psychotherapy at New York University. During her postdoctoral studies she began to write and work on the evolution of the concept of the unconscious, and contemporary ideas about the psychology of gender. Her longstanding interest in dreams as they have been understood in different eras and cultures has influenced her current writing of case studies tracking the dreams of patients in relation to clinical dynamics. She has taught clinical theory, abnormal and developmental psychology, research methods, and the application of psychoanalytic concepts to lifespan development at New York University, Bank Street College, and Smith College School for Social Work before coming to teach at Hampshire this year.

ELIZABETH HARTMANN, director of the Population and Development Program, received her B.A. from Yale University and is presently completing her Ph.D. for the London School of Economics on Environmental Security. She is a long-standing member of the international women's health movement and presently helps coordinate the Committee on Women, Population and the Environment. She writes and lectures frequently on

population and development issues, both within the United States and overseas. She is the author of *Reproductive Rights and Wrongs: The Global Politics of Population Control*, published by South End Press in 1995 and the coauthor of *A Quiet Violence: View from a Bangladesh Village*. Her articles have appeared in both scholarly and popular publications. She will teach one course spring term.

FRANK HOLMQUIST, professor of politics, received his B.A. from Lawrence University, and his M.A. and Ph.D. from Indiana University. His interests are in the areas of African and Third World politics and the political economy of development. Professor Holmquist will be on sabbatical fall 2001.

KAY JOHNSON, professor of Asian studies and politics, has her B.A., M.A., and Ph.D. from the University of Wisconsin. Her teaching and research interests are Chinese society and politics; women, development and population policy; comparative family studies; comparative politics of the Third World; and international relations, including American foreign policy, Chinese foreign policy, and policy-making processes.

AMY JORDAN, assistant professor of African American history, holds a B.A. from Yale College, and M.A. from the University of Michigan. Her teaching and research interests include southern rural history, African-American history, women's studies, social movement history, Black rural culture and welfare history. She has taught in a variety of environments including a community college, an urban university and a major research university. Professor Jordan was chosen from a competitive field of applicants in the humanities and social sciences to be part of a teaching team for the Introduction to Women's Studies course at the University of Michigan.

PHILIP KELLEHER, director of the quantitative resource center, holds an A.B. in chemistry and physics from Harvard College, and an A.M. and Ph.D. in psychology from Harvard University. He has taught and worked at IBM, the Harvard Business School, Northern Michigan University, and the Vermont Alcohol Research Center. His academic interests include individual and group decision making, learning and adaptation, and the philosophy of science.

MICHAEL KLARE, Five College professor of peace and world security studies, and director of the Five College Program in Peace and World Security Studies (PAWSS), holds a B.A. and M.A. from Columbia University and a Ph.D. from the Graduate School of the Union Institute. He is the author or coauthor of several books, including *American Arms Supermarket* (1984), *Low-Intensity Warfare* (1988), *Peace and World Security Studies: A Curriculum Guide* (1998), *Rogue States and Nuclear Outlaws* (1995) and *Light Weapons and Civil Conflict* (1999). His articles on international relations and military affairs have appeared in many journals, including *Arms Control Today*, *Bulletin of the Atomic Scientists*, *Current History*, *Foreign Affairs*, *Harper's*, *The Nation*, and *Technology Review*. He serves on the board of the Arms Control Association and the Educational Foundation for Nuclear Science, and is a member of the Committee on International Security Studies of the American Academy of Arts and Sciences.

HENIA LEWIN, adjunct assistant professor, is the Goldfarb Chair of Yiddish Education at the Yiddish Book Center. She teaches Yiddish classes at Hampshire College, University of Massachusetts and the Yiddish Book Center, as well as Hebrew classes at Smith and Mount Holyoke Colleges. She is the recipient of the 1997 Covenant Award presented by the

Covenant Foundation to exceptional Jewish Educators. She holds a M.Ed. from the University of Vermont. She will teach one course each term.

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 of 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.

MARIE DE LOURDES MATTEI, associate professor of clinical developmental psychology, received her undergraduate degree from the University of Puerto Rico and her Ph.D. from the University of Massachusetts at Amherst. She has worked for many years as a clinical psychologist in a variety of settings such as academia, community mental health, private practice, and the theatre. Her interests include psychoanalytic theory and practice, child development, cross-cultural psychology, women's studies, theatre, and Puerto Rican culture. Professor Mattei will be on leave the academic year 2001-2002.

LESTER MAZOR, professor of law, has a B.A. and J.D. from Stanford, served as law clerk to the Honorable. Warren E. Burger, and taught criminal law, legal philosophy and other subjects at the University of Virginia and the University of Utah, and as a visitor at SUNY Buffalo, Connecticut, and Stanford. He has published books and articles about the legal profession, and on topics in legal philosophy, legal history, and sociology of law. He was a Fulbright Research Scholar in Great Britain and West Germany and has taught in American studies at the Free University of Berlin and legal studies at Central European University in Budapest. His special concerns include the limits of law, utopian and anarchist thought, and other subjects in political, social, and legal theory.

ALI MIRSEPASSI, professor of sociology and Near Eastern studies, completed his Ph.D. in sociology at The American University and a B.A. in Political Science, from the faculty of Law at the Tehran University. His interests include social theories of modernity, comparative and historical sociology, sociology of religion, Middle Eastern societies and cultures, and Islam and social change. He has published in journals such as *Contemporary Sociology*, *Radical History*, and *Social Text*. He is the author of *Intellectual Discourse and Politics of Modernization: Negotiating Modernity in Iran*, published by the Cambridge University Press. He is currently coediting a book, *Localizing Knowledge in a Globalizing World*, which will be published by the Syracuse University Press.

LAURIE NISONOFF, professor of economics, holds a B.S. from the Massachusetts Institute of Technology, and an M.Phil. from Yale, where she was a doctoral candidate. She was a Woodrow Wilson Fellow recipient of a Ford Foundation Fellowship in women's studies, and in 1993-94 a fellow of the Five Colleges Women's Studies Research Center. She was an editor of the *Review of Radical Political Economics*, recently editing a special issue on "Women in the International Economy" and another in "Urban Political Economy." She is a coeditor of *The Women, Gender and Development Reader* (1997). Her teaching and research interests include women and economic development, U.S. labor and economic history,

women's studies, labor and community studies, and public policy issues. Professor Nisonoff will be on sabbatical all the academic year 2001-2002.

GREGORY S. PRINCE, JR., Hampshire College President and professor of history, received his B.A. and Ph.D. in American studies from Yale University. He has taught modern U.S. history at Dartmouth College and Yale University.

ROBERT RAKOFF, professor of politics and environmental studies, received his B.A. from Oberlin College and his M.A. and Ph.D. from the University of Washington. He taught at the University of Illinois, Chicago and worked for the U.S. Department of Housing and Urban Development before coming to Hampshire. His teaching and research interests include environmental and western U.S. history, the politics of land use, and the history of farming in America. Professor Rakoff will be on sabbatical fall 2001.

FLAVIO RISECH-OZEGUERA, associate professor of law, holds a B.A. from the University of South Florida and a J.D. from Boston University, and was a Community Fellow in urban studies and planning at Massachusetts Institute of Technology. He practiced poverty law for eight years in Boston and is a political activist in the Latino community. He has taught legal process, and housing and immigration law and policy at Harvard and Northeastern law schools and at University of Massachusetts, Boston. His interests include civil and human rights, immigration policy, history and politics of communities of color in the U.S., gay and lesbian studies, and the Cuban Revolution.

WILL RYAN, instructor at the Writing Center, has a B.A. in history and an M.Ed. in student personnel and counseling from the University of Vermont, and an M.A. in American history from the University of Massachusetts. He was a counselor and instructor at Johnson State College in Vermont and later taught high school English and social studies. He writes for various outdoor sporting magazines, and Lyons and Burford recently published his book on fly-fishing for smallmouth bass.

JUTTA SPERLING, assistant professor of history, received her M.A. from the Universität Göttingen in 1987 and her Ph.D. at Stanford University in 1995. Her teaching interests focus on the social and cultural history of early modern Europe, with a special emphasis on gender and the body, architecture and urbanization, mysticism and Christianity. She recently published a book entitled *Convents and the Body Politic in Late Renaissance Venice* (University of Chicago Press, 1999); her current research interests focus on women and legal culture in Renaissance Portugal.

JAMES WALD, professor of history, holds a B.A. from the University of Wisconsin and an M.A. and Ph.D. from Princeton University. His teaching and research interests include modern European history with an emphasis on cultural history from the 18th through the 20th centuries; the French Revolution; Central Europe; fascism and Nazism; early modern Europe. Particular research interests involve the history of intellectuals and literary life.

STANLEY WARNER, professor of economics, taught at the University of California, Santa Cruz, and Bucknell University prior to coming to Hampshire. His research and teaching interests include the structure of the American economy, comparative economic systems, environmental economics, and economic theory. He is specifically concerned with the modern

## Faculty Biographies

corporation as understood by conventional and radical theories, the political economy of capital mobility and deindustrialization, and the social and economic dimensions of workplace democracy. His most recent research examines the environmental and social impact of hydroelectric development in northern Quebec.

FREDERICK WEAVER, professor of economics and history, has a B.A. from the University of California at Berkeley, and a Ph.D. from Cornell University. He has lived and worked in Mexico, Chile, and most recently, Ecuador and has taught economics and history at Cornell and the University of California, Santa Cruz. His special interest is the historical study of economic and political changes in Latin America, although his work is broadly comparative. He also has written on issues of higher education. Professor Weaver will be on sabbatical spring 2002.

BARBARA YNGVESSON, professor of anthropology, received her B.A. from Barnard and her Ph.D. from the University of California at Berkeley. She has carried out research on law, courts, and community in Sweden and in the United States. Her current work, which is funded by the National Science Foundation, focuses on issues of identity and belonging in intercountry adoption, and on the hierarchies of nation, race, and class that are constituted in adoption practices. Her areas of teaching include the politics of law, family and kinship, and cultural and political theory. She is the author of *Virtuous Citizens, Disruptive Subjects: Order and Complaint in a New England Court* (Routledge, 1993) and of *Law and Community in Three American Towns* (Cornell, 1994, coauthored with Carol Greenhouse and David Engel), recipient of the 1996 Law and Society Association Book Award.



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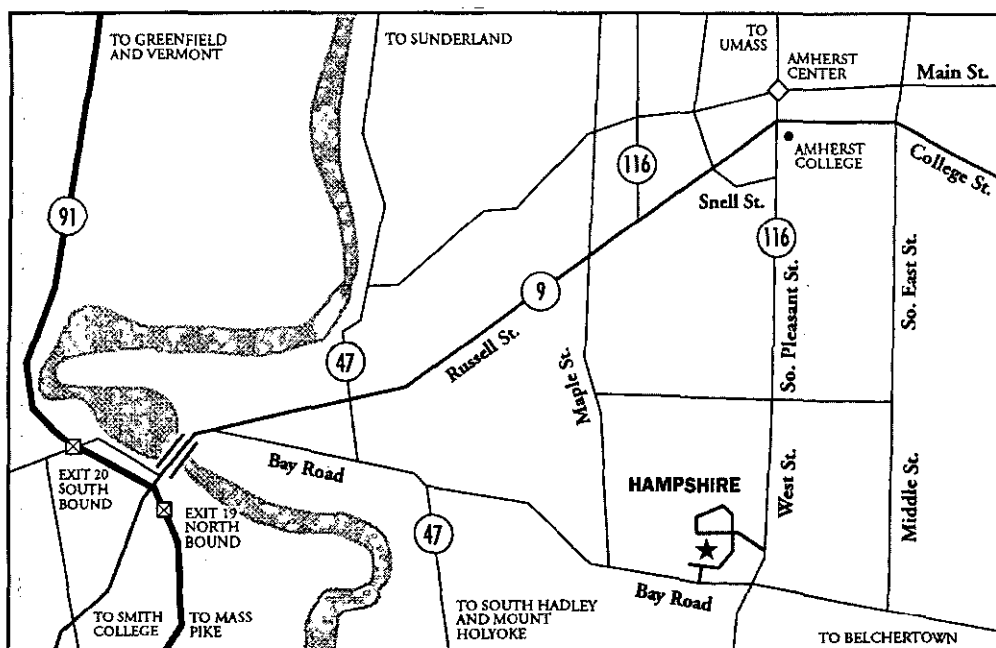
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## How to Get to Hampshire College



### Location

#### DISTANCE FROM HAMPSHIRE COLLEGE TO:

##### Cities

New York—166 miles  
Boston—89 miles  
Albany—105 miles  
Springfield—24 miles  
Hartford—49 miles

##### The Five Colleges

Amherst College—2.8 miles  
Mount Holyoke—6.2 miles  
Smith College—6.5 miles  
University of Mass—4.2 miles

#### From New York City

take Route 95 to New Haven, Connecticut; Route 91 north from New Haven to Northampton, Massachusetts (Exit 19); Route 9 east to the center of Amherst; and then turn right onto Route 116 south. Hampshire College is located three miles south on Route 116.

#### From Boston

take the Massachusetts Turnpike to Exit 4; route 91 north to Northampton (Exit 19); Route 9 east to the center of Amherst; and then turn right onto Route 116 south. Hampshire College is located three miles south on Route 116.

**To request an application and prospectus, please write to Director of Admissions, Hampshire College, Amherst, Massachusetts 01002, or call 413-559-5471.**

### ACCREDITATION

Hampshire College is fully accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in the Association indicates that the institution had been carefully evaluated and found to meet standards agreed upon by qualified educators. Questions on accreditation should be directed to the office of the president, 413-559-5521.

### NOTICE OF NONDISCRIMINATION/ AFFIRMATIVE ACTION

Hampshire College reaffirms publicly its moral and legal commitment to a policy of equal opportunity in education and employment.

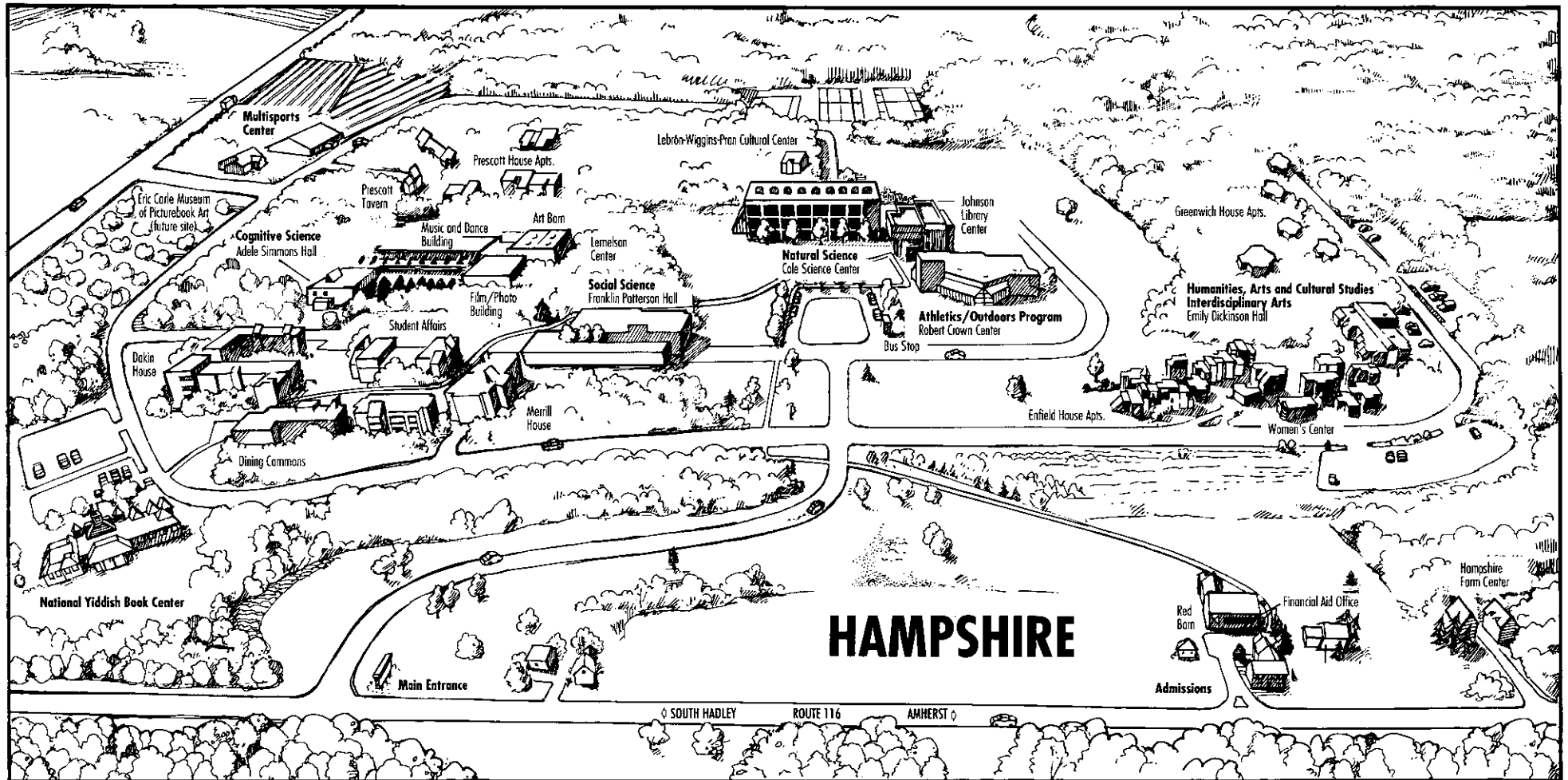
Hampshire College does not discriminate on the basis of race, age, sex, sexual orientation, religion, national origin, disability or previous military service in the admission of students, administration of its educational policies, scholarships and loan programs, and athletic and other college-administered programs.

Hampshire College is an Affirmative Action/Equal Opportunity Employer. All applicable federal and state laws and guidelines are followed, including Title VI and VII of the Civil Rights Act of 1964; Executive Order 11246 of 1965, as amended by Executive Order 11357 of 1967; Title IX of the Education Amendments Act of 1972; and Section 504 of the Rehabilitation Act of 1973, as amended; and the Americans with Disabilities Act of 1990.

Affirmative Action Officer:  
Madelaine Marquez

ADA Coordinator and Section 504 Coordinator:  
Laurence I. Beede, Associate Dean of Faculty

## HAMPSHIRE COLLEGE CAMPUS MAP



Hampshire College  
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Amherst, Massachusetts 01002-5001

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—ALAN GOODMAN, PROFESSOR OF BIOLOGICAL ANTHROPOLOGY