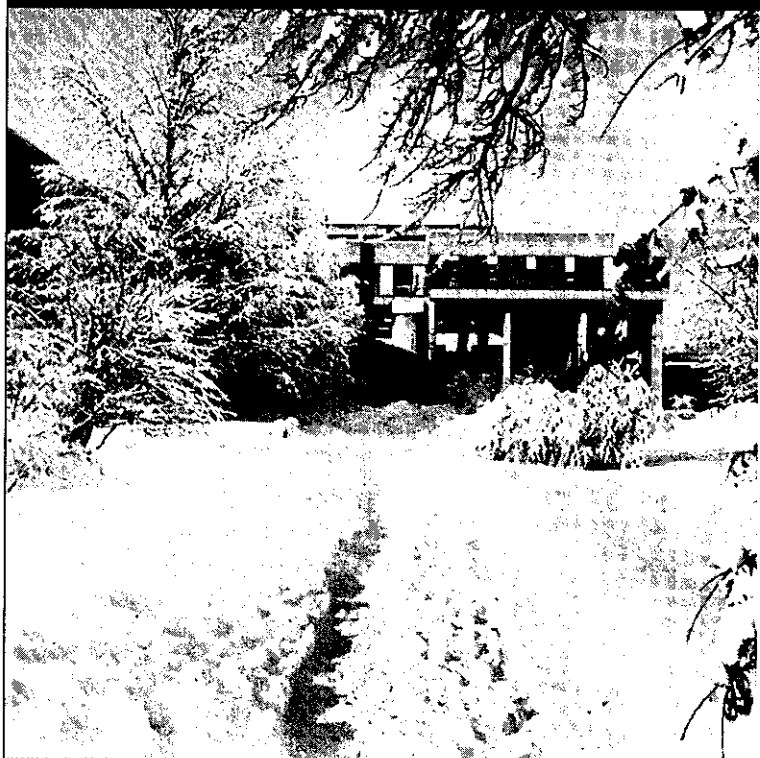


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Amherst, MA 01002

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# 2001 January Term Course Guide HAMPSHIRE COLLEGE





# Registration Information

## ALPHABETICAL LISTING

Al Otro Lado—To the Other Side: Cuernavaca, Mexico	JTT 101
Art & Science	JTIA 109
Basic Fitness and Training	JTOP 101
Basics of Screenwriting	JTIA 105
Before We Can Be One Love: A Grassroots Workshop on Speaking Truth and Confronting Race	JTSS 101
Borderlands	JTSS 104
Color Printing Workshop	JTHACU 101
Community Partnership for Social Change Workshops Module 1: <i>Building Community Through Art &amp; Technology</i> Module 2: <i>Active Anti-Racism Workshop</i> Module 3: <i>Activist Art in Community Settings</i>	JTWA 109
Designing and Building Furniture	JTIA 102
Doing Community Research	JTWA 105
Finding Form: Off the Easel, Painting and the Manipulated Canvas	JTIA 106
From Egg to Synapses: Introductions to the Development of the Brain	JTNS 102
From Grendel to Mel Gibson: The Status of the Middle Ages	JTHACU 103
Gene Cloning	JTNS 101
Here Comes Everybody: The Music of John Cage	JTHACU 105
"High Noise Floor": Postmodern Composition and the Four-Track Experience	JTWA 107
Immersion Spanish	JTLS 101, 102, 201, 202
Intensive Playwriting Workshop	JTIA 107
Intro to Digital Imagery and Manipulation	JTCS 102
Intro to 3D Computer Modeling and Animation	JTCS 103
The Irrationality of Everyday Life and Economic Decisions	JTWA 108
Lemelson Center for Design—Arc Welding and Gas Welding Bicycle Frame Building Clinic	
Life Beyond Sight	JTNS/IA 103
Linguistics After Dark	JTCS 101
Making Digital Negatives and Non-Silver Prints	JTHACU 107
Middle Eastern Dance	JTHACU 102
Modern Nature: Environmentalism and Postcolonialism	JTWA 106
Multiple Fictions	JTWA 103
New Dimensions in Directing	JTIA 104
Participatory Ecological Governance, Making Collaborations Work and Environmental Leadership	JTSS 102
Philosophy of Bodies	JTHACU 106
Pre-Practicum for Elementary, Middle or High School Teaching	JTSS 105
The Quiet Battle: Medicalization of Women's Bodies	JTWA 102
Sea Kayaking in Tropical Paradise	JTOP 103
The Story in Images: A Course in Documentary Photography	JTSS 103
Sound Poetry	JTWA 104
Southwestern Rock Climbing Extravaganza	JTOP 102
Subversive Poetic Forms: The Prose-Poem and the Anti-Poem	JTIA 101
Theatre Lab (movement/writing/acting)	JTIA 108
TOAST & JAM: Vocal Improv Workshop(tm)	JTHACU 104
When Good Deeds Are Not Enough	JTWA 101
Yatra: An Indian Journey	JTT 201

NOTE: None of the courses may be considered for use in a two-course option Division I examination with the exception of Immersion Spanish and Al Otro Lado — To the Other Side. These courses count for one-half of the two-course option for Division I in Language Study.

In observance of Martin Luther King Day, no classes will be held on Monday, January 15, 2001.

### JANUARY TERM DATES

Wednesday, January 3–  
Thursday, January 25, 2001

### REGISTRATION DATES: HAMPSHIRE COLLEGE STUDENTS

Monday, October 30–Friday, November 3. (Open registration continues until Friday, December 8, for courses in which space is still available. Contact Emily Gallivan, January Term Office, B3 Prescott House)

### TIME

9 A.M.–12 P.M. and 1–4 P.M. Daily

### PLACE

Register in person in the LOBBY of FRANKLIN PATTERSON HALL.

### FIVE COLLEGE AND COMMUNITY REGISTRATION

Wednesday, November 1–Friday, November 3  
(same time and place as above)

### REGISTRATION INFORMATION

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

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

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

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

For further information please call or write: Coordinator, January Term Program, Hampshire College, Amherst, MA 01002-5001. Telephone 413-559-5778.

Visit our website at [www.hampshire.edu/academics/jan\\_term/](http://www.hampshire.edu/academics/jan_term/)

**JANUARY TERM** at Hampshire College and the Five Colleges 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 doesn't quite fit into the regular program of study. Recent January Term offerings have ranged from sea kayaking in a tropical paradise to courses in dance therapy, dramatic writing, and gene cloning.

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

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

### JANUARY TERM AT THE FIVE COLLEGES

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

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

**AMHERST COLLEGE**  
Campus Center (542-5773)

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

**SMITH COLLEGE**  
Interterm Office, College Hall, Room 21, (585-4903)

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

### HAMPSHIRE COLLEGE ROOM SCHEDULING CODES

FPH  
Franklin Patterson Hall

EDH  
Emily Dickinson Hall

MLH  
Main Lecture Hall

CSC  
Cole Science Center

ELH  
East Lecture Hall

PFB  
Photography/Film Building

WLH  
West Lecture Hall

MDB  
Music/Dance Building

RCC  
Robert Crown Center

ARB  
Arts Building

ASH  
Adele Simmons Hall

PH  
Prescott House

MH  
Merrill House

MS  
MultiSports Center



# Courses

## JTLS 101 Immersion Spanish First Semester

## JTLS 102 Immersion Spanish Second Semester

## JTLS 201 Immersion Spanish Third Semester

## JTLS 202 Immersion Spanish Fourth Semester

Learn more about Spanish in three weeks than you would learn in three years of part-time classes. This is an intensive immersion course that will have you eating, sleeping and dreaming Spanish. This course will include the four skill areas (speaking, listening, reading, and writing) but will focus on the learner speaking and understanding the spoken language. Classes are small and are designed to meet the individual needs of each learner. The course includes class time, videos, parties, afternoon cafe, dancing, cooking, guest speakers and a strong cultural component. Each course covers the same amount of material that is covered in the regular semester courses.

These courses count for one-half of the two-course option for Division I in Language Study. For more information call Soledad Loba at 559-5228. Classes will begin Wednesday, January 3 and end on Friday, January 26.

MTWThF 9 A.M.-9 P.M., Sat. 2-4 P.M.  
FPH 101, 102, 107, 108, ELH, WLH  
Enrollment Limit: 10 per class

## JTCS 101 Linguistics After Dark Emily Alling

A fairly non-technical crash course in linguistics, the scientific study of language, in three modules: (a) Phonology (the sound systems of languages); (b) Morphology (word-building); and (c) Syntax (phrase- and sentence-building). Within

each module, we will first familiarize ourselves with some basic theoretical concepts, using examples from English; then, we will turn to data from geographically and genetically diverse languages in order to gain more of an idea of the sorts of phenomena that theories of language must account for. *No familiarity with linguistics or foreign languages is assumed.* Requirements: daily readings, occasional problem sets, and—if you want an evaluation—a very brief final paper/presentation on data of your choosing.

MTWThF 6-8:30 P.M.  
FPH 104, Enrollment Limit: 15

## JTCS 102 Intro to Digital Imagery and Manipulation David "Goose" Gosselin

In this course you will be taught the beginning steps of creating your own digital masterpieces. From scanning and use of a digital camera to manipulating and presenting your work, you will have the broad skills that you can rely on for many of your future projects. Students are required to complete several projects during the course.

MTWTh 9 A.M.-12 P.M.  
ASH 126, Enrollment Limit: 15  
Lab Fee: \$50 and a Zip Disk

## JTCS 103 Intro to 3D Computer Modeling and Animation David "Goose" Gosselin

Many people are amazed with today's computer animation. Want to learn the fundamentals? You will be exposed to the basic techniques of computer modeling and animation during the length of this course. Projects will consist of: creating a complex model, basic animation, and animating a complex model.

MTWTh 1-4 P.M.  
ASH 126, Enrollment Limit: 15  
Lab Fee: \$50 and a Zip Disk

## JTHACU 101 Color Printing Workshop Tanja Alexia Hollander

This workshop is designed to teach students how to make final color prints. We will discuss the many aspects of color and specific colors in relation to photography as well as other mediums. Students will also be taught technical aspects of color printing, such as: how to troubleshoot with the color processor and film processing, the differences in types of film and paper, and how multiple light sources effect proper color balance. This class is meant to be an intensive *darkroom workshop* with little critique time.

TTh 9 A.M.-5 P.M.  
FPB, Enrollment Limit: 8  
Lab Fee: \$50

## JTHACU 102 Middle Eastern Dance Fleur Frascella

Explore this sensual, meditative dance. Middle Eastern dance is an improvisational interactive dance form. It focuses on the isolation and manipulation of the pelvis, ribcage, and belly. It celebrates a diversity of body types and can be enjoyed by people of all ages, shapes, and ability levels. *Dress:* Wear a long skirt or loose pants with an elastic waist and a tank top or sports bra.

TWTh 6:30-9:30 P.M.  
MDB, Enrollment Limit: 30  
Anticipated Expenses: Hip Scarves and Veils \$50

## JTHACU 103 From Grendel to Mel Gibson: The Status of the Middle Ages Angela Gibson

Medieval literature is eccentric enough to describe dragons in the sky, werewolves who roam the forest, and monsters who ruin beer parties. Our own culture uses the Middle Ages in equally flamboyant ways. From the love-conquers-all, politically stripped "Braveheart," the off-kilter Abelard and Heloise puppet show in "Being John Malkovich," the band Helium's unusual penchant for unicorns and dragons, aspects of sci-fi and role playing, to the drumstick-gnawing,

joust-watching experience diners can have at the chain restaurant "Medieval Times," the Middle Ages is the site of fantasy, reflection, and self-creation on the one hand, and the depository of barbarism, horror and all that is not-modern on the other.

The goals of this course will be twofold. First, we will read a wide-range of medieval literature in order to investigate what, if anything, makes the vast period of the "Middle Ages" distinct but we will also consider its complexity, variety, and imagination. Readings will include *Beowulf*, the Anglo Saxon *Chronicles*, Arthurian romances, a mystery cycle, treatises on monsters, and selections from Chaucer and Dante. Secondly, as we develop a preliminary understanding of the Middle Ages through this literature, we will compare it to contemporary treatments of the Middle Ages. In so doing, we will consider how historical periods are used in the construction of cultural identity. This course is designed as an introduction to a wide-range of medieval literature, but also as a theoretical exploration of concepts of history, cultural production, and identity.

MTWTh 1:30-4:30 P.M.  
FPH 104, Enrollment Limit: 20

## JTHACU 104 TOAST & JAM: Vocal Improv Workshop™ Susanne Barkan

Vocal Improvisation is a purely honest form of expression. It begins in the moment and ends in the heart. TOAST & JAM™ brings you a series of singing exercises that get you creating, connecting and improvising. This intensive workshop setting is a unique opportunity to explore, challenge and deepen your listening and singing skills. No matter what style of singing you do in your everyday life, TOAST & JAM™ will enhance your experience, giving you new tools for expressing emotions and ideas. We incorporate many different styles of music and different ways to create sound including doo-wap, folk, gospel, classical, country, jazz, swing, vocal percussion and more. We will do solo, small and large group

improvs, multi-part chants, spontaneous songs, improvised soundtracks, hum circles and projects that explore the connection between genre and meaning. Be prepared to stretch, sing, connect and cut loose.

In order to receive an evaluation, students will be required to participate in all in-class exercises, work on some projects outside of class time, meet individually with the instructor and write a self-evaluation. Prerequisite: You must be able to carry a tune and keep rhythm.

MTWThF 9:30 A.M.-12 P.M.  
MDB, Enrollment Limit: 8

## JTHACU 105 Here Comes Everybody: The Music of John Cage Benjamin Pickut

John Cage is widely regarded as the most important composer of the 20th century; his influence extends beyond Western art music and into the visual arts, theatre, poetry, and philosophy. In this course, we will study Cage's career, which can be divided into five general stages: early percussion music, works for prepared piano, chance operations and indeterminacy, the large-scale "musicircuses," and the late number pieces (1987-1992). We will give particular attention to his influence on the history of composition in the West.

Students will be expected to complete assigned readings and a few short writing assignments, and to participate in class discussions. Each member of the class will prepare a paper on a topic of their choice and present it to their peers during our final class.

MTWTh 10 A.M.-12:15 P.M.  
MDB, Enrollment Limit: 12  
Lab Fee: \$20

## JTHACU 106 Philosophy of Bodies Alejandro de Acosta

We will study the work of three exemplary thinkers of corporeality: Michel Foucault, Alphonso Lingis, and Elizabeth Grosz. Foucault's writings of the 70's elaborated a new conception of bodies: bodies are paradigmatically that through which power is exerted and exercised, but also the very sites of resistance and insurrection. Lingis and Grosz have more recently extended this conception, one inflecting it with reflections on the ethical relations between bodies that are foreign to one another, the other by confronting it with the fact of sexual difference as elaborated in feminist theory. The emphasis of the course will be on productively integrating these readings into students' interests and projects.

MTWThF 10 A.M.-12:30 P.M.  
FPH 104, Enrollment Limit: 10

## JTHACU 107 Making Digital Negatives and Non-Silver Prints Kane Stewart

This course intends to offer students alternative photo printmaking methods. We will leave the familiar and traditional "silver-gelatin" process to explore the less known territories of gum-printing, platinum/palladium, cyanotype, kallitype, and four-color monoprinting. In order to print in these mediums, a negative must be made the same size as the desired print. Traditionally, photographers make enlarged negatives through a complicated darkroom procedure. In this course, we will learn to make these negatives digitally using Photoshop and other digital resources.



This course is designed for experienced photo students with reasonable technical skills. Those interested should possess basic Macintosh skills and have a range of well exposed/processed original negatives to work with. Ideally, students interested in this course will have had one semester of Photo II and/or be familiar with Photoshop. Although there will be a great deal of technical application covered in this course, the overall objective is to learn processes that will add creative options to the student wishing to further develop their personal vision.

A \$30 lab fee provides access to darkroom facilities, some laboratory supplies and chemicals, and special equipment and materials. Students must provide their own film and some additional supplies as needed.

MWF 1-5 P.M.  
FPB, Enrollment Limit: 12  
Lab Fee: \$30

#### JTIA 101 **Subversive Poetic Forms: The Prose-Poem and the Anti-Poem**

*Eula Ruth Biss*

This course will be a focused investigation of forms which subvert the traditional ways in which poetry is read and the common expectations of poetry. We will divide our time equally each week between discussions, examinations of student writing, short lectures and presentations. Students should expect to spend some time reading, writing and researching.

We will begin by building a loose definition of prose-poetry and anti-poetry and discussing the reasons why a poet might choose to write in either of these modes. We will touch on some of the politics of genre and debate what it means to be poetic. This will be followed by a rough history of prose poetry in Europe and America, with selected readings from various time periods and geographical areas. We will move on to the history of the term 'anti-poem,' reading the work of Chilean anti-poet Nicanor Parra. The remainder of the class will be spent reading and experimenting with the many styles and voices available to prose-poetry and anti-poetry, including The Letter, The Office Memo, The Interview, The Multiple-Choice Test, The Instruction Manual, The Personal Ad, and others to be discovered. We will work to uncover the poetry and anti-poetry inherent in each of these styles.

*Models of the Universe: An Anthology of the Prose Poem* will be a required text for this course. Other readings will include excerpts from Anne Carson's *Autobiography of Red*; D.J. Waldie's *Holy Land*, and Italo Calvino's *Invisible Cities*, as well as individual poems by Michael Ondaatje, Margaret Atwood and Russell Edson.

MTWThF 3-6 P.M.  
FPH 105, Enrollment Limit: 15

#### JTIA 102 **Designing and Building Furniture**

*Chase DeForest*

In this course students will explore the process of building furniture from their own designs. Emphasis will be placed on using found/discarded/recycled wood and materials as a means of economy as well as creativity. Students will be encouraged to work on their own ideas in addition to assigned projects. Course structure will include assigned reading and drawings, slide lectures, a field trip and individual contact with the teacher. Topics for exploration will include function, joinery, scale and finishing techniques.

MTWThF 1-5 P.M.  
January 16-January 25  
ARB, Enrollment Limit: 10  
Lab Fee: \$20 for book and supplies

#### JTIA/NS 103 **Life Beyond Sight**

*Justine A. Salton, Megan Dyer*

This course is designed for the visual artist with an interest in biological systems and an overview of the diversity of life. In particular, we will focus on viewing, studying and making artistic representations of those organisms and the constituents of macroscopic organisms which can only be appreciated with the aid of a microscope. From pathologic bacteria to colonial algae to human sperm, we will be exploring aspects of life which are typically unavailable to the human eye.

Classes will begin in the laboratory and end in the studio. A brief lecture will introduce students to the daily organisms of interest and the next hour will be spent observing specimens, asking questions, taking notes, and making rough sketches. The class will then move to the studio where students will work with their medium of choice on a daily project. This class is intended for fine arts students who are comfortable with the basic skills of drawing and/or painting. No biology experience is needed; interest in biological process as well as imagery is required. At the end of the course a group show of selected works will reflect the students' interpretations of 'life beyond sight'.

MTWThF 1-4 P.M.  
January 3-January 19  
CSC 333/ARB  
Enrollment Limit: 12, Lab Fee: \$25

#### JTIA 104 **New Dimensions in Directing**

*Kate Browne*

This intensive workshop will enable students to develop their directing talent and to learn new methods of creating innovative, original work. Focus will be on expanding each student's ability to create unique theatrical imagery.

Each student will develop a five- to ten-minute play entirely within the workshop for presentation at the end of the term. Discussion will be generated around theatrical ideas and solving problems in production. The goal for students in composing and rigorously reworking their pieces is to learn successful techniques of experimentation while building upon their skills and methodology as artists. The workshop will offer an open, positive environment for examining each other's work.

TWTh 9 A.M.-12 P.M., 2-4 P.M.  
FPH 106, Enrollment Limit: 12

#### JTIA 105 **Basics of Screenwriting**

*Nanci D. Katz*

This course covers traditional feature length screenwriting by looking at format, story structure, scene construction, and character development, as well as a brief overview of what it takes to go from script to screen. Students will be expected to work on their own story ideas as a way to explore the screenwriting process.

MTWTh 11 A.M.-2 P.M.  
FPH 105, Enrollment Limit: 20  
Lab Fee: \$15

#### JTIA 106 **Finding Form: Off the Easel, Painting and the Manipulated Canvas**

*Bonnie Lee Holland*

This is an intensive immersion into studio art. Beyond the formal hours participants should expect to often spend evening hours in the studio

and the studio will also be open for some weekend hours if individuals want to continue their work. The primary media used in this course will be acrylics, textile pigments, and canvas. We will cover color theory, including but going beyond, Alber's "Interaction of Color" to learn how to control color in most color media. We will explore many painting and surface design techniques on canvas and ways to manipulate the canvas, beginning with samplers, to small projects, plus a major project which can be done by individuals or as collaborations. Simultaneous to learning techniques, we will be doing many exercises to explore idea generation and processes to develop ideas into form. Final project forms may be wall pieces, banners, wearable art, sculptural pieces, installations, dolls, books and forms that go beyond this list. You will be welcome to extend the techniques learned in this course with other materials and techniques that you bring to the course. To complete the course, we will exhibit the work in the Library Gallery. Participants will go through the installation process to see how the work takes on different characteristics and meanings as it is moved from the studio and is in "dialogue" with other pieces.

Prerequisites: No prior experience needed. What is needed is enthusiasm, hard work, and "being in the studio" because of the sharing and collaboration between the participants. NOTE: Classes will begin on Thursday, January 4.

MTWThF 10 A.M.-4 P.M.  
ARB, Enrollment Limit: 12  
Lab Fee: \$40

#### JTIA 107 **Intensive Playwriting Workshop**

*Adam Kraar*

Focusing on participants' works-in-progress, this course will help playwrights shape their work to maximize its impact on an audience. We'll explore how playwrights develop plays, getting them from the page to the stage. Beyond illuminating the art and craft of writing for the theatre, we'll cover the role of the playwright in marketing, workshoping, rehearsing and producing a play. In addition to classroom discussion of participants' work, workshoping exercise and occasional lectures, the instructor will meet with each participant for individual script conferences. By the end of the course, participants will have completed a one-act or an act of a full-length play and be equipped with strategies for advancing the play towards production.

Prerequisite: Some knowledge of playwriting or a theatre background as well as a writing sample of a play in progress or an idea for a play.

MTWTh 1-4 P.M.  
EDH 1, Enrollment Limit: 12  
Lab Fee: \$15

#### JTIA 108 **Theatre Lab (movement/writing/acting)**

*Rebecca VerNooy*

A workshop designed to make risky and exciting theatre and dance. Playwrights, choreographers, directors and actors interested in writing or creating work for the theatre are invited to develop and process ideas in this intensive workshop.

This unique approach to theatre uses Authentic Movement (moving from impulse/movement meditation) as the foundation from which to generate new ideas for plays and performance pieces, or refine and process work already in progress. By using the body as a means to develop creative work, we will learn to work intuitively, and integrate

the images, stories, ideas, characters and events that surface from moving and improvisations into our plays and dances.

Each session begins with a thorough physical warm up, including breathing and relaxation exercises, and yoga. We proceed into acting, writing or movement improvisations, working individually or as part of a group. We will spend time each session getting feedback on work in process.

In this Lab, emphasis is placed on

- Taking risks
- Determining what medium best suits your ideas
- Developing writing skills: making material present, active and dramatic
- Learning to move through process without becoming result oriented.
- Making non-traditional theatre

The workshop will culminate in an informal showing of work developed in Lab.

TTThS 10 A.M.-1 P.M., MWF 10 A.M.-1 P.M. and, 4 P.M.-7 P.M.  
January 16-January 23  
MDB, Enrollment Limit: 20  
Lab Fee \$15

#### JTIA 109 **Art & Science**

*James Hodge*

This will be an interdisciplinary course/seminar focusing on the connections between art and science. Included will be an historical overview with emphasis on the progressive divergence of these two paths of inquiry, the Renaissance when DaVinci practiced both interchangeably, through to the 20th century when the DaDaists reacted vehemently against the war technology that science had wrought and the Expressionists elevated the emotional to the only valid basis for art. Amid this separation however, art has at times foreshadowed developments in the sciences, such as when early Cubism paved the way for a time and space curved by relativity.

We will also look at how art and science are both sides of the same cognitive problem solving coin and how each is a similar mode of inquiry into the workings of the natural world and our place in it. In addition, we will look at recent developments in genetics, neurobiology and cognitive science, and the questions these present to the artist; are we genetically predisposed to artistic creation and how does this fit in an evolutionary framework? Have technological developments in these fields altered our emotional reactions, and thus the content of art? Finally we will investigate ways that science and art can learn from one another; is there an empirical realm in art? Can scientists use impulsively creative methodology to further their goals. Is 'eureka' and sublime one and the same.

MTWThF 9 A.M.-12:30 P.M.  
January 16-January 25  
CSC 126, Enrollment Limit: 15

#### JTNS 101 **Gene Cloning**

*Chris Jarvis, Lynn Miller, et al*

We are in the middle of a molecular genetics revolution. This WILL have an impact on the way we live our lives. Whether you choose to work in the field or not, you may want to learn about wonders and dangers of this rapidly advancing technology. This is an intense, hands-on laboratory experience which will prepare you to work in any molecular biology laboratory. You will be introduced to the basic methods of microbiology (including aseptic technique, bacterial cell growth, transformation, electroporation, media selection

and preparation, etc) and some advanced techniques in molecular biology (such as DNA and RNA isolation, gel electrophoresis, PCR, restriction enzyme analysis, cloning, library screening, site-directed mutagenesis, RFLP analysis, etc). More importantly, we will help you increase your observational skills and see how much fun this fascinating little bit of biology can be. You will work in small groups on real research projects, giving you the opportunity to make a genuine contribution to the field.

No experience needed. All that you need is enthusiasm to learn, ability to work carefully, and tolerance of 12-hour days working and thinking.

MTWThF 8 A.M.-5 P.M.  
CSC 2nd floor lab  
Enrollment Limit: 20 first come, first serve; see Chris or Lynn then register.

#### JTNS 102 **From Egg to Synapses: Introductions to the Development of the Brain**

*Gianluca Gallo, Sarah Gibbs*

In order to understand the complexities of the adult brain it is necessary to have an appreciation of the mechanisms that shaped it during development. Through a series of interactive discussions students will be introduced to many of the fundamental issues of developmental neurobiology. For example, the regulation of neuronal phenotype, the differentiation of cell types found in the nervous system, and the process by which neurons form connections with one another. Students will attend one or two lectures/discussions per day and on most days there will be laboratory work as well. In the lab we will observe the development of living embryos and perform a number of experiments. The purpose of the course is to first provide a basic knowledge of the nervous system and secondly investigate in depth specific issues in developmental neurobiology. The course is intended as an intensive introduction to the study of the developing nervous system. Prerequisite: basic biology

MTWThF 9 A.M.-12 P.M. and 4-6 P.M.  
January 3-January 17  
CSC 333, Enrollment Limit: 10  
Lab Fee: \$20

#### JTNS/IA 103 **Life Beyond Sight**

*Justine A. Salton, Megan Dyer*

This course is designed for the visual artist with an interest in biological systems and an overview of the diversity of life. In particular, we will focus on viewing, studying and making artistic representations of those organisms and the constituents of macroscopic organisms which can only be appreciated with the aid of a microscope. From pathologic bacteria to colonial algae to human sperm, we will be exploring aspects of life which are typically unavailable to the human eye.

Classes will begin in the laboratory and end in the studio. A brief lecture will introduce students to the daily organisms of interest and the next hour will be spent observing specimens, asking questions, taking notes, and making rough sketches. The class will then move to the studio where students will work with their medium of choice on a daily project. This class is intended for fine arts students who are comfortable with the basic skills of drawing and/or painting. No biology experience is needed; interest in biological process as well as imagery is required. At the end of the course a group show of selected works will

reflect the students' interpretations of 'life beyond sight'.

MTWThF 1–4 P.M.  
January 3–January 19  
CSC 333/ARB  
Enrollment Limit: 12, Lab Fee: \$25

JTSS 101  
**Before We Can Be  
One Love: A  
Grassroots Workshop  
on Speaking Truth and  
Confronting Race**

*Richard W. Wright,  
Nadine Wolf Budbill*

After laying down basic race and identity development theory as well as a systematic power analysis this course will work to expose the personal, political, psychological and spiritual devastation we have all endured, as individuals and as communities, because of racism. Through the medium of creative written text, i.e. poetry, prose, scripts, etc. each student will work to develop a piece(s) of work that explore and speaks to her/his personal journey through racial identity politics. Through this process we will work to offer concrete models for activism as we move along the continuum of self-empowerment and the dismantling of racism within both our culture and ourselves. This course will not be confined to a black-white dichotomy of race and is open to all. Course co-facilitated by a black man and white woman.

MTWThF 10 A.M.–4 P.M.  
January 8–January 12  
CSC 126, Enrollment Limit: 15

JTSS 102  
**Participatory Ecological  
Governance, Making  
Collaborations Work,  
and Environmental  
Leadership**

*Rob Moir*

We will explore the challenges and complexities of democratic environmental governance and living with ecological sustainability in peopled landscapes. We will encounter new styles of environmental problem-solving necessary for an ecological ethic of sustainability, diversity and participatory democracy. The course has three principal objectives. The first is to increase understandings of today's dynamic world of ecosystem-based adaptive management and environmental policy making. The second is an exploration into the working of democratic, collective and participatory forms of ecosystem governance that promotes sustainability and diversity. The third objective is to explore the nature and characteristics of environmental leadership, to help students identify and then become highly effective environmental leaders. Students will become proficient at linking theories to the practice of participatory ecological governance by reading literature that includes these titles: *Making Collaborations Work* and *Ecology of Hope*, and by journeying out into ecosystems to meet environmental leaders. Thursday voyages to ecosystem-based communities will feature the Connecticut River valley and the Boston Harbor estuary. Along the way, students will practice the qualitative research methodology of narrative inquiry, interview environmental leaders, and write case reports on environmental leadership.

TW 12:30–3 P.M.  
Th 8 A.M.–5 P.M. (approximate)  
EDH 2, Enrollment Limit: 15

JTSS 103  
**The Story in Images:  
A Course in Document-  
ary Photography**

*Adam Shemper*

Working as photojournalists, students will choose a single subject matter to photograph for the term. They will be encouraged to venture out into their communities with their cameras, acquaint themselves with unfamiliar places and strangers. Our time in the classroom will be spent mostly critiquing student work. We will also discuss and review briefly the history of documentary photography. Outside of class students will be expected to spend time in the darkroom developing their story. The reading for the class will be Robert Coles' *Doing Documentary Work*. Ultimately, the goal for the course is to produce a small, but complete body of work, a series of photographs that tells a story about a certain people and/or place. Prerequisite: Photography I, or a working knowledge of basic black and white photography.

TWTh 1–5 P.M.  
ASH 222  
Enrollment Limit: 15, Lab Fee: \$25

JTSS 104  
**Borderlands**

*Greg Saxe*

This workshop will introduce students to the workings of contemporary tribal governments and their relationship with U.S. and Mexican governments. We will focus on legal and cultural issues affecting immigration and indigenous peoples. The course will also draw attention to differing concepts of land management and the role of governments in the lives of anglo, Hispanic, and indigenous peoples.

Using the Mexico/U.S./Tohono O'odham Nation borderlands as a example we will explore professional and research techniques in geography, land use planning, environmental science, Geographic Information Systems, and politics. Presentation materials will include GIS demonstrations, slide shows, video, and maps. Hopefully I will excite participants about career opportunities within Land Use Planning, Environmental Science and in Indian Country.

MTWThF 10 A.M.–12 P.M. and 1–5 P.M.  
January 8–January 12  
ASH AUD, Enrollment Limit: 20

JTSS 105  
**Pre-Practicum for  
Elementary, Middle or  
High School Teaching**

*Madelaine Marquez*

This pre-practicum is designed for students who are exploring K-12 teaching in formal or informal classrooms. Over the January term participants will join a classroom as a participant-observer, paying careful attention to the teaching-learning process, assisting with small groups, and with the approval of the teacher, presenting an activity. This intensive experience requires that students reflect on their experience, using a set of questions developed by participants and modified by their experience. Students will meet as a group every Wednesday, 2:30–4 P.M. in Prescott House B-1. Interested students should contact Maddie Marquez at 559–5301 by November 15.

January 3–January 25  
On site, Enrollment Limit: 10



## Lemelson Center for Design

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

Arc Welding, 3 hr Sessions

Gas Welding, 3 hr Sessions

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

### Bicycle Frame Building Clinic

*Glenn Armitage, Josh Kerson*

Interested in learning how to design and build a bicycle frame? Maybe one for yourself? This eight-part seminar will allow you to design a custom frame and learn the cutting, fitting and welding techniques used to build one. You can work on a group frame or build your own. Additional shop time will be required in order to complete the fabrication. Space is limited.

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

In addition to these offerings, the LCD is open all Jan Term for individual project work. If you have thought about doing a project here, feel from to contact us or stop by to discuss it. For more information on the Lemelson Center for Design check the 2000/2001 Catalog and Course Guide or call 559–5869.

MWF 9:30 A.M. –12:30 P.M., Lemelson Center for Design

## Trips

JTT 101  
**Al Otro Lado—To the Other Side:  
Cuernavaca, Mexico**

*Margaret Cervullo (SS), Debra Martin (NS)*

This January term program is a three-week intensive course in Cuernavaca, Mexico designed to study Spanish along with an analytical and activist introduction to current Mexican politics and social struggles. The program consists of three to five hour small group Spanish language instruction every morning, followed by talks, videos and visits to different grassroots projects in the afternoon.

A number of issues will be addressed in this course including the effects of NAFTA, globalization and “neo-liberalism” in Mexico; Zapatismo; the student strike at UNAM (the National Autonomous University of Mexico); the independent labor movement; feminism, women's health, sexual and reproductive rights; globalization and the environment. These themes will be approached “from below,” by spending time with activist groups involved in projects that address these issues critically and with an orientation to social change.

Academic credit: Spanish will count for one half of a Division I in language study and the possibility exists to develop a Division I project in SS or NS out of this experience. Also could be used as the basis of a Division III project.

Dates of Trip: January 5–29, Approximate Cost: \$1,500 (not including airfare to/from Mexico)  
Enrollment Limit: 15 students

JTT 201  
**Yatra: An Indian Journey**

*Vivek Bhandari*

The program will consist of visits to three different locations in India—New Delhi, Jaipur, and Udaipur — where students will 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 will be 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. Based on interactions within the workshops, students will be encouraged to address critical questions surrounding the historical and cultural specificity of South Asia as a region.

This program will prepare Division II and Division III students for future coursework in the study of South Asia, comparative politics, and history.

Dates of Trip: January 3–26, Approximate Cost: \$1,800, Enrollment Limit: 8–10

# Workshops

## JTWA 101 When Good Deeds Are Not Enough

Richard Asinof

- You are the executive director of a shelter for battered women. A funding cut from the local United Way threatens your ability to shelter clients. What do you do?
- A developer plans to build luxury housing at the base of the Holyoke Range. Your neighbors ask your advertising agency to work *pro bono* in their effort to stop the project. What can you do?
- An out-of-state developer plans to build a wind farm in a New England community, but runs into local opposition because the editor of the daily is a resident of the town where the wind turbines will be built. What's your plan to overcome opposition?

This three-week January Term course will offer students an in-depth exploration of the techniques, skills and art form of public relations. Students will be tasked with developing strategies for a variety of challenging situations, reflecting real-life events, and then with creating the materials and vehicles to put these strategies in action. The course will be fast-paced, with an emphasis on preparing strategies and materials. The students will be encouraged to work as teams on each project, with shared responsibilities.

At the end of the course, students can be expected to have learned a basic skill set for public relations—everything from writing a news release to conducting an editorial board meeting; from writing and placing op-ed to giving a reporter an exclusive and arranging radio and TV sponsorships. In addition, and perhaps most importantly, students will develop a strategic framework on how to approach these challenges—how to define the messages, target the audiences, and measure the results.

MTWTh 10 A.M.—12 P.M.  
January 8–25  
ASH 111, Enrollment Limit: 16  
Lab Fee: \$20

## JTWA 102 The Quiet Battle: Medicalization of Women's Bodies

Courtney Lewis

Throughout American history, women have fought with health care providers over control of their bodies. Current attitudes towards women's issues like abortion, childbirth, mental health, and chronic illness, as well as modern attitudes toward menstruation, menopause, and female sexuality, have clear roots in gender issues within the United States. This class, through reading and discussion, will give participants an introduction to several major issues within the women/medicine tradition while placing events in a larger historical context. A three to five page reflection paper will be required for evaluation but auditors are also welcome.

MWF 10 A.M.—12:30 P.M.  
ASH 222, Enrollment Limit: 20  
Lab Fee: \$15

## JTWA 103 Multiple Fictions

Laura Migdal

The lines between fiction, autobiography and history are slippery at best. How do we define fiction, and where and how do our definitions limit us? This writing workshop will focus on aspects of fiction that are hard to pin down

and often neglected. We will begin by examining the traditional literary structure of the short story or novel chapter, and then integrate and explore alternative narrative forms—dreams, grocery lists, vignettes, obsessions, cut-up texts. We will document our writing process in journals and write in and out of class. Knowledge of the elements of fiction (such as voice, plot, character, structure) are necessary. The prose of Luisa Valenzuela, Jorge Luis Borges, Danilo Kís and Virginia Woolf will supplement the writing assignments.

TWTh 1:30–3:30 P.M.  
ASH 111, Enrollment Limit: 15  
Lab Fee: \$10

## JTWA 104 Sound Poetry

Joshua Beckman

Reading, speaking, and listening to the works of poets from Luis Zukofsky to John Cage, from Langston Hughes to Leslie Scalapino, and viewing films (from the Hampshire archives) that deal with sound, collage, and poetry, we will investigate a number of 20th century poets who have employed musical techniques to create poetry. Using audio equipment we will perform a series of experiments for both the page and the ear. This intensive three-day course is about expanding the ideas of what poetry can be, and what can be done with sound.

FSSu 10 A.M.—5 P.M., 7–9 P.M.  
January 19, 20, & 21  
ASH 111, Enrollment Limit: 20

## JTWA 105 Doing Community Research

Susan J. Shaw

Anthropologists, sociologists, political scientists and researchers from other diverse fields conduct fieldwork on a range of topics in communities both in the U.S. and abroad. Qualitative research methods classes teach a range of data collection and analysis techniques, but few address the complex relationships you will encounter doing research in communities. Negotiating access to your field site, presenting yourself and your research to your "subjects," and figuring out how to "give something back" are especially pressing issues in domestic research. This class will draw on anthropological and sociological literature to address issues of power and accountability that arise in field research, including:

- What is the role of the researcher in the organization?
- How will members of the organization you select perceive you as a researcher?
- How can a social researcher best prepare herself to negotiate complex relationships of intervention and observation?

Through critical discussion of literature on community-based research and actual fieldwork examples, students will develop familiarity with research in community settings and devise responses to commonly faced dilemmas.

MTWTh 6–8 P.M.  
FPH 106, Enrollment Limit: 20

## JTWA 106 Modern Nature: Environmentalism and Postcolonialism

Joseph Keith

What would it mean to bring environmental literature in conversation with postcolonial literature? The two often seem to

have distinct, even conflicting concerns. Postcolonialism focuses on displacement, on hybridity, on transnationalism, and on reimagining the past through the recovery of marginalized histories. Ecocriticism has tended to be centered on a literature of place, on notions of purity and virgin wilderness, with a literature firmly rooted in national/nationalistic traditions, and with the suppression of history through timeless solitude. This course will explore how looking at the two in conjunction can lead to interesting new ways for rethinking 'nature' and 'environmental politics'. Our approach will be transnational, in terms of the authors we read and in how we approach writers who are often read solely within national/nationalist terms. Issues we will address: colonialism and tourism, globalization and environment, rival conceptions of wilderness, and gender and science. Writers we will read: Ken Saro-Wiwa, Walt Whitman, Jamaica Kincaid, Edward Abbey, Rebecca Solnit, Derek Jarman. Students from any disciplinary background are welcome.

MWF 10:30 A.M.—12:30 P.M.  
EDH 1, Enrollment Limit: None  
Lab Fee: \$20

## JTWA 107 "High Noise Floor": Postmodern Composition and the Four-Track Experience

Jesse Sterling Harrison

A recent alumni publication spoke of Hampshire's ability to produce "rock stars," thereby currying public favor and recognition. As many have already learned, the tragic irony of modern music dictates that many of the ablest practitioners receive the least notoriety. The recordings of a number of unknown legends in the field of "Postmodern Composition," the loosely defined supergenre that includes electronica, hip-hop, singer-songwriters and avant-garde improvised music will be presented. Many of these composers are Hampshire alumni, laboring without corporate support, money or formal recording facilities.

During the course we will attempt to explore the physical and creative processes that led to these wonderful recordings. We will workshop the students' own material and seek to help one another create outstanding low-budget recordings. Some equipment will be available to loan. All finished work will be burned to CD, and each student will receive a copy.

MTh 6 P.M.—9 P.M.  
MDB, Enrollment Limit: 10  
Lab Fee: \$20 for recordable CD

## JTWA 108 The Irrationality of Everyday Life and Economic Decisions

Bennett Greenstein

How rational are people? Can we describe and predict systematic irrationality in individuals? How good are people's intuitions about probabilities, risks, judgments, trends and predictions? Does the irrationality we can describe in these areas affect people when they are making financial decisions such as whether to buy insurance or how to invest in the stock market? Can any individual investor do better than someone throwing darts at a list of stocks? In this course we will address such questions by reading the relevant psychological literature and by direct classroom experience of our own cognitive errors.

The important, quantitative decisions people make related to the economy and the stock market provide ideal material for examining cognitive illusions. We will

look at how the emerging field of behavioral finance incorporates the new understanding of irrationality and challenges the economic orthodoxy of rational economic behavior.

MTWTh 2–4 P.M.  
EDH 4, Enrollment Limit: 15  
Lab Fee: \$25

## Community Partnership for Social Change Workshops

### JTWA 109 Module 1: Building Community Through Art and Technology

John Ruggieri

We will view and talk about Abstraction Made Elementary's history and mission, then build a Hampshire-based team of artists, designers, technology mavens, educators, and financial wizards to create an innovative art and/or technology program for young children in the Valley. We will learn to mix artistic and educational innovation with serving an underserved community; to hone skills such as fundraising, cold-calling, and listening; and to bring our own creativities to a nonprofit organization whose motto is "Invent New Things" (according to one 11-year old). We will work with Community Connections director, Mary Bombardier, and faculty, sending students out into the field to design a collaboration with AME and a museum, community center, and/or public school(s). Based in Boston, Abstraction Made Elementary (AME) is a dynamic and innovative nonprofit organization that links young, underserved children (ages 7–12) with accomplished contemporary artists through hands-on learning, to build community and teach independent, creative, and critical thinking.

Prerequisite: Division II and III level: a connection to course work is welcome. Students should be energized to commit to becoming team members to create AME program in local area (probably Holyoke) beginning February. E-mail required through spring.

9 A.M.—5 P.M.  
Friday: January 5 and 19  
Monday: January 8 and 22  
EDH 2, Maximum Enrollment: 12  
Lab Fee: \$20

### Module 2: Active Anti-Racism Workshop

Phyllis Labanowski,  
Elizabeth Mattison

This course is open to everyone, however, it will focus on the needs of white people interested in taking an active role in un-doing racism, both personally and institutionally. As white people with unearned privilege and access to institutional power, we have work to do. This course will help participants develop an in-depth understanding of racism, the complexities of oppression, the journey toward an actively anti-racist white identity, and the role of white leadership in the movement. Our goal is to further develop our ability to respond to and to take action against racism. Participants will work collectively to un-do racism on campus and in local communities and will have an opportunity to dialogue with local youth.

MTWThF 10 A.M.—4 P.M.  
January 22–26, ASH AUD  
Enrollment Limit: none

### Module 3: Activist Art in Community Settings

Beverly Naidus

This workshop explores the theory, history and practice of activist art and cultural work done in specific community settings. How can the arts serve a social change project or act as a tool for empowerment? What is cultural imperialism? What

are different strategies for entering a community that you are not a member of, or familiar with? What sorts of cultural politics are you likely to encounter? What are the roles that you can assume, e.g., facilitator, educator, animator, entertainer, documenter, etc.? How might you help to design collaborative projects within a community setting? The workshop targets students who have an interest in exploring the relationship between culture and community development and who are currently, or would like to do, a service-related internship for a community arts program.

TWThF 10 A.M.—1 P.M.  
January 16–19, ASH AUD  
Enrollment Limit: none

# OPRA

## JTOP 101 Basic Fitness and Training

Troy Hill

This course will give students background knowledge, first-hand experience in aerobic conditioning and weight lifting. We will cover the basics of using your heart rate to guide aerobic conditioning, and assist you in designing an individualized weight training program. Each class session will include running/walking and weight lifting. People who have never been involved in a fitness program are especially welcome.

TTh 10–11:30 P.M.  
Multi-Sport Center  
Enrollment Limit: 12

## JTOP 102 Southwestern Rock Climbing Extravaganza

Earl Alderson

Kathy Kyker-Snowman

Have you ever wanted to climb rock all day, camp in the desert, then get up and do it again the next day, and the next...for three weeks? This amazing OPRA trip will fly to the southwest then travel through the American southwest and possibly even Mexico in search of sun and rock.

Minimal climbing experience is required. For more information or if you have questions, attend the pre-trip meeting (date to be announced) or contact Earl or Kathy at the Robert Crown Center.

Dates of Trip: January 3–25  
Cost: \$400 Land cost plus airfare  
Enrollment Limit: 8

## JTOP 103 Sea Kayaking in Tropical Paradise

Karen Warren, Glenna Alderson

Experience a tropical sea kayaking paradise in pristine, aqua blue Caribbean waters of southern Belize. Enjoy snorkeling in crystal clear waters, where spectacular coral formation and hundreds of colorful tropical fish surround you. Camp out on idyllic white sand beaches on uninhabited islands. Hike through diverse tropical rain forests teeming with unique wildlife such as howler monkeys and toucans. Learn about Mayan culture and the people of Belize. This sea kayaking and hiking trip is open to all; no previous sea kayaking experience is needed.

See instructors for more details. This trip is for action-oriented travelers who are willing to face the challenges of foreign travel and who are excited about having an incredible adventure experience.

Dates of Trip: January 3–25  
Airfare: \$750–\$800 approx.  
Land Costs: \$650–\$750 approx.  
Enrollment Limit: 8



# Instructors

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

GLENNA ALDERSON is an OPRA instructor involved with the kayaking, climbing, and Lemelson programs at Hampshire.

EMILY ALLING (91F) is currently a graduate student in the Linguistics Department at Harvard University. At Hampshire, she mostly worked at Saga and the library.

RICHARD M. ASINOF (70F) is currently the manager of marketing and public education at the Massachusetts Renewable Energy Trust at the Massachusetts Technology Collaborative in Westborough, MA. An award-winning journalist, his work has been published by *The New York Times Magazine*, *The Los Angeles Times*, *The Village Voice*, *Boston Magazine*, and *The National Law Journal*, among others. He has directed numerous public information campaigns at the national, statewide, and regional levels. Mr. Asinof has taught at the University of Rhode Island, the University of Massachusetts, Amherst, and at Hampshire College.

SUSANNE BARKAN (77F) has sung professionally for over 22 years. She has studied with vocalist Bobby McFerrin and with the great Scottish traditional singer Jean Redpath. Visit TOAST & JAM™ and learn more about Susanne Barkan at [www.vocalimprov.com](http://www.vocalimprov.com).

JOSHUA BECKMAN (90F) is the author of a number of artist's books and a poetry book, entitled *Things Are Happening*.

VIVEK BHANDARI, assistant professor of South Asian Studies, holds a B.A. in history from St. Stephen's College, Delhi. He holds an M.A. from the University of Pennsylvania in South Asia regional studies and an M.A. in modern history from the University of Delhi. He completed his Ph.D. at the University of Pennsylvania on the relationship between public culture and social change in 19th century northern India.

EULA BISS (95F) graduated with a Division III project in prose poetry and a concentration in nonfiction writing. She is now living and writing in Brooklyn.

KATE BROWNE (78F) is Artistic Director of Browne Barnes Productions, whose work has been presented in numerous theaters around the world. She has developed many original works for the theater including *The Cassandra Project*, *The Lost Tensions*, and *Needles*. Her theater pieces are highly visual, deconstructed tragicomedies with surreal costumes and props. They are visceral pieces that create a mnemonic theater of hallucinogenic clarity. She is also a Yaddo Fellow.

NADINE WOLF BUDBILL (96F) is a White-American woman, artist, activist and educator whose primary focus is on issues of race/anti-racism work with youth.

MARGARET CERULLO, professor of sociology and feminist studies, has taught at Hampshire since 1977. She has a B.A. in philosophy from the University of Pennsylvania, a B.Phil. in politics from Oxford, and an M.A. in sociology from Brandeis University. Her areas of interest are social and political theory, including feminist theory and queer theory; sociology of culture; and social movements.

ALEJANDRO DE ACOSTA (90F) is a doctoral candidate in the

program in Philosophy, Interpretation, and Culture at SUNY-Binghamton. His dissertation is called *The Power of the Affects*.

MEGAN DYER (90F) is a painter, sculptor and museum preparator at the Guggenheim and Bard. She is currently in the M.F.A. program at Hunter College. Her work, centered on ideas of biological fluidity and cellular dynamics, has been shown at galleries in New York City and Cleveland, Ohio, and she is a private instructor of painting and drawing.

FLEUR FRASCELLA (92F) has performed all over the Philadelphia area and abroad, and has recently founded her own dance company. She is also training to be a teacher of the Alexander Technique.

GIANLUCA GALLO (86F) obtained her Ph.D. degree in developmental neuroscience at the University of Illinois. She is a research scientist and has published papers on the mechanisms of neurodevelopment.

CAROLINE GEAR is the director of programs for the International Language Institute. She has taught Spanish for over 15 years and has lived in Peru, Mexico and Spain. She has a Master's Degree in Spanish Literature from Michigan State University.

SARAH GIBBS obtained her Ph.D. degree in developmental neuroscience at the University of Washington. She is a research scientist and has published papers on the mechanisms of neurodevelopment.

ANGELA GIBSON (91F) is currently working toward her Ph.D. in middle English at the University of Rochester. She is continuing the research she started on Chaucer and his contemporaries while at Hampshire, and is also interested in materialism and historiography, the development of the concepts of treason and liberty in middle English, and the relationship between politics and literature of the late 14th century. She teaches courses on writing and Medieval Literature at the University of Rochester, and early literature courses at the Eastman School of Music.

DAVID "GOOSE" GOSSELIN 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. 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. He has been a Hampshire faculty member for two years.

BENNETT GREENSTEIN (77S) has an MSW in clinical social work and has done additional graduate study in computer science and cognitive science. He has been a psychotherapist and has worked in software development and user interface design, investing, and predictive medicine. His work lies at the intersection of psychology, software, and investing, and his primary current interests are systematic irrationality in human reasoning and behavioral finance.

JESSE STERLING HARRISON (91F) completed his Division III by producing an album-length original recording, *Corrupted Endeavor*, in the Hampshire analog studio. Now considering his 10th album, he is a house director at Hampshire. He likes reptiles, soda and Syracuse basketball.

TROY HILL is an instructor in the OPRA Department.

JAMES M. HODGE (86F) is a multi media painter, focusing on ideas of transformed geology. Among others, he is in the collections of Neiman Marcus and Microsoft. Mr. Hodge is also the art director at Museum Resource, a company that designs, builds and installs exhibitions for museums and galleries.

TANJA ALEXIA HOLLANDER (90F) graduated from Hampshire College with a B.A. in photography, film, and feminist studies. She has exhibited her work internationally, and has taught photography workshops throughout New England. She is involved in many arts organizations and is developing a photography program for the Hall Farm Center for Arts and Education in Townshend, VT.

BONNIE LEE HOLLAND is a studio artist, educator, curator, arts administrator, and consultant in the arts in the Washington, DC area. She has a two person exhibition at the Textile Museum and solo shows at Sweet Briar College, Frederick College and the DCAC (District of Columbia Arts Center). In addition, she had pieces included in many group exhibitions in arts centers, galleries, and museums in the USA. She has received a Work-in Progress and an individual Artist Award from the Maryland State Arts Council and an Outstanding Fashion Design Award from the Washington Fashion Group.

CHRISTOPHER JARVIS, assistant professor of cell biology, received his B.S. in microbiology from the University of Massachusetts at Amherst and his Ph.D. in medical sciences from the University of Massachusetts Medical School. His research and teaching interests include T-cell development and cellular signal transduction. He has also been skydiving for over 24 years, is an avid backpacker, meditator, and appreciates all things zymological.

NANCI D. KATZ (90F), after graduating from Hampshire, worked in the independent film world in New York. She received her M.F.A. in screenwriting at the America Film Institute and is currently writing in Los Angeles.

JOSEPH KEITH (85F) received an M.A. from Johns Hopkins University where he taught two semesters of Introduction to Fiction and Poetry. Currently, he is in his sixth year as a Ph.D. candidate at Columbia University, where he taught courses in, among other things, contemporary American and British Literature. His articles have been published in *South Atlantic Quarterly* and *American Literary History*.

ADAM KRAAR (74F) has had plays produced in New York City and across the United States. Last season, he was in residence at Manhattan Theatre Club, which commissioned him to write a new play. His work has been published by Dramatic Publishing Company and he has won numerous national playwright awards.

KATHY KYKER-SNOWMAN is an OPRA instructor who loves climbing in the sun.

PHYLLIS LABANOWSKI is a white woman of European descent, who has been a teacher in rural, suburban and urban communities both in New England and in Latin America. Ms. Labanowski currently works in schools and communities across the state addressing issues of oppression and white racism. She is an Adjunct Professor at Springfield College, Westfield State College, Lesley College and UMass-Boston. She is an active community member having served on a variety of local undoing-racism committees and is

helping to develop a new leadership project for young people, Anti-Racist White Youth for Racial Justice and Equality.

COURTNEY LEWIS (88F) has a Masters of Human Services Administration from Antioch University and is a lecturer and consultant specializing in volunteerism and other non-profit issues. She is currently working on her book, *Chronic Illness in the Workplace*, and lives in Groton, Massachusetts with her husband, Ethan Lewis (88F).

SOLEDAD LOBA is originally from Puerto Rico. She has 15 years of teaching experience and is coordinator of the Language Studies Program at Hampshire. She is a Smith College graduate with a degree in playwriting and directing.

MADELAINE MARQUEZ has been involved in the field of education for over 25 years as a public school teacher, a teacher/educator, alternative school director, and vice chair of the State Board of Education. She is currently the director of the Center for Innovative Education at Hampshire.

DEBRA MARTIN, professor of biological anthropology, co-director of the U.S. Southwest and Mexico Program, and dean of Natural Science received her Ph.D. at the University of Massachusetts at Amherst in skeletal biology and physical anthropology. She is trained in the areas of skeletal biology, bioarchaeology, paleopathology, paleonutrition, and women's biology, with regional specialization covering desert regions of the American Southwest and Northern Mexico, as well as Egypt and Arabia. Her research focus centers on identification of groups at risk, patterns of mortality of women and children, violence directed against subgroups, political-economic perspectives in the analysis of disease, Native and Southwest Studies, and ethnic tourism and its effects on indigenous people.

ELIZABETH MATTISON is a white woman, raised in a mixed race family, who has been involved in un-doing racism in her work with young people which focuses on social justice, youth leadership development and youth empowerment. She is currently the Youth Leadership Academy coordinator, a program of the Cooley Dickenson Hospital of Northampton, MA, and has been involved in local anti-racism community efforts including Anti-Racist White Youth for Racial Justice and Equality.

LAURA MIGDAL (86F) has an M.F.A. in fiction from Sarah Lawrence College. She has published work in *Other Voices*, been a writer-in-residence at Hedgebrook and the Ucross Foundation, and been awarded a Fellowship at the Virginia Center for the Creative Arts.

LYNN MILLER, professor of biology, is one of the "founding faculty" of Hampshire. His Ph.D. in Biology from Stanford University. He has taught and studied at the University of Washington, the American University of Beirut, and the University of Massachusetts at Amherst. His principal interests are genetics (human and microbial), molecular biology and evolution.

ROB MOIR (73F) works for Hampshire's Institutional Advancement Office as assistant director of major gifts. He is working on a Ph.D. in Environmental Studies at Antioch New England Graduate School on participatory ecological governance using the Boston Harbor Islands National Park Area as case study. He serves on the park's Advisory Council and represents them as a partner on the park's participatory governance structure, the BHI Partnership. He

was the president of the environmental advocacy organization: Save the Harbor/Save the Bay in Boston, a former school teacher, and curator of natural history.

BEVERLY NADIUS is an activist/artist/educator with an MFA from Nova Scotia College of Design and over 20 years' experience in the field of art activism.

BENJAMIN PIEKUT (93F) is a composer and theorist living in Oakland, CA. He studies with Pauline Oliveros and Alvin Curran at Mills College.

JOHN RUGGIERI (87F) holds a B.A. in painting and philosophy from Hampshire College and attended Rhode Island School of Design from 1984-1987. The artist is an award-winning painter and accomplished graphic designer, curator, and art critic. He is the founder of Abstraction Made Elementary (AME), a nonprofit organization based in Boston whose public projects include the Fogg Art Museum and the Harvard Graduate School of Education.

JUSTINE SALTON (90F) is a doctoral student in evolutionary biology with the American Museum of Natural History and the City University of New York. She has been teaching college-level biology for two years, including 'Diversity of Life' at Baruch College, and 'Human Variation' at Hunter College. She is continually impressed by the complex beauty of the images that she teaches from and is interested in sharing them with students of visual art.

GREG SAXE (80F) is a Planner Supervisor of the Tohono O'odham Nation. Located in the Sonoran Desert, the Nation is larger than Connecticut and shares its border with Mexico. Saxe helps the Nation plan affordable housing, recreation centers, nursing homes, land use, casinos and more. He has also worked as a water resources planner for the Martha's Vineyard Land and Water Commission.

SUSAN SHAW (87F) is completing her Ph.D. in medical anthropology at the University of North Carolina at Chapel Hill. She conducted her dissertation research for one year at a health center in Springfield, MA.

ADAM SHEMPER (93F) is currently working as a writer and photographer in Oxford, Mississippi. He frequently publishes his work in *The Oxford American: The Southern Magazine of Good Writing*.

KANE STEWART currently works in Hampshire's Film & Photo Program. He is a practicing photographer, specializing in non-silver printmaking. He has taught photo courses at Hampshire since 1991.

REBECCA VERNOOY (81F), head of South Skencatlas Productions, spans both the dance and theatre worlds. She is a director, choreographer, actor, writer and producer. Her own movement theatre work and one act plays have been produced at E.S.T., Joyce Soho, Harold Clurman Theatre, One Dream Theatre, the Miranda, Polaris North, University Settlement, P.S. 122 and on video. She is the artistic director of the Intern Company and the Acting/Writing Lab at Ensemble Studio Theatre in New York City. She also teaches Movement for Actors at the School for Film and Television.

KAREN WARREN is an OPRA instructor who has sea kayaked in many incredible places on the planet.

RICHARD MALCOLM WRIGHT (95F) is an American Black Jamaican who graduated from Hampshire in 1998. He now does anti-racism workshops at high schools and colleges. He is also a DJ in the New York lounge scene.

# Registration Form

## JANUARY TERM 2001

All students taking a Hampshire College January Term course, or in residence at the college during January, should complete this form and return it in person to the January Term registration desk, Lobby of Franklin Patterson Hall, during the week of registration (October 30–November 3, 2000). Students may register for as many courses as they can handle, however—

Instructors expect students who sign up for their courses to attend all sessions since class time is so short and often others have been turned away because of lack of space.

NAME \_\_\_\_\_  
(last) (first)  
CAMPUS BOX # \_\_\_\_\_ PHONE # \_\_\_\_\_  
EMAIL \_\_\_\_\_

Mailing Address for registrants who are not currently enrolled Hampshire students

CHECK ONE: ☐ HAMPSHIRE STUDENT  
☐ 5-COLLEGE STUDENT \_\_\_\_\_  
☐ FACULTY/STAFF \_\_\_\_\_ (indicate college)  
☐ COMMUNITY PERSON  
☐ VISITING STUDENT \_\_\_\_\_  
(indicate school, address, telephone)

COURSE TITLE \_\_\_\_\_ COURSE \_\_\_\_\_  
COURSE TITLE \_\_\_\_\_ COURSE \_\_\_\_\_  
COURSE TITLE \_\_\_\_\_ COURSE \_\_\_\_\_

### FOR INDEPENDENT STUDY PROJECTS:

Description of January Term activity and faculty member with whom you will be working:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

THIS FORM SHOULD BE RETURNED IN PERSON TO THE REGISTRATION DESK IN THE LOBBY OF FRANKLIN PATTERSON HALL BETWEEN OCTOBER 30 AND NOVEMBER 3, 2000. After November 3 you can register online:  
[www.hampshire.edu/academics/jan\\_term](http://www.hampshire.edu/academics/jan_term).

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





# January Term 2001

## Hampshire College -- Course Guide Supplement

### STUDENT COURSES

JTS 101

**Writing About Music**

*Rachel Sakry*

This course will be a writing and reading workshop on the topic of music and its cultural surroundings. Possible writing assignments will include record reviews, music-based memoir, and theoretical, historical, or cultural analysis. Readings will be assigned from fanzines, magazines, books, and academic journals. Featured writers may include Gina Arnold, Lester Bangs, Simon Frith, Marcus Gray, Dick Hebdige, Greil Marcus, Jack Rabid, Simon Reynolds, and Phillip Tagg.

MWF 2 - 4 P.M.

PH A-1

Enrollment Limit: 14

JTS 102

**Intro to Sacred Geometry**

*Ernest Chapman*

This class is an introduction to an interesting, refreshing and meaningful way of approaching geometry. For the majority of educated people in the ancient world, studying numbers and geometry was considered a sacred and empowering undertaking. Beyond the mere calculation of human affairs, geometry was used by the ancients as a language to describe the natural world and as a tool "applied functionally...to facilitate the growth and transformation of consciousness," in the words of Michael S. Schneider.

Using Schneider's book, we'll study the numbers one through ten as cross-cultural archetypes, each with their own powers and attributes. Using the geometer's tools -- the compass and ruler -- these numbers can be represented on paper through the intersection of circles, without calculation (except for seven, and I'll tell you why). We'll look at how numbers are revealed in the natural world and how their forms are reflected in the architecture, philosophy, religion and culture of many different people throughout history. The simple shapes of sacred geometry contain within them a great amount of meaning and symbolism -- it becomes evident as they are drawn out on paper that the artist is not simply playing with lines and circles but creating, from nothing at all, a window into the very fabric of reality. Classes start **Tuesday, January 9.**

Required text: *A Beginner's Guide to Constructing the Universe*, by Michael S. Schneider (Harper Perennial, 1995, ISBN 0-06-092671-6)

TTh 3:30 - 5 P.M.

ASH 111

Enrollment Limit: 20

## ADDITIONAL WORKSHOPS

JTWA 110

### **Playing God, or Making Deals with the Devil? Ethical Issues in Human Cloning and Biotechnology**

*Ernest Alleva*

Many people are horrified at the thought of cloning humans. But what, if anything, is wrong with it? Why would anyone want to clone humans (or sheep or other non-humans)? Is it scientific curiosity or hubris? What might be likely benefits or harms? Might it bring on a future like one of those pictured in *Brave New World*, *Blade Runner*, or *Gattaca*? Should public policies permit, encourage, discourage, or outlaw human cloning? What might the pursuit of, or the revulsion toward, cloning and other biotechnologies tell us about ourselves, our hopes and fears, and our beliefs and attitudes about science and technology? We will explore these and related issues by examining recent work by bioethicists, scientists, philosophers, theologians, and policy analysts.

MTWTh 3 - 4:30 P.M.

Classroom to be announced

Enrollment Limit: 15

JTWA 111

### **Peace Building and Conflict Transformation**

*Dr. Paula Green*

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

TWThF 9 - 4 P.M.

January 16 - January 19

Classroom to be announced

Enrollment Limit: 25

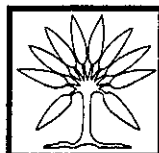
## INSTRUCTORS

ERNIE ALLEVA is teaching courses in the School of Cognitive Science this year on topics in moral and political philosophy, the philosophy of education, and the philosophy of the mind.

ERNEST CHAPMAN is a second year Hampshire student currently studying social movements. His interests include finding the meaning of life, skateboarding, sacred geometry, writing and playing musick, and transmogrification.

PAULA GREEN is the director of Karuna Center and an adjunct faculty member of the School for International Training (SIT), where she teaches Conflict Transformation and Peacebuilding. She coordinates and co-facilitates the intensive summer program on Intercultural Conflict Transformation and Peacebuilding at SIT. Dr. Green co-chairs the development of a conflict transformation certificate program beginning June 1999. Dr. Green has extensive international experience in peacebuilding and conflict transformation, and works as an international consultant, facilitator and lecturer. In addition to authoring numerous articles published internationally, she co-edited the textbook *Psychology and Social Responsibility: Facing Global Challenges*. As a psychologist, educator, and consultant, Dr. Green brings to her work a synthesis of personal change, social responsibility and spiritual awareness. Dr. Green has been an active board member of several international peace organizations, including the International Fellowship of Reconciliation.

RACHEL SAKRY is a current Hampshire student writing a Division III on the pop underground of Newcastle, England.



*Non Satis Scire*