

2002-2003

HAMPSHIRE COLLEGE

CATALOG

AND

COURSE GUIDE





Photo by Nire Cook (97F).

The Hampshire College Farm Center serves as a living laboratory, providing learning opportunities in sustainable agriculture and environmental studies for students like Judd Esty-Kendall (99F).

HAMPSHIRE COLLEGE
CATALOG & COURSE GUIDE
2002–2003

Hampshire College
Amherst MA 01002
413-549-4600

All announcements herein are subject to revision. Changes in the list of officers of administration and instruction may be made subsequent to the date of publication.

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ACADEMIC CALENDAR

FALL TERM

New Students Arrive	Wed Aug 28
New Student Orientation Period	Wed Aug 28–Wed Sept 4
Continuing Students Arrive	Mon Sept 2
Convocation	Mon Sept 2
New Student Course Registration Begins	Tues Sept 3
Continuing Student Course Registration Begins	Wed Sept 4
Classes Begin	Thur Sept 5
Yom Kippur Observed (No Classes)	Mon Sept 16
Course Add/Drop Period Ends (Hampshire and Five College)	Wed Sept 18
Advising Day (No Classes)	Tues Oct 8
October Break (No Classes)	Sat Oct 12–Tues Oct 15
Family and Friends Weekend	Fri Oct 25–Sun Oct 27
January Term Registration Begins	Wed Nov 6
Advising Day (No Classes)	Wed Nov 13
Course Preregistration Begins	Tues Nov 19
Enrollment Notification Deadline	Fri Nov 22
Thanksgiving Break (No Classes)	Wed Nov 27–Sun Dec 1
Last Day of Classes	Wed Dec 11
Divisional Examination Period*	Thurs Dec 12–Tue Dec 17
Evaluation Period	Wed Dec 18–Fri Dec 20
Winter Recess	Tues Dec 17–Sun Jan 5

JANUARY TERM

Students Arrive	Sun Jan 5
January Term Classes Begin	Mon Jan 6
Martin Luther King, Jr. Day (No Classes)	Mon Jan 20
Last Day of Classes	Thurs Jan 23

SPRING TERM

New Students Arrive	Sun Jan 26
New Students Orientation Period	Sun Jan 26–Tues Jan 28
Continuing Students Arrive	Mon Jan 28
New Student Course Registration Begins	Mon Jan 28
Continuing Student Course Registration Begins	Tue Jan 29
Classes Begin	Wed Jan 30
Course Add/Drop Period Ends (Hampshire and Five College)	Tues Feb 11
Advising Day (No Classes)	Thurs Feb 27
Spring Break (No Classes)	Sat Mar 15–Sun Mar 23
Advising Day (No Classes)	Wed Apr 9
Course Preregistration Begins	Tues Apr 15
Enrollment Notification Deadline	Fri Apr 18
Last Day of Classes	Fri May 2
Divisional Examination Period	Mon May 5–Fri May 9
Evaluation Period	Mon May 12–Fri May 16
Commencement	Sat May 17

*Tuesday, December 17: Houses close at 4:30 p.m. Only students enrolled in Five College courses with exams scheduled after December 17 will be allowed to remain in their rooms.

RELIGIOUS HOLIDAYS

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

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

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 that 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

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come from nearly every state and almost 30 countries.

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

HAMPSHIRE GRADUATES

Today more than 8,000 Hampshire alumni provide convincing evidence of the soundness of the founders' vision. Nearly one fifth of Hampshire's graduates have started their own businesses, while others are pursuing successful careers in medicine, law, education, publishing, finance, public service, and the arts. Highlights include significant inventions or discoveries in medical research, adaptive technology, environmentally responsible manufacturing processes, and leading-edge work in computing, communications, and arts



The Academic Program

Hampshire College students qualify for the bachelor of arts degree by completing a full time program composed of three levels or Divisions of study with the aim of accomplishing Hampshire's Learning Goals:

- Engage in critical analysis.
- Develop writing, reading, quantitative, and presentation skills.
- Learn to express ideas in a range of modes and media.
- Develop the imagination.
- Contextualize the making of art in a broader theoretical context.
- Develop historical, multicultural, political, social, and cultural perspectives on academic work.
- Engage in self-initiated work for which the student feels ownership.
- Develop the ability to define significant, researchable questions, frame an argument or articulate a hypothesis, and write an analytical (or scientific research) paper.
- Gain exposure to a range of textual styles, primary texts, and sources.
- Acquire analytic vocabularies in several disciplines.

In Division I—Basic Studies—students pursue foundational studies in the liberal arts by designing a first-year curriculum in which they satisfy a Distribution Requirement and make progress toward Hampshire College's Learning Goals.

In Division II they explore their chosen field(s) of emphasis (The Concentration) through an individually designed program of courses, independent work, and internships or field studies. In Division III—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 a part of their Hampshire education and, in Division III, are asked to look beyond the specific focus of their work by integrating it into the larger academic life of the college. The faculty also expect all students to consider some aspect of their Hampshire work from Multiple Cultural Perspectives (see page 7). A complete description of Divisions I, II, and III, which constitute the college's academic program, may be found in *Non Satis Non Scire*, the Hampshire College policy handbook.

DIVISION I

Division I serves two essential purposes. The Distribution Requirement introduces students to a broad range of subject matter before they choose an area of concentration. Division I also helps students to attain the methodological and critical tools of inquiry necessary for Division II and Division III work including the development of writing skills, methods of quantitative analysis, the capacity for critical inquiry and art making, presentation skills, research skills, and the ability to do self-initiated academic work. Each student's advisor will periodically review academic progress during and at the end of each semester of Division I to identify the student's developing areas of strength as well as indications of the need for further study.

Students normally complete Division I during their first three semesters of enrollment. The first two semesters of Division I constitute the First-Year Program (see below), followed by a transitional third semester in which first-year work is systematically evaluated and plans for Division II work are begun.

The First-Year Program

During each of their first two semesters of enrollment, students must satisfactorily complete four evaluated courses (understood to include independent study and other appropriate evaluated educational activities) distributed as follows:

In the first semester, students must satisfactorily complete a First-Year Tutorial, a small 100-level course taught by their advisor. By the end of their second semester students must have successfully completed one 100-level course (one of which is the First-Year Tutorial) in each of the five schools of the college (Natural Science; Cognitive Science; Social Science; Humanities, Arts, and Cultural Studies; and Interdisciplinary Arts—the Distribution Requirement). During their first year of enrollment, students must satisfactorily complete three additional courses drawn from the curriculum offered by any of the schools of Hampshire College or from the Five Colleges (for a total of eight courses in the first year).

Students are strongly encouraged to incorporate the study of a second language and of quantitative methods of analysis into their Division I studies. Because second languages are best learned when studied continuously, students electing to study a second language are strongly encouraged to enroll in language courses in the first year.

The Third Semester

After the second semester of enrollment, students are responsible for preparing a First-Year Portfolio, which includes eight first-year course evaluations (see above), representative samples of work, and a retrospective essay that reflects on their studies in the first year. At the beginning of the third semester, students meet with their advisor to discuss the First-Year Portfolio and to determine an appropriate course of study that supports the development of an initial plan for the Division II work. This plan may also address the need for further study to ensure the satisfactory completion of Division I.

Division I is complete when the student satisfies the first-year requirements, submits a complete First-Year Portfolio, and passes a Division I Examination in which the advisor determines that the portfolio is satisfactory and that the student is ready to move on to Division II work. The advisor then prepares a Division I Evaluation based on the First-Year Portfolio and on the examination, which will be placed in the student's academic file.

DIVISION II

Students begin to formulate a preliminary course of study for Division II during the third semester. Normally, by the end of the third semester (and no later than the beginning of the fourth semester) a Division II committee is constituted consisting of two Hampshire College faculty who, together with the student, discuss how the student's interests and goals might best be addressed. The student drafts a concentration statement—a description of the various learning activities to be completed over the span of three semesters (following the successful completion of the third semester)—that reflects the student's interests and goals as well as the concern for breadth and intellectual rigor.

As each student carries out the concentration, the faculty

committee provides criticism, advice, and ongoing evaluation. The process culminates in the presentation of a portfolio consisting of papers written for courses or independent projects, course and field work or internship evaluations, artistic products, or other evidence that the terms of the Division II contract have been fulfilled. The student and the committee members discuss the material, and if the student is judged to have passed the Division II Examination, the Division II committee prepares a Division II Evaluation, which will be placed in the student's academic file.

Additional Division II Studies

In addition to carrying out the work defined by the Division II concentration statement, every Hampshire student must complete two academic requirements before beginning Division III work: Community Service and Multiple Cultural Perspectives:

Community Service Requirement

Hampshire's commitment to community-based learning and service emerges in part from the obligation that all institutions of higher learning have to serve the larger communities of which they are a part. This commitment also emerges from Hampshire's distinctive pedagogy, which stresses engaged scholarship and development of the critical inquiry and leadership skills necessary to enable students to participate responsibly in a complex world. The fulfillment of the Community Service Requirement should provide the student with the opportunity to contribute in a substantial manner to the college and/or to meeting critical needs as defined by community-based organizations outside the college. The nature of the service provided should complement students' individualized academic programs and encourage them to collaborate in helping communities to address important needs. To the extent possible, Hampshire encourages students to integrate their community-based service learning experiences into their academic work and to document this work through reflective writing in the Division II portfolio. To satisfy the Community Service Requirement the student must satisfactorily complete a variety of approved service opportunities that are two semesters in duration.

Multiple Cultural Perspectives 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 (Division II proposal) and completion (Division II 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 assessed as part of the Division II evaluation.

Critical Issues

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

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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.

Typically, Division III projects explore in depth a specific aspect of the student's Division II work. Division III students devote the major part of their time to the independent study project. Students must also 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.

THE ADVISOR

Close student-faculty relationships are a central feature of a Hampshire education. Every student is assigned a Division I advisor to assist with the selection of courses and the planning of the student's academic program. The advisor-advisee connection is strongest when student and faculty member work closely together on common academic projects. Therefore, each student will be assigned an advisor who leads a First-Year Tutorial in which the student (along with all the other advisees of that advisor) will be enrolled during the first term of study. Hampshire also involves staff members and advanced students in first-year advising to provide a broader range of models for mentoring and apprenticeship.

ACADEMIC GOOD STANDING

At the end of each of the first two semesters, to be in good academic standing students must satisfactorily complete all required courses, independent studies, and other required educational activities. Students who complete fewer than four courses in either of the first two terms will be placed on academic probation, and will be expected to complete a remedial academic contract to return to good standing in the subsequent term. To achieve good standing in the third semester, students must successfully complete the course of study that they negotiate with their advisor (see above). For Division II and Division III students, good standing is determined at the end of each semester by the committee chair. Students completing fewer than three courses in either of the first two semesters or students who remain on academic probation for two consecutive semesters are subject to academic withdrawal. When a student files a Division II concentration statement, the chair of the Division II committee becomes the student's Division II advisor. Similarly, when a student enters Division III, the chair of the Division III committee becomes the student's Division III advisor. 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 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 also the independent research skills that have been acquired.

Evidence of the high degree of acceptance 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.

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 for no additional fees or expenses 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.

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

INDEPENDENT STUDY

Hampshire College is deeply committed to inquiry-based education—an approach to learning that emphasizes the development of knowledge and skills that allow the learner to go beyond received views and accepted results to achieve original research and production. Central to this conception of education is the possibility of undertaking a course of independent study on a topic of mutual interest to a student and a supervising faculty member. A limited number of independent study courses are available in all five schools of the college at the 100, 200, and 300 levels. To register for an independent study course, a student must gain the permission of the instructor who will direct and evaluate the student's work and bring a signed instructor permission form to the registration process. Independent study courses may be added during the add/drop period by bringing an instructor permission form to central records. Although it is rare for a student to enroll in an independent study course in the first semester, 100-level independent study courses may be used to satisfy the college distribution requirement according to the school of the supervising professor.

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.

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. 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 postmodernism, 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 its 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

Hampshire in Berlin

The Hampshire in Berlin Program, led by Lester Mazor, entails three months of intensive study of German in a language school in Berlin; walking tours of the city as well as events such as concerts, theater and dance performances, and museum

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exhibits; group discussions; trips to Dresden, Weimar, and other German cities as well as to Prague, Cracow, and other places easily accessible from Berlin; facilitation of pursuit of individual student interests and research; and attendance at Berlin universities, for those who qualify. The program extends from the beginning of January through the German university semester which runs from late April until late July. Details about housing, fees, costs, and application procedures can be obtained from the International Education Office. Prerequisites: Some competence in the German language and SS 213, Contemporary Germany, fall 2002, or an equivalent course. Instructor permission is required for participation in Hampshire in Berlin.

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 to 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 course work 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 students an opportunity to pursue a varied course of study and offers the flexibility to investigate subjects that do not fit into the fall or spring terms. Students may enroll in intensive courses and seminars, take practical courses or workshops, participate in study trips, or work independently on divisional examinations. Important features of January term include an intensive foreign language program and workshops to enhance foundational academic skills. Recent study trips include a three-week exploration in India and a trip to Mexico.

January-term faculty comprise both regular and visiting professors. 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 on curricular and pedagogical innovations that 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 engages in initiatives and projects that 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 Multiple Cultural Perspectives Requirement).

QUANTITATIVE RESOURCE CENTER

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

The QRC staff work with students at all levels of study. For example, they can provide 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.

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, this program provides a range of services from individual meetings to workshops and formal courses in writing.

Whenever possible, staff work with ongoing writing projects, be they course papers, Division II papers, or sections of Division IIIs. Given a student's writing needs, they address problems with starting or finishing papers, as well as developing effective strategies for outlining/organizing, drafting, and revising. Staff do not proofread papers, but do their best to help students learn to correct their own grammar. To schedule an appointment, call 413-559-5531 or 413-559-5646.

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 office of international education.

The library's basic collection of 111,000 volumes supports Hampshire courses. Students also have ready access to over 9 million volumes in the Five College Consortium. The Five Colleges employ a consortium-wide computerized catalog system that lists the holdings of all Five College libraries. This system enables students at any of the colleges to locate a book or periodical and to submit a request to have the material delivered to 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 research assistance for classes and individual research projects.

Students and faculty alike have access (on a priority system) to Hampshire's extensive Advanced Media Production facilities: performance space in Studio 3 and digital video editing and audio production suites. The Media Services office circulates portable audio/visual equipment and also maintains a large collection of documentary and curriculum-related films and videos. Hampshire also houses films jointly owned by the Five Colleges.

At Hampshire 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 e-mail, the World Wide Web, printing, file sharing, the Five College Library Catalog, the Five College Course Catalog, 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 and Windows 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 Macintosh and Pentium-based computers. More 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 that 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 are 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.

CAMPUS AND CAMPUS LIFE

ADELE SIMMONS HALL is the newest academic building on campus. Located in the Longworth Arts Village, the building houses faculty offices, electronic classrooms, and an auditorium equipped for large-scale video, film, and slide projection. Adele Simmons Hall also houses the psychology research laboratory, a state-of-the-art ERP (brainwave) laboratory, and the creative cognition lab, which sponsors undergraduate research in cognitive science. 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 that includes ten acres of vegetable and small-fruit production; maple sugar operation; herb gardens; and an 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

Situated 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 work 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 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 one another 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) and 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 are responsible for organizing academic and recreational activities and for 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 nonsmoking or a quiet hall. A common lounge serves as a gathering place for residents of each hallway living area.

Hampshire College recognizes that certain students, regardless of legal age, want or need a living situation wherein residents and guests agree to adhere to strictly defined standards of behavior regarding the decision not to use alcohol or other

drugs. "Substance-free" (or chemical-free) housing is a hall or mod where all residents and their guests agree to keep their area free from substances at all times. *Substances* are defined to include alcohol, tobacco, and other drugs.

Students who live in Dakin and Merrill Houses, as well as first-year/first-semester mod students, are required to be on the meal plan. Vegetarian entrées and various "make-your-own" stations 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 House, 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 together may apply as a group during the spring housing lottery. Individual students may join a group when there are vacant spaces. 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 Negative Space Café.

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 support and facilitate 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 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. 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 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 a day/7 days a week whenever students are on campus. Additional programs offered through the CA program may include support groups for victims/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 that fosters social and personal responsibility and a commitment to issues of social justice and leadership through social change. The center offers conferences, training, workshops, and other support services for student leaders and organizations as part of the community development staff. The Leadership Center is the home of the Community Dialogue Project, a mediation and conflict-management team; and the Experimental Program in Education and Community (EPEC). The center also coordinates Hampshire's first-year orientation program.

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LEBRON-WIGGINS-PRAN CULTURAL CENTER is a resource center dedicated to raising awareness on issues of race, ethnicity, oppression, and underrepresentation and to providing support and resources to members of the community. In addition, the center is a safe space and home-away-from-home for students of color and international students on campus. The center houses a living room, dining room, kitchen, and a small library, and provides students with access to a computer, printer, e-mail, and the 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 Program, 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 providing support and resources to members of the Hampshire College community. The center is located in Enfield House and is open to the entire community. The Women's Center provides a range of services and organizes a variety of educational events and workshops. Some examples are 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 and assists 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 are concerned with helping students learn the "how-tos" of planning: how to decide what to do; how to find an internship or summer job; how to prepare an effective résumé 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 maintain an extensive resource library, offer life/work exploration courses, run group information sessions and workshops, and are 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.

SODEXHO CAMPUS SERVICES, manage the dining services, 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 hours are:

Monday - Friday	7:30 a.m. to 4:00 p.m. Continuously 5:00 p.m. to 7:00 p.m. Dinner
Saturday - Sunday	10:30 a.m. to 1:30 p.m. Brunch 5:00 p.m. to 7:00 p.m. Dinner

The meal plan offered in the dining commons is unique to the Five College system; students have unlimited access and are allowed to reenter as often as they wish during the week. The dining service can also accommodate almost any dietary restriction or special meal requests. Vegan, vegetarian, and other food options are always available in the dining commons.

Dining services also works with student groups and members of Student Affairs on special "All-Community" meals throughout the year. These include the Halloween breakfast, Martin Luther King Jr. brunch, and Spring Jam.

Other food options on campus include the Bridge Café 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 the Robert Crown Center.

DISABILITIES SUPPORT SERVICES is strongly committed to providing services to ensure 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. Call the student affairs office in Merrill House for information.

To ensure the availability of necessary aids, a student with a disability seeking the use of an auxiliary aid must notify disabilities services of his or her request several weeks in advance of its implementation.

HEALTH AND COUNSELING SERVICES offers a comprehensive program that combines preventive medicine, mental health counseling, and health education with the treatment of illness, injury, and emotional problems. Staff include 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.

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,

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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 also 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 white-water 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 the 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 United States (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 white-water 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 pickup 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 Frisbee.

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

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 a 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 year round. 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 Wednesday) from February through August, and on Saturday 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. There are a number of open house and campus visit day programs. Call the admissions office for further information: 413-559-5471; fax 413-559-5631; e-mail admissions@hampshire.edu.

ADMISSION PLANS

Regular Admission

First-year applicants should apply during their senior year of high school and must submit 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 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 by February 1, and candidates must confirm their intention to enroll by submitting the \$400 deposit no later than May 1. Early Action candidates are free to submit applications to other colleges.

Early Entrance

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

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

February Entrance

Students who plan to graduate early from secondary school, students who have taken time off from school before entering

college, transfer students, or adult students may wish to take advantage of the opportunity to apply for February admission. Applications must arrive at the admissions office by November 15; notification will be mailed beginning December 15.

TRANSFER, INTERNATIONAL, AND VISITING STUDENTS

Transfer Students

Transfer students are often attracted by Hampshire's rigorous academic program, its multidisciplinary approach, 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 plan.

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 Test of English as a Foreign Language (TOEFL) scores obtained within the past two years, even if they have attended a secondary school where English is the language of instruction. A minimum TOEFL score of 577 (233 on the computer version) is necessary for admission to Hampshire. For more complete information about the application process, international students should consult the Hampshire application booklet or the Hampshire Web site, www.hampshire.edu.

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 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, and heavy family or work responsibilities.

Successful completion of the transition year prepares students to apply for acceptance to Hampshire College with course work 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 course work, 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 and 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, e-mail, or fax. Visit our Web site, www.hampshire.edu 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 Web site at 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 its Web site: www.commonapp.org. The printed version is also available at most high school guidance offices.

Admissions Web site

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 Web site at www.hampshire.edu.

FINANCIAL AID/TUITION

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 other colleges and universities. Every effort is made to provide an award package to meet the needs 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 *Admissions 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 Web site, www.hampshire.edu/offices/finaid; 2) a PROFILE Application—you register to get a customized application. Register by paper, phone, or on-line, www.collegeboard.com. You can also complete the application on-line; 3) a noncustodial Parent Statement (if applicable)—from either the College Board or the Hampshire Web site; 4) a Free Application for Federal Student Aid (FAFSA)—on-line at www.fafsa.ed.gov. The paper versions of these forms are available in high school guidance offices and from 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 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 Web site at 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 2002–2003 academic year at Hampshire College are given below. Please contact the Hampshire College business office for the 2002–2003 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	\$27,354
Room	4,652
Board	2,642
TOTAL	\$34,648

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, and motor vehicle registration, 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 2002–2003* 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 2002 classes begins Tuesday, April 9. The final registration deadline for fall 2002 classes is Wednesday, September 18. Preregistration for spring 2003 begins Tuesday, November 19. The final registration deadline for spring 2003 classes is Tuesday, February 11.

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 that might affect your ability to get into a particular course.

No Five College courses may be added after Wednesday, September 18, 2002, in the fall semester, or after Tuesday, February 11, 2003, 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.

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 tutorials, 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, particularly those that 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 privilege 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 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, and 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 that 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.

REGISTRATION

FIRST-YEAR TUTORIALS

First-year tutorials are small seminars designed to introduce first-year students to Hampshire and to college life. Organized as small seminars, tutorials are offered by faculty in each of the Schools, and are designed especially for entering students. Tutorials address issues pertinent to the transition from high school to college at the same time that they develop academic content areas, cultivate methods of inquiry, and introduce students to the larger academic life of the college. Tutorials are also devoted to developing foundational 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; read thoughtfully, critically, and imaginatively; write with clarity, economy, and cogency; and make efficient use of resources and tools of research and documentation.

First-year tutorials are also the locus for Division I advising. Each tutorial will be led by a faculty member who will serve as the academic advisor for each student enrolled in the course. The advisor is responsible for monitoring and evaluating each advisee's academic progress throughout the Division I process. Advisors also provide general academic advice to aid in course selection, academic development, and the transition to advanced study in Division II and III.

COURSE DESCRIPTIONS

CS 131t

LIVING DIGITALLY

Jaime Dávila and James Miller

This course will introduce students to the processes by which communities and individuals become full participants in the current digital culture. Emphasis will be placed on developing projects for our local communities. Topics to be covered include computer software and hardware, simple Internet programming, Web page development, governmental involvement, telecommunications infrastructures, and the equitable distribution of resources. This course will develop and require skills of reading, writing, project design, quantitative skills, and oral presentations.

CS 132t

ISSUES IN THE PHILOSOPHY OF COGNITIVE SCIENCE

Laura Sizer

Philosophy of mind and cognitive science are concerned with questions about the nature of mind and cognition/thinking. This class will explore current issues in the philosophy of cognitive science that allow us to address these questions. Topics discussed may include: Can/could computers think, feel? How do we acquire concepts, ideas, language? Are humans rational? Do we have free will? What can evolution tell us about the mind? What is consciousness? The course will require a series of both short and long papers.

CS 154t

INTUITIVE JUDGMENTS AND RATIONAL DECISIONS

Philip Kelleher

Throughout our daily lives we make judgments about people and situations and decisions regarding various courses of action. Some of our judgments and decisions are based largely on intuition. Others occur only after conscious deliberation. Many are made under conditions of uncertainty. In this course we will investigate what experimental psychologists have learned about

how people make decisions. We will examine the roles of perception, attention, memory, and other psychological processes in decision making, with a special focus on how our judgments can sometimes be vulnerable to systematic errors or biases. We will also consider theories and models of decision making, both those that attempt to describe how we do make decisions and those that prescribe how we should make them. Finally, we will discuss the question of how we should define rationality, as well as the question of whether we possess free will.

HACU 120t

THE PHOTOGRAPHIC PORTRAIT

Sandra Matthews

Growing out of the traditions of drawn, painted, and sculpted portraits, photographic portraits have become deeply embedded in many cultures and serve multiple ideological purposes, demonstrating, for example, the respectability, criminality, inferiority, or nobility of their subjects. Portraits can categorize and regulate their subjects and/or render them as independent and dignified, among other things. In this seminar we will examine portraits made throughout the history of photography, looking at individual and group portraits, formal and informal portraits, portraits made in studios (with a variety of backdrops) and a variety of other settings, portraits made for activist purposes and as propaganda or advertising, and self-portraits. We will analyze them as artifacts of "material culture" that perform social functions. There will be a significant cross-cultural component to the course, and historical context will always be kept in mind. We will attempt to refer to portraits in other media as well. Students will develop skills in reading, thinking, and writing about visual images, particularly in a social context. They will complete several short papers, at least one visual project, and a longer research paper. The longer project will require them to generate their own research question, frame a cogent argument, and sift through many different materials, including historical sources. Each student will present his or her project orally to the class.

HACU 121t

INTRODUCTION TO MEDIA CRITICISM

Bethany Ogdon

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

HACU 122t

LOS ANGELES IN FACT, FILM, AND FICTION

Norman Holland and Jeffrey Wallen

No city in the last century is more deeply rooted in the imagination than Los Angeles. As westward destination, as heart of the culture industry, and now as world metropolis, Los Angeles is the product of fierce "imagineering." In analyzing histories, films, and fictions about Los Angeles (as well as architecture, urban geography, and other forms of cultural production), we will explore the dreams and nightmares of this urban landscape. While there is so much about Los Angeles that is unique and incomparable, the course will treat Los Angeles as a symptomatic site. In Los Angeles, the class can observe the

processes that have been shaping and reshaping cities and public life everywhere over the past century.

HACU 123t

ALIENATION

Christopher Cox and Eric Schocket

This first-year tutorial will explore the theory and experience of "alienation" in modern thought and culture. Building from theoretical explorations of alienation (philosophy, social theory, psychoanalytic thought, and legal studies), the course will proceed to examine the experience of alienation in a range of cultural texts (literature, film, music, architecture, and popular culture). Theoretical readings might include essays by Hegel, Marx, Sartre, Freud, and Brecht and fiction by Kafka, Salinger, Pynchon, Dostoevsky, and Ellison. We will also watch several classic films of alienation such as *Rebel Without a Cause*, *Brazil*, and *Alien*. During the last third of the semester, students will engage in self-directed research projects that will culminate in a significant piece of written work and an oral presentation.

HACU 124t

CONTEMPORARY NEW WAVES OF WORLD CINEMA

Eva Rueschmann

This course offers a view of the richness and diversity of contemporary world cinemas—the influence of 1960s New Waves on contemporary European film, new Latin American cinemas, Sub-Saharan film, the Chinese Fifth Generation, India's Bollywood, Hong Kong and Australasian works, and the new Iranian cinema. We will focus on the narrative tradition in feature filmmaking, examining cinematic styles, authorship, genre, and politics of representation as they have developed in different parts of the globe. Readings in film history and theory will contextualize our discussions of individual films. Major emphasis in this course will be placed on critical writing and revision, including close analyses of film aesthetics as well as the political and cultural dimensions of contemporary world cinema. Additional weekly screenings will be scheduled.

HACU 125t

WRITING ABOUT MUSIC

Rebecca Miller

Elvis Costello once said that writing about music is like dancing about architecture. This course will both address and dispel Costello's critique as we learn how to actively listen to and write about a myriad of musical genres, ranging from Western and non-Western high art forms to popular, folk, and traditional styles from throughout the world. To this end, we will learn the basic elements of music (melody, harmony, rhythm, etc.) and through listening we will examine how different cultures privilege certain musical elements. We will also learn how to write about music, focusing on various styles and audiences: scholarly articles/projects, music journalism, and writing for the music industry. There will be extensive listening and reading assignments in this class and weekly writing assignments, which we will share in class from time to time.

HACU 126t

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. Additional weekly screenings will be scheduled. There is a lab fee for this course.

HACU 127t

RELIGIOUS EXPERIENCE AND LITERARY FORM

Alan Hodder

This course is designed to introduce students to the comparative study of religion through an examination of several modalities of religious experience as represented in texts from Christian, Jewish, Hindu, Buddhist, and Native American traditions. Adopting for our methodological framework a typology of religious psychology suggested by William James, we will explore such modalities of religious experience as meditation, conversion, mysticism, devotion, and prayer. Our basic concern will be to assess the problems of representing interior, ecstatic or ineffable experiences in written forms. What can we understand of religious experience from its literary representations? What is the relationship between conversion and allegories of faith? Is poetry better equipped than narrative for the expression or recreation of meditative experience? In addition to such secondary texts as William James's *The Varieties of Religious Experience*, our reading will include selections from the New Testament and Hebrew Bible, Bunyan's *The Pilgrim's Progress*, Jayadeva's *Gitagovinda*, *Black Elk Speaks*, Elie Wiesel's *Souls on Fire*, the *Buddhacarita*, the *Autobiography of St. Teresa of Avila*, *The Way of a Pilgrim*, and Basho's *The Narrow Road to the Deep North*.

HACU 128t

DANIEL SHAYS REBELLION: AN AGRARIAN REVOLT

Susan Tracy

In 1787–88, a group of western Massachusetts farmers led by Daniel Shays of Pelham, Massachusetts, a Revolutionary War veteran, revolted against entrenched Boston merchants and their local governmental agents mostly in the courts. The farmers saw their subsistence-level, community-oriented way of life threatened by distant, commercial groups and the state government located in Boston, who themselves were locked in a chain of speculation and borrowing that extended to England. Caught in the vortex of the shift from traditional society to merchant capitalism, these farmers staged an armed uprising, an antigovernmental "social banditry" that was replicated by western farmers up and down the Atlantic seaboard and which convinced the post-Revolutionary elite that a new, national government was needed in part to quell these "domestic disturbances." This course will examine the post-Revolutionary War setting for the Daniel Shays Rebellion by not only studying the historiography of the revolt, but also by examining the documents that the rebellion produced. From 1784 to 1787, the farmers who eventually engaged in the rebellion started their struggle by petitioning town meetings and county government for relief before they petitioned the legislature. Their petitions are deposited in local libraries, historical societies, and archives that we will visit to examine the original documents to reconstruct the event for ourselves. In reconstructing Shays Rebellion, students will work in groups and have a chance to write history the way that historians do, from the primary documents.

REGISTRATION

HACU 129t REINVENTING IRELAND L. Brown Kennedy

This first-year tutorial will juxtapose texts from the first "Irish Renaissance" in the early part of the 20th century with novels, plays, and poems written over the past 25 years as contemporary Irish writers have reimagined personal and national identity and rethought questions of gender, language, and religion. Readings will be drawn from: The Abbey Theatre (Lady Gregory, Synge, and O'Casey), William Butler Yeats, James Joyce, Brian Friel, Seamus Heaney, Eavan Boland, Medbh McGuckian, Nuala O'Faolain, and Roddy Doyle. Our focus in this tutorial will be on developing skills in critical reading and analytic writing, and our primary emphasis will be on close readings of the texts at hand; however, attention will also be given to historical and social contexts. Periodic film screenings will enrich students' understanding of the cultural contexts of the course; and students may shape individual research projects and presentations to address additional current writers and topics.

HACU 130t 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 contradictions of the culture in which they live. Turgenev introduced Russian literature to Western readers. 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 and stories 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 Madman," other short stories; Turgenev, *Hunter's Sketches* and *Fathers and Sons*

HACU 131t (taught spring 2003) DEGAS, VAN GOGH, GAUGUIN Sura Levine

Edgar Degas, Vincent van Gogh, and Paul Gauguin each hold a special place in our popular imagination and in art historical studies. While each of these artists was associated with the avant-garde in late-19th-century France, their lives and imagery have been the subjects of films and of myriad exhibitions, and the resulting recent critical reassessment; their imagery also can be found on mugs, calendars, and even clothing. This course will focus on these three artists primarily as historical figures, but we also will look into their present positions in visual culture. In so doing, students will gain mastery of different art historical methods, from formalism and the social historical to the psychoanalytic, post-structuralist, feminist, and postcolonialist. Priority will be given to first- and second-year students.

IA 110t READING AND WRITING POETRY Paul Jenkins

In this course first-year students will encounter a considerable range of contemporary U.S. poets, write brief critical essays in response to those poets' work, and create new poems of their own. The premise will be that reading the work of others is the best way to define our own affinities and challenges as writers,

and that critical thinking and imaginative writing can enhance, not resist, each other. Although students' poetry writing will be guided by assignments designed to address language, rhythm, and structure, their poems will be the product of wholly individual imagining. The class will work collaboratively to discuss and critique one another's work, and each student will be responsible on one occasion for choosing and presenting a poet other than those chosen by the instructor. The course's project component will consist of a final longer paper that meditates on the connection between the student's own poetry writing and the work of another poet that student has discovered, together with revisions of all the poems written over the semester. One or several TAs will be available for advice, tutoring, and small-group work.

IA 125t THEATER OF THE EYE Wayne Kramer

In this course we will consider design for theatrical productions of *The Chairs*, by Eugene Ionesco. This seminal work of the absurdist theater will be approached in a variety of ways. While the major emphasis will be on sets and costumes, we will begin our process by looking at the cultural context of the text, the dramaturgical work that must inform design choices, and the collaborative process that mediates the design responses. How does a designer begin the process with a script? How can playwright intentionality be discerned? How can design elements be manipulated to support the text? Students will be responsible for two designs during the course of the semester. The final design presentation will be a collaborative effort. Together, the two design responses will constitute the project aspect of the course. Additionally, students will do presentations in dramaturgical research.

IA 132t FEMINIST FICTIONS Lynne Hanley and Ellie Siegel

This course will explore works of fiction by post-women's liberation writers. Discussion will focus on forms of narration; use of language and structure; the representation of gender, sexuality, race, and culture; and the relation of the acts of writing and reading to feminist theory and practice. Readings will include *Beloved*, *The Autobiography of My Mother*, *For the Country Entirely*, *Stone Butch Blues*, and *Red Azalea*. We will also read *A Room of One's Own* and selected critical essays and students should expect to keep a journal consisting of at least one typed paragraph on each text, and to attend a series of films on Wednesday evenings. Students will write in a variety of forms—personal essay, literary criticism, short fiction, and autobiography. For the final project, students will write a 1- to 15-page portrait of their mother, which will be critiqued in small groups, revised, and presented to the class. The teaching assistants in the course will each be assigned a group of students with whom they will work in a variety of ways (read their journal entries and papers, be available for advice, perhaps organize evening writing workshops for interested students).

IA 185t WEST AFRICAN LITERATURE Robert Coles

Our main thrust will be to read West African literature, mostly of the 20th century, which originated from former British and French colonies. In this process we will seek to understand how West African literature evolved in relationship to the slave trade and, later, to colonialism. We will discuss the regional events,

such as the Negritude movement, Pan-Africanism, and the spread of Islam. We will also examine African writers in relationship to cultural issues. For example, how has oral expression and indigenous language affected written texts? What impact has traditional society had on contemporary African writers? Whenever possible we will make comparisons between West African literature and African people throughout the world, especially Africans in America. The course will require three formal essays in addition to other informal written assignments. The three formal essays, of increasing length and requiring secondary sources, will constitute the project component of the course.

NS 101t (taught spring 2003)
HOW THINGS WORK
Herbert Bernstein

This course introduces its participants to college physics, science, and the workings of Hampshire College. In conjunction with Physics I, students will investigate basic mechanics, some everyday applications, and a few intriguing geophysical phenomena. The mathematics level of the textbook is "calculus-based" physics, which means algebra is necessary; the rest is taught as part of the course. The experimental portion of this course should emphasize the continuing focus of this year's Physics I.

NS 112t
PUZZLES, PARADOXES, PRIMES, AND PROOFS
David Kelly

We will *do* mathematics instead of simply learning its results. Puzzles, paradoxes, pictures, papers, and programs will be used to present mathematics as a process. Much as in the sciences, students will collaboratively discover patterns; make definitions; formulate and test conjectures; and seek analogies, generalizations, counterexamples, and applications. We will also work on inventing proofs for our results, an aspect of mathematics not shared with sciences. Computer experience and mathematical sophistication are anticipated results, not prerequisites for this course.

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

Students in this course will learn about the biological function of selected human organs and systems through the study of actual medical cases. Not all human systems will be covered, but students will gain a good understanding of how diseases are transmitted, how they affect the body, and the action of the immune system. The role of modern DNA technology in treating and diagnosing disease will be addressed. Working in small teams, students will develop diagnoses for medical cases through reviewing descriptions of patient histories, physical exams, and laboratory findings. A human biology text, medical texts on reserve, and Internet resources will help students track down information they need to solve these medical mysteries. Students will choose particular diseases or treatments to investigate in detail and will present their findings to the class and in papers.

NS 125t
ECOLOGY OF NEW ENGLAND OLD-GROWTH FORESTS
Lawrence Winship

Not long ago, in the mid-1800s, the landscape of New England was primarily rolling farmland. Stands of trees covered less than

20 percent of Massachusetts. Now the reverse is true, and over 80 percent of the land is covered with young woods. The same kinds of trees are back, but the forests are substantially different and the impacts of human activity remain. Yet hidden within our second- and third- growth forests are patches of trees that were never clear-cut and in some cases were not cut at all. In those places, called "old growth" forests or "historic woodlots," we can get a glimpse of what the precolonial woodland might have been like. We can study forest ecology in the absence of direct human disturbance. The significance of old woods and the ecology of the plants, animals, and soil organisms found on sites undisturbed by intense human activity are "hot" topics among conservationists and forest managers alike. In this course, we will visit old-growth sites, learn how to identify, age, and census trees, and how to read the history of a site. We will locate and map special trees, soils, and plants. We will examine the literature on both the social and ecological significance of old trees and old soils. Students will complete group or individual projects.

NS 128t
CONTROVERSIES IN PUBLIC HEALTH
Elizabeth Conlisk

The goal of public health may be to maximize the health of the public, but how is that best done and who decides? Public health resources are limited and the information needed to make decisions is often incomplete and imperfect. Not surprisingly, there is considerable disagreement on what problems to address and how. This course will examine local, national, and international topics in public health, both historical and contemporary, that have been viewed differently by various community, professional, commercial, and governmental groups. Some of the topics to be discussed include the restriction of smoking in public places, breastfeeding among HIV-positive women in developing countries, and "golden rice" and the use of genetically modified foods. The readings for the course will be drawn from the primary literature as well as articles that highlight the historical, political, and social context of each issue.

NS 129t (taught spring 2003)
TOPICS IN WOMEN'S HEALTH
Merle Bruno

Breast cancer, depression, toxic shock syndrome, osteoporosis, heart disease, fertility, and PMS are among a wealth of health conditions of particular interest to women. For many years it was assumed that information learned from medical studies on men applied directly to women. We know now that the incidence and expression of certain conditions and the responses to the same medical treatments may differ. Through small-group work on medical cases, reading, and lectures, students will address health issues that are important for women. They will examine how scientists conduct studies about the influences on health of lifestyle, environment, culture, and medical treatments. For their final papers, students will choose particular conditions, diseases, or treatments to investigate in depth.

NS 137t
SEX, DEATH, AND TEETH: LIFE STORIES RECORDED IN TEETH
Alan Goodman

In this project-focused course we will research how teeth provide insights into health, nutrition, diet, and origins. Teeth develop in utero and during early life, and then are nearly inert. Because teeth grow somewhat like trees (teeth also have growth

REGISTRATION

rings), one can use teeth as windows onto past lifetimes and geological times. We will learn how to read the record of nutrition and health from tooth size, shape, and chemistry. Examples of hands-on projects include gender differences in prenatal nutrition among the Maya, lead pollution in contemporary Egypt and Mexico, and the geographic origin of enslaved Africans. This course is particularly recommended for students with interests in anthropology, archaeology, public health, and nutrition.

NS 150t

AGRICULTURE, ECOLOGY, AND SOCIETY

Brian Schultz

This course will examine agriculture as a set of ecological systems and issues, including related social aspects. It refers to ecology both in the sense of interactions between organisms (e.g., crops and pests) and their environment, and in the larger-scale sense of environmental impacts. A broad range of topics will include crop pests, pesticides and alternative methods of pest control, soil erosion vs. conservation, agricultural inputs and water pollution, the problems of local farmers and of developing countries in food production, the advantages of buying local, community-supported agriculture (CSA), and more. We will spend time in the field at our own Hampshire College farm and CSA, as well as visit some nearby farms. The course work will consist of readings, discussion, short assignments, field work, and group and independent projects.

NS 167t

THE STRUCTURE OF RANDOMNESS

Kenneth Hoffman

Many events, like developing cancer and winning the lottery, are apparently random when considered individually, but often possess a great deal of predictability when studied collectively. The elaboration of this insight is one of the most far-reaching developments of this century, an understanding of which is arguably essential for anyone trying to make sense of the data and choices thrown at us daily. In this course we will develop the idea of stochastic (i.e., random) models for thinking about a wide range of phenomena. We will then use this idea to look at questions of risk assessment and decision making with incomplete information. What does it mean to probably know something? How can we assess the relative risk of being in a traffic accident vs. developing cancer from pesticide-tainted food? While a sophisticated understanding of the concepts of this course is essential to the statistical view of the world, this is not primarily a statistics course. It is designed for all students, regardless of field of interest. Computers will be used throughout the course, but no prior experience is assumed.

NS 181t

SUSTAINABLE TECHNOLOGY

Frederick Wirth

The structures and systems of the Hampshire campus have both obvious and subtle effects on our lives as individuals and as a community. In addition, their design, construction, functioning, maintenance, and eventual disposal have long-term effects on the environment and the local and global ecology. We will use these systems to examine a number of ways in which technological decisions can be evaluated in a larger context and, in so doing, develop tools for evaluating proposals for "greening" our campus. Students will work problem sets, write two papers, read and present original literature to the class, and develop original projects in fields of interest. Evaluations will be based on class participation, problem sets and papers, class presentations, and a report on the final project.

SS 123t

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.

SS 125t

THIS LAND IS YOUR LAND: LAND AND PROPERTY IN AMERICA

Robert Rakoff

Conflicts over land use are among the most contentious in America. Much is at stake: property rights, the public good, the character of communities, environmental quality—even the very definition of nature itself. In this first-year tutorial we will analyze recent land-use controversies, including suburban and rural sprawl and conflicts over the management of public lands. Readings will include essays on the contested meanings of land as well as political and economic analyses of the American land-use system. Students will be asked to write both interpretive essays on the various meanings attached to land and more analytical papers on the politics of property and land use. Each student will also undertake independent research on a specific land-use controversy of his or her choice.

SS 133t

WHAT IS PSYCHOLOGY?

Lourdes Mattei

What is psychology? A science? A modern "social construction" or concept? This introductory course will be organized around certain fundamental questions relevant to the study of the "psychological" in contrast to—as well as in light of—the "social" dimensions of human experience. We will address psychology's emergence as a modern discipline; its long-standing debates and controversies will be examined in order to look at our idea of the "self" and its relationship to society. This course is intended for incoming or first-year students who are interested in reflecting critically on the insights and contributions of psychology to the social sciences. The course will emphasize presentation, research, and writing skills.

SS 144t

AFRICAN DEVELOPMENT

Frank Holmquist

The course is centered on four major issues: 1) history: What did precolonial African politics and economics look like? How and why was European colonial rule imposed? How did Africans respond? What was the origin and nature of nationalist ideology, organization, and leadership in the struggle for independence? 2) current difficulties: How should we understand and explain the gathering crises in African politics and economics? 3) development policy, reform, and recovery: What are current development policies in different policy arenas (such as agriculture, industry, and education)? How successful are they and what changes may be needed to put Africa on the road to economic recovery? There will be an emphasis on writing through regular submission of short essays as well as a

research paper. Particular attention will be paid to framing papers, crafting arguments, and marshaling evidence. The topic of the research paper will be formulated in consultations with the student and the instructor.

SS 146t

FAMILY, RACE, AND GENDER IN THE U.S.

Margaret Cerullo and Lili Kim

This introductory sociology and feminist studies course will explore the complex roles that dominant ideals of family life play in contemporary U.S. society and politics, while examining the diversity of families that people actually live in or aspire to. Beginning by asking what we mean by *family*, we will explore the kinds of leverage families and states have to compel their members' behavior and how this differs for men and women and according to class, race, and ethnicity. We will explore why feminists have regarded the family as a crucial institution for understanding the social status and power of women. We will examine slavery, in which African slaves were positioned outside the institution of kinship altogether, while developing ideals and practices of kinship invisible to dominant culture. We will examine slavery's legacies, for the "family values" of welfare reform in the contemporary United States, and for the tensions between white and black feminisms. The class will be oriented toward developing the ability to read and write analytically, and with a critical sociological and feminist imagination.

SS 155t

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 scholarship and the arts, bloody struggles over religion, and the European colonization of the globe. Crucial to many of these developments was the drive to acquire and control knowledge, generally contained in texts—increasingly, printed ones. Intensive engagement with primary sources will introduce students to historical method and teach skills in reading and analytical writing. By applying the interdisciplinary approaches of the "history of the book," we will learn how information was generated and circulated. Students will moreover come to understand the technologies of communication through hands-on experience. We will make paper, set type, and sew pamphlets. And by taking full advantage of the Internet as a research and teaching tool, we will use one media revolution to study another.

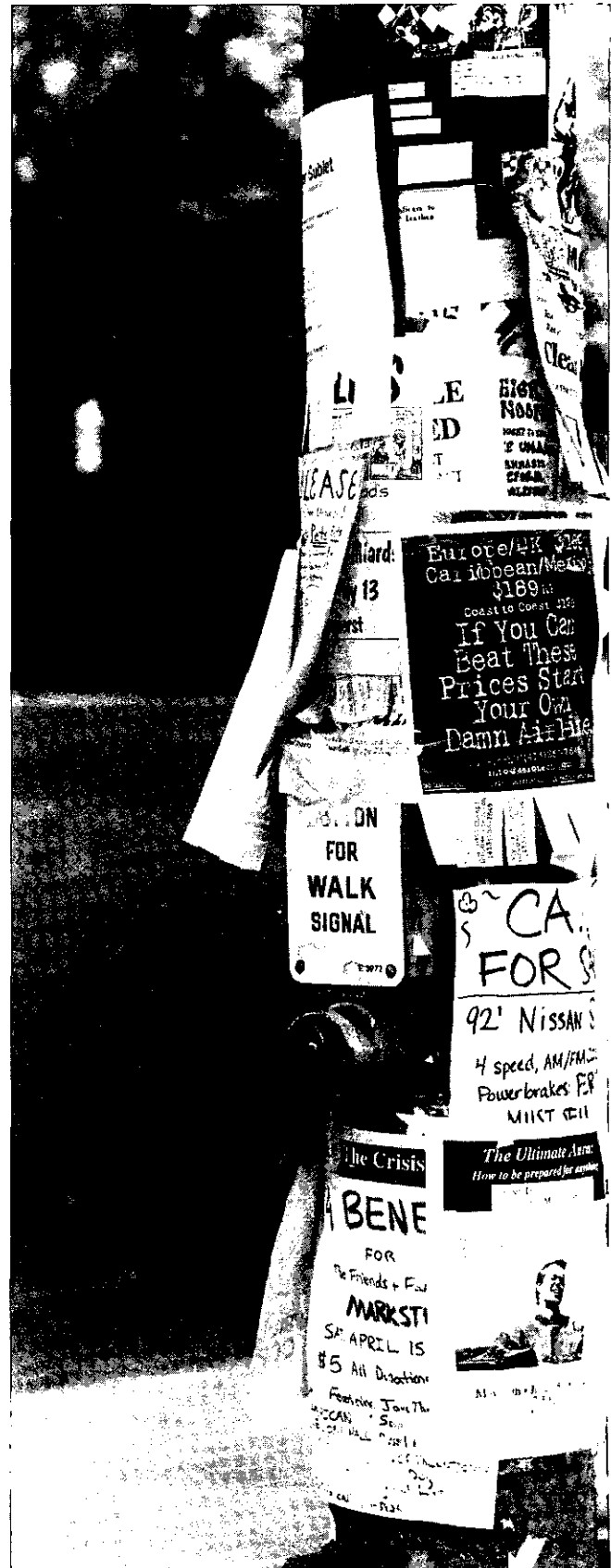
SS 176t

WAR STORIES: WORLD WAR II AND THE CRAFT OF STORYTELLING

Aaron Berman and Will Ryan

World War II defined an era and transformed the lives of all who endured it. In doing so, the war has become a growing source of stories, and these "tellings" will be the subject of the discussions, writings, and projects in this first-year tutorial. Stories, above all, provide clues to the meanings we have attached to the politics and experience of the war, and the resulting social transformations within the United States, particularly with regard to matters of race, gender, and class. We will draw widely from journalists, scholars, novelists, artists, and participants, and we will certainly consider whose stories are "heard" and why. But we also intend to study these writings as human productions in their own right. What do they teach us

about the method of history and craft of storytelling? We hope to identify authorial choices, and, ultimately, incorporate what we learn into our own analytical and creative historical writings.



Cognitive Science

CURRICULUM STATEMENT

Cognitive Science is an interdisciplinary field devoted to the study of minds and brains and of 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 40 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:

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.

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.

Mind and Brain Research on the mind and brain is one of the most exciting frontiers of science. Our understanding of ourselves and of our potential is 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.

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.



FOR STUDENTS ENTERING PRIOR TO FALL 2002

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 the 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 DESCRIPTIONS FOR FALL 2002**CS 100****INDEPENDENT STUDY**

To be arranged with faculty member

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.

CS 103**INTRODUCTION TO COMPUTER PROGRAMMING USING LISP**

Ryan Moore

In this course we will learn the LISP programming language, a language that is beginner-friendly while nonetheless suitable for advanced work in computer science. LISP has historically been one of the most important programming languages used in the field of artificial intelligence, and it is also used in CS 263 (Artificial Intelligence) and other advanced courses. In this course students will learn to program in LISP, and they will work on large-scale programming projects of their own design to be completed by the end of the semester. No previous experience with computers or with programming is required.

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.

CS 117**PHILOSOPHY OF EDUCATION
TBA**

What is education and what is it for? What is the meaning and value of education to individuals and society? What should the aims and content of education be? Are there things that everyone should know or be able to do? Should education promote morality or moral virtue? What are alternative methods of education? How might education contribute to or undermine certain inequalities in society? How should educational opportunities and resources be distributed? What role should the individual, family, community, and state have in education? What role should education have in democratic societies? We will examine alternative perspectives on these and related issues of educational theory and practice. Readings will include selections from influential historical thinkers, such as Plato, Rousseau, and Dewey, as well as more recent educational theorists and critics, such as Illich, Freire, and Kozol.

CS 131t (first-year students only)**LIVING DIGITALLY**

Jaime Dávila and James Miller

This course will introduce students to the processes by which communities and individuals become full participants in the current digital culture. Emphasis will be placed on developing projects for our local communities. Topics to be covered include computer software and hardware, simple Internet programming, Web page development, governmental involvement, telecommunications infrastructures, and the equitable distribution of resources. This course will develop and require skills of reading and writing; project design; quantitative skills; and oral presentations.

CS 132t (first-year students only)**ISSUES IN THE PHILOSOPHY OF COGNITIVE SCIENCE**

Laura Sizer

Philosophy of mind and cognitive science are concerned with questions about the nature of mind and cognition/thinking. This class will explore current issues in the philosophy of cognitive science that allow us to address these questions. Topics discussed may include: Can/could computers think, feel? How do we acquire concepts, ideas, language? Are humans rational? Do we have free will? What can evolution tell us about the mind? What is consciousness? The course will require a series of both short and long papers.

CS 140**COGNITIVE DEVELOPMENT
TBA**

Do children perceive and think differently from the way adults do? 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.

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's 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 154t (first-year students only)

INTUITIVE JUDGMENTS AND RATIONAL DECISIONS

Philip Kelleher

Throughout our daily lives we make judgments about people and situations and decisions regarding various courses of action. Some of our judgments and decisions are based largely on intuition; others occur only after conscious deliberation. Many are made under conditions of uncertainty. In this course we will investigate what experimental psychologists have learned about how people make decisions. We will examine the roles of perception, attention, memory, and other psychological processes in decision making, with a special focus on how our judgments can sometimes be vulnerable to systematic errors or biases. We will also consider theories and models of decision making, both those that attempt to describe how we do make decisions and those that prescribe how we should make them. Finally, we will discuss the question of how we should define rationality, as well as the question of whether we possess free will.

CS 160

COGNITIVE APPROACHES TO LEARNING AND INDIVIDUAL DIFFERENCES IN READING AND MATHEMATICS

Loel Tronsky

Have you ever wondered why some children begin to acquire reading and math skills when they are two years old while others are still struggling at the age of 12? This course is about current research on individual differences in the learning of reading and mathematics. We will examine how cognitive psychology has been applied to these differences, considering the influence of factors such as language, memory, teaching methods, and the representation of information in the mind and brain. For example, we will discuss the role of short-term memory in learning disabilities and the development of giftedness. Students will learn to organize, read, and critically analyze primary research, and the semester will culminate with the completion of a research project.

CS 200

INDEPENDENT STUDY

To be arranged with faculty member

CS 205

INTRODUCTION TO COMPUTER SCIENCE

TBA

CS 220

TOPICS IN COGNITIVE DEVELOPMENT

TBA

CS 240*

INSTRUCTIONAL METHODS FOR INQUIRY-BASED TEACHING

Laura Wenk

In this course students learn what inquiry-based instruction is and how to teach by engaging their own students in inquiry. In addition to examining the structure of inquiry, students learn pedagogical strategies that support inquiry, such as cooperative learning and peer writing workshops. They examine how to create questions and activities to engage young people in higher-order thinking. This course does not focus on curriculum development, but rather on the rationale for inquiry-based instruction and the instructional methods associated with it. Students complete library research on inquiry and complete a series of micro-teaching lessons for the class. They are evaluated on their teaching lessons, a series of short papers on inquiry and instruction, and a final portfolio with reflection. The course is designed for Division II and III students who are interested in teaching in formal or nonformal settings at any level. This course does not qualify for one half of a Division I.

CS 243

COMPUTER GAME THEORY AND DESIGN

Ryan Moore

Computer game design describes how a game engages and interacts with its user. Game theory examines the social and psychological context of computer games. This course explores computer game design by exposing the common concepts used by game designers, seeing how those concepts appear in games today, and applying those concepts to games we will create. Students are expected to examine and discuss design articles and computer games and their reviews. Some assignments will utilize computer game design tools; other assignments will be written. An overall enjoyment of computer games is a prerequisite to this course (not to mention a basic familiarity with computers). Because we will not be programming, computer programming experience is not a prerequisite.

CS 253

JOURNALISM IN CRISIS

James Miller

Journalism performs many functions. Theories of modern democracy stress its role as a mediator between citizens and elected government. Political revolutionaries recognize the press as an informal teacher. For many, journalism provides a kind of informative entertainment. Despite its prominence, however, journalism is torn by controversy and uncertain how best to proceed. This course will focus on two major issues: the rise and apparent fall of the recent public journalism movement, which sought to redefine mainstream news-making; and the practice of on-line journalism, where it seems that anyone can report information and call it the news. In addition, the course will review issues such as increasing commercialization, debates over the nature and enforcement of ethics, and the export of U.S.-style journalism to other parts of the world. Students will carry out a series of activities that include fieldwork in journalism organizations and write a final research paper.

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, 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. There also will be evaluations generated by other students in their group and the Hampshire client they are working for. Prerequisite: ample experience with the C, C++, or Java languages. Knowledge of Data Structures is a plus.

CS 300**INDEPENDENT STUDY**

To be arranged with faculty member

CS 313**BRAIN AND COGNITION II**

Joanna Morris

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

CS/NS 316**LINEAR ALGEBRA AND ITS APPLICATIONS**

Kenneth Hoffman

This course develops the basic geometric, algebraic, and computational notions about vector spaces and matrices and applies them to a wide range of problems and models. The material will be accessible to students who have taken at least a semester of calculus and is useful to most consumers of mathematics. Included will be discussions of finite dimensional vector spaces, matrix multiplication, eigen vectors, 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 334**COMPUTER ANIMATION III**

Christopher Perry

In this course, advanced students will form one team and produce an animated short film with the tools of three-dimensional computer graphics (CG). The class will take the film all the way from story pitches through scripting, storyboarding, character and set design, voice recording, scoring, modeling, layout, shading, animation, lighting, and rendering. Students will be required to specialize in one or more of these areas and must demonstrate their experience and ability in their area(s) of interest to gain admittance to the course. In addition to students with CG production experience, the course also requires students to serve in one or more of the roles of screenwriter, drawer/designer, painter, sculptor, producer, sound engineer, Web programmer, asset manager, and general

technology expert. Interested students should bring a portfolio of relevant work to the first class. Instructor permission is required.

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. Instructor permission is required.

FOR STUDENTS ENTERING PRIOR TO FALL 2002

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COURSE DESCRIPTIONS SPRING 2003**CS 100****INDEPENDENT STUDY**

To be arranged with faculty member

CS 115**NEURAL NETWORKS**

Jaime Dávila

Artificial Neural Networks (ANN) are computational devices based on the brain. Basic nodes 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, and language understanding. A key property of ANN is their ability to learn from example, without the need for pre-specified high-level rules. This course will present an introduction to Artificial Neural Networks and their applications. Students will learn to use neural network simulators to run their own experiments/projects. Students will select an ANN application to work with during the semester and write a conference-like paper based on their work. This paper will include background literature research, methodology definitions, and presentation of results. This course will engage students in reading, writing, quantitative skills, and presentation. No programming/computer experience is necessary.

CS 118**EMOTIONS**

Laura Sizer

In a limited sense we are all experts on emotions. After all, we have them every day. Nonetheless, we would be hard pressed to say precisely what emotions are. Are they bodily responses? Feelings? Thoughts? Why do we have them? What functions do they serve? Are emotions rational? Controllable? Are there universal emotions found across cultures? Do nonhuman animals have emotions? What are the relationships among emotions, moods, and temperament? To answer these questions, we need to look beyond our personal experiences and examine

evidence and arguments offered by sciences such as philosophy, psychology, neuroscience, and evolutionary theory. In the past decade there has been an explosion of research on emotions across the cognitive sciences. This class will focus on some of this recent literature. Students will learn to read and critically analyze primary research articles, and are expected to write a series of short papers and several longer papers.

CS 127

**MEMORY, LEARNING, AND EXPERTISE:
APPLICATIONS TO THE CLASSROOM AND BEYOND**
Loel Tronsky

In this class we will take a look at selected theories in cognitive psychology such as theories of short- and long-term memory, how information is represented in the mind/brain, and problem solving. In turn we will focus on how these theories can be applied to the study of classroom teaching and learning and other "real-world" settings. For example, we will examine how memory theory is applied to understanding group and individual differences in how people learn—more specifically, how memory research informs us about learning-disabled students and cross-cultural differences in academic expertise. Students will learn to organize, read, and critically analyze primary research, and the semester will culminate with the completion of a laboratory project or term paper.

CS 153

**INTRODUCTION TO PROGRAMMING ON THE
INTERNET**
Ryan Moore

This course is an introduction to computer science using programming languages and tools exclusive to the Internet. The core areas of computer science will be introduced, including algorithms, complexity, computability, programming languages, and data structures. Students will complete several projects, all of which should involve programming. Both JavaScript and PHP programming languages will be taught. No previous experience with computers or with programming is required. A basic knowledge of computers will be helpful—that is, how to Web-surf and use e-mail.

CS 155

NEW MEDIA: INNOVATION, ADOPTION, FUTURE
James Miller

How do we account for the success of some new media technologies, like the personal computer, and the apparent failure of others, like the laser disk? Generally the answer lies less in the performance of the device itself than in the social and economic dynamics that swirl around it. To address this question, this course examines several case studies taken from the history of electronic communications. Beginning with the 19th-century telegraph, through AM radio and into the present time, the course inquires into technology forecasting the extent to which uses of new media are "built in" or invented by users, the process of diffusing innovations in large groups of people, technological standards setting, and the role of the state in fostering electronic progress, among other issues. Students will be responsible for a series of small papers and carrying out their own case study toward the end of the course.

CS 174

COMPUTER ANIMATION I
Christopher Perry

This course will introduce students to the production of animated short films 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 200

INDEPENDENT STUDY
To be arranged with faculty member

CS 210

**MEANING AND REPRESENTATION: INTRODUCTION
TO PHILOSOPHY OF LANGUAGE**
Laura Sizer

What makes our utterances meaningful? What connects our words with the world? How is it that we can have and express thoughts that are about all sorts of things, real and imagined, and get others to understand what we are referring to? This course examines meaning, reference and the power of language and mind to represent the world—issues that play central roles in philosophical thinking of all kinds. The course will require several short and long papers.

CS 213

MEDIA AND DEMOCRACY
James Miller

In what ways are mass media connected with democratic politics? More specifically, can the media, journalism in particular, be used as a key device to "democratize" a society in transition from an undemocratic past? This course will explore these questions mainly by focusing on east-central Europe, where during the '90s North Americans and West Europeans expended great effort to introduce "fact-based" or "democratic" journalism—the kind we are familiar with—to promote open societies. The course will also examine so-called development journalism, said to be appropriate for Third World countries. These cases will raise further questions about national differences in journalism discourse, journalism as an instrument of international relations, and related matters. Students will carry out and present small projects and write a final paper.

CS 219

**THE BEHAVIOR AND EVOLUTION OF DOMESTIC
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. Selections for growth rate, reproductive rate, and docile behavior gave us a practical understanding of the evolutionary process and were a major factor in tipping off Darwin to natural selection. Many of these animals' ancestors still exist and have been studied in detail. Their descendants exist locally and are available for study in their "natural environment." We will study in detail the evolution of behavior and will explore the processes of evolutionary change such as neoteny and allometry. Students should have some training in genetics, anatomy, physiology, and

basic behavior or must expect to make up any deficiencies during the course.

CS 260
COGNITIVE ETHOLOGY
 Raymond Coppinger

Cognitive ethology is the study of animal behavior from a slightly different perspective. Instead of asking how and why an animal moves through time and space, it explores the internal states of animals. Do they have intentional states or a representational content about the world they move in? Do they have beliefs about the environment they move in? Are they conscious and aware of what they are doing? Do they have minds? If there are nonhuman minds, what is the nature of them and how did they get them? There will be lectures, discussions, recommended readings, papers, and research projects. Prerequisite: Division I passed in either Cognitive Science, Natural Science, or Social Science. Psychology-equivalent experience considered.

CS 263
ARTIFICIAL INTELLIGENCE
 Jaime Dávila

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 study a range of techniques and mechanisms, including pattern matching and production systems, semantic networks and frame systems, heuristic search, genetic algorithms, resolution theorem proving, symbolic learning algorithms, augmented transition networks, and neural networks. We will also discuss the philosophical foundations of AI, alternative approaches to AI (e.g., symbolic, connectionist, genetic, and situated activity approaches), and the implications of AI for cognitive science more broadly.

CS 290
SPECIAL VISUAL EFFECTS
 Christopher Perry

Special effects have been a major part of film since the invention of the medium, and their role continues to grow as digital imaging technologies facilitate their creation. In this course, students will examine the science, art, ethical implications, and practice of creating visual effects in early films such as 1902's *A Trip to the Moon* through modern effects masterpieces. Class work will cover both traditional and contemporary techniques including in-camera effects, miniatures, matte paintings, chroma- and luma-keying, wire/rig removal, motion control photography, rotoscoping, split screens, stop-motion animation, and 3D computer-generated effects. Prerequisites are CS 116 (Introduction to Digital Imaging) or its equivalent and an introductory production course in either film or video.

CS 300
INDEPENDENT STUDY
 To be arranged with faculty member

CS 320
EDUCATIONAL RESEARCH AND EVALUATION
 Laura Wenk

There are many opinions about how to improve teaching from kindergarten through college. Without evaluation of classes and programs, individual teachers and institutions are left with personal opinion and anecdotes to guide their curriculum and instructional choices. Students in this course learn methods for

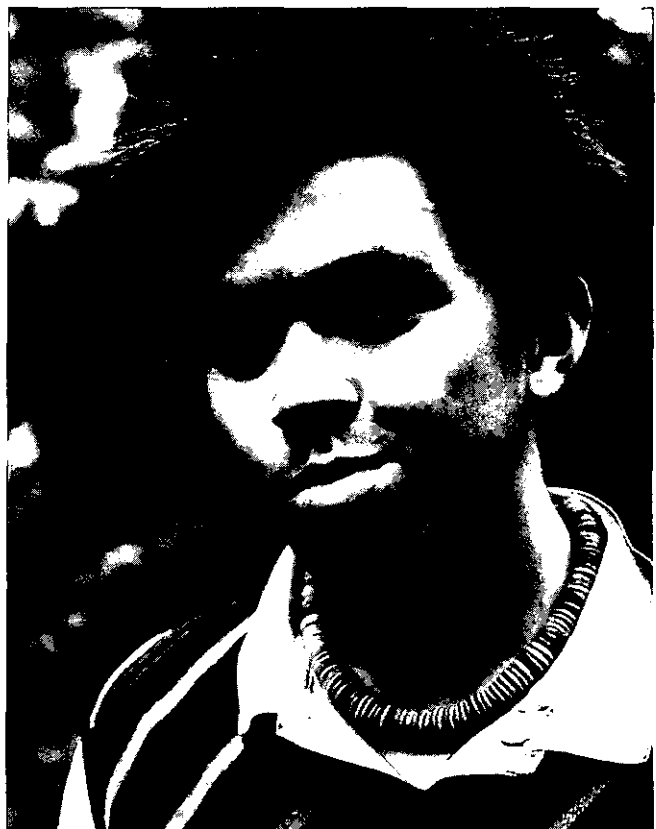
evaluating teaching and learning by designing and carrying out a small research project in a classroom. Methods used include classroom observation, interview, survey, and assessment of learning outcomes. Research design and assessment ideas learned here are useful for developing Division III projects or for use in improving one's future teaching.

CS 323
REAL-TIME 3D GAME ENGINE DESIGN
 Ryan Moore

This class teaches students both the computer programming methods for producing real-time 3D game engines and the underlying mathematical concepts they implement. Subjects such as managing user input and importing external 3D model files are also covered. Art and game theory concepts will NOT be covered. We will be using OpenGL and/or DirectX as our programming APIs. Understanding the previous sentence and knowledge of geometry and C programming are necessary. Instructor permission is required.

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 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.



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 among creative expression, critical analysis, and cultural production. The scholars and artists of this School represent such distinct fields as philosophy, literature, film, photography, history, classics, dance, digital imagery, comparative religion, video, painting, sculpture, music, media and cultural studies, journalism, and critical theory. 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 or a postmodern art form, producing a film or a multimedia project, choreographing dance or improvising music, we are all concerned with the construction of ideas and aesthetic forms, as well as the analysis of their historical origins, their cultural contexts, and their 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 cultural activities by electronic media. The School highlights forms of artistic communication beyond the written text, and promotes the critical appreciation of aural and visual media, performance, and movement while affirming the importance of effective writing.

The curriculum has been developed to maximize the School's long-standing 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. Understanding the cross-cultural connections that inform our world allows students to take advantage of the new social, cultural, and technological developments and realities of the 21st century. From electronic music to Hindu epic, digital image to ritual dance, films to magical realist literature, faculty and students study and practice together the many ways of making meaning and producing texts and other forms of expression. 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 introduce students to the complex relationships among 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. At the 100 level, students may choose among the First-Year Tutorials, the team-taught multidisciplinary courses, and any other 100-level courses. Tutorials enable a student to pursue fundamental questions and problems across the various disciplines in small-group settings of 8 to 12 students, and, at the same time, allow close contact with instructors who also serve as the student's Division I chairs and advisors during the first three semesters. In the multidisciplinary courses, emphasis is not on the acquisition of production techniques, but rather on understanding how to think about interdisciplinary questions and work with materials in the fields involved. These

courses combine, for example, philosophy and literature; film history and modern art; cross-cultural studies of literature and music; and jazz as an American idiom in literature, dance, music, and art.

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.

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.

FOR STUDENTS ENTERING PRIOR TO FALL 2002

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 the 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 Descriptions Fall 2002

HACU 100
INDEPENDENT STUDY
To be arranged with faculty member

HACU/IA/WP 102
INTRODUCTION TO WRITING
William Ryan and Ellie Siegel

This course will explore the work of scholars, essayists, and creative writers in order to use their prose as models for our own. We will analyze scholarly explication and argument; we will also try to appreciate the artistry in our finest personal essays, short fiction, and poetry. Students will complete a series of critical essays in the humanities, social sciences, and natural sciences, respectively, and follow with a personal essay, a brief memoir, and a piece of short fiction or poetry. Students will have an opportunity to submit their work for peer review and discussion. Frequent, enthusiastic revision is an expectation.

HACU 108
INTRODUCTION TO MEDIA PRODUCTION:
PHOTOGRAPHY AND VIDEO
Matthew Soar

This course is an introductory media production course that will focus primarily on photography and video. Over the course of the semester students will learn to think about and look

critically at the still and moving image, to explore each medium in challenging and imaginative ways, and to gain experience in preproduction, production, and postproduction techniques. Projects are designed to develop basic technical proficiency in video and photography, to explore the principles, possibilities, and limitations of each medium, and to develop the necessary working skills and mental discipline so important to a successful working process. Final production projects will experiment with established media genres. Writing assignments, in-class critiques, and discussions will focus on media analysis and image/sound relationships. Students will be required to keep a visual journal, to conduct field assignments, and to attend film screenings outside of class. A \$50 lab fee provides access to equipment and editing facilities. Students are responsible for providing their own film, tape, processing, and supplies.

HACU 109**INTRODUCTION TO MEDIA ARTS: PHOTOGRAPHY AND THE WEB**

Jacqueline Hayden

We will explore specific problems related to the descriptive properties of photography as a medium reflective of reality in its digital vs. analog forms, out of which students will be developing a disciplined and informed creative process. It is expected that students will self-generate projects of their interest while developing their authorial voice. Technical components of the media arts will be taught to include: basic black-and-white photography including developing film and printing, camera work, lighting, composition, scanning, and Web design. There will be biweekly assignments. The development of a foundation in critical analysis and visual literacy in the media arts will be stressed through readings and viewing both historical and contemporary works in photography, film, video, and Web-based works along with attending presentations by visiting artists. There are weekly two-hour labs and visiting artist presentations.

HACU 110**FILM/VIDEO WORKSHOP I**

Baba Hillman

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 that 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 16 mm 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 111**STILL PHOTOGRAPHY WORKSHOP I**

Robert Seydel

This course emphasizes three objectives: first, the acquisition of basic photographic skills, including composition, exposure, processing, and printing; second, familiarity with historical and contemporary movements in photography and the development of visual literacy; third, the deepening and expanding of a personal way of seeing. Students will have weekly shooting and printing assignments and will complete a portfolio by the end of the semester. A \$50 lab fee is charged for this course. This fee

provides access to darkroom facilities, laboratory supplies and chemicals, and special equipment and materials. Students must provide their own film, paper, and cameras.

HACU 113♦**MODERN DANCE I**

TBA

This course will introduce students to basic modern dance technique. Students will learn exercises and movement sequences designed to help develop physical strength, flexibility, coordination, kinesthetic awareness, and an understanding of the possibilities and potential for expressive communication through a disciplined movement form. Particular attention will be paid to postural alignment and techniques for increasing ease and efficiency of movement. Movement exploration and improvisation will be included. This is considered a half-course and cannot be used as one half of a Division I. It may be paired with another half-course to form an elective course.

HACU 119**MUSICAL BEGINNINGS**

Jayendran Pillay

This course focuses on the broad global fundamentals of music and music theory, including music literacy (how to read music notation). We will look at theoretical concepts (pitch, rhythm, timbral nuances, texture, intervals, harmony) and develop our sense of music cognition through ear training. This course will connect music to theory by encouraging students to produce music themselves. We will examine a variety of musical genres, including world music, pop, jazz, and Western classical music. No prior music training or literacy is required.

HACU 120t (first-year students only)**THE PHOTOGRAPHIC PORTRAIT**

Sandra Matthews

Growing out of the traditions of drawn, painted, and sculpted portraits, photographic portraits have become deeply embedded in many cultures and serve multiple ideological purposes, demonstrating, for example, the respectability, criminality, inferiority, or nobility of their subjects. Portraits can categorize and regulate their subjects and/or render them as independent and dignified, among other things. In this seminar we will examine portraits made throughout the history of photography, looking at individual and group portraits, formal and informal portraits, portraits made in studios (with a variety of backdrops) and a variety of other settings, portraits made for activist purposes and as propaganda or advertising, and self-portraits. We will analyze them as artifacts of "material culture" that perform social functions. There will be a significant cross-cultural component to the course, and historical context will always be kept in mind. We will attempt to refer to portraits in other media as well. Students will develop skills in reading, thinking, and writing about visual images, particularly in a social context. They will complete several short papers, at least one visual project, and a longer research paper. The longer project will require them to generate their own research question, frame a cogent argument, and sift through a wide variety of materials, including historical sources. Each student will present his or her project orally to the class.

HACU 121t (first-year students only)**INTRODUCTION TO MEDIA CRITICISM**

Bethany Ogdon

This course will introduce students to critical skills, which will enable them to describe, interpret, and evaluate the ways in

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

HACU 122t (first-year students only)
LOS ANGELES IN FACT, FILM AND FICTION
 Norman Holland and Jeffrey Wallen

No city in the last century is more deeply rooted in the imagination than Los Angeles. As westward destination, as heart of the culture industry, and now as world metropolis, Los Angeles is the product of fierce "imagineering." In analyzing histories, films, and fictions about Los Angeles (as well as architecture, urban geography, and other forms of cultural production), we will explore the dreams and nightmares of this urban landscape. While there is so much about Los Angeles that is unique and incomparable, the course will treat Los Angeles as a symptomatic site. In Los Angeles, the class can observe the processes that have been shaping and reshaping cities and public life everywhere over the past century.

HACU 123t (first-year students only)
ALIENATION
 Christoph Cox and Eric Schocket

This first-year tutorial will explore the theory and experience of alienation in modern thought and culture. Building from theoretical explorations of alienation (philosophy, social theory, psychoanalytic thought, and legal studies), the course will proceed to examine the experience of alienation in a range of cultural texts (literature, film, music, architecture, and popular culture). Theoretical readings might include essays by Hegel, Marx, Sartre, Freud, and Brecht and fiction by Kafka, Salinger, Pynchon, Dostoevsky, and Ellison. We will also watch several classic films of alienation such as *Rebel Without a Cause*, *Brazil*, and *Alien*. During the last third of the semester, students will engage in self-directed research projects that will culminate in a significant piece of written work and an oral presentation.

HACU 124t (first-year students only)
CONTEMPORARY NEW WAVES OF WORLD CINEMA
 Eva Rueschmann

This course offers a view of the richness and diversity of contemporary world cinemas—the influence of 1960s New Waves on contemporary European film, new Latin American cinemas, sub-Saharan film, the Chinese Fifth Generation, India's Bollywood, Hong Kong and Australasian works, and the new Iranian cinema. We will focus on the narrative tradition in feature filmmaking, examining cinematic styles, authorship, genre, and politics of representation as they have developed in different parts of the globe. Readings in film history and theory will contextualize our discussions of individual films. Major emphasis in this course will be placed on critical writing and revision, including close analyses of film aesthetics as well as the political and cultural dimensions of contemporary world cinema. Additional weekly screenings will be scheduled.

HACU 125t (first-year students only)
WRITING ABOUT MUSIC
 Rebecca Miller

Elvis Costello once said that writing about music is like dancing about architecture. This course will both address and dispel

Costello's critique as we learn how to actively listen to and write about a myriad of musical genres, ranging from Western and non-Western high art forms to popular, folk, and traditional styles from throughout the world. To this end, we will learn the basic elements of music (melody, harmony, rhythm, etc.), and through listening we will examine how different cultures privilege certain musical elements. We will also learn how to write about music, focusing on various styles and audiences: scholarly articles/projects, music journalism, and writing for the music industry. There will be extensive listening and reading assignments in this class and weekly writing assignments, which we will share in class from time to time.

HACU 126t (first-year students only)
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. Additional weekly screenings will be scheduled. There is a lab fee for this course.

HACU 127t (first-year students only)
RELIGIOUS EXPERIENCE AND LITERARY FORM
 Alan Hodder

This course is designed to introduce students to the comparative study of religion through an examination of several modalities of religious experience as represented in texts from Christian, Jewish, Hindu, Buddhist, and Native American traditions. Adopting for our methodological framework a typology of religious psychology suggested by William James, we will explore such modalities of religious experience as meditation, conversion, mysticism, devotion, and prayer. Our basic concern will be to assess the problems of representing interior, ecstatic, or ineffable experiences in written forms. What can we understand of religious experience from its literary representations? What is the relationship between conversion and allegories of faith? Is poetry better equipped than narrative for the expression or re-creation of meditative experience? In addition to such secondary texts as William James's *The Varieties of Religious Experience*, our reading will include selections from the New Testament and Hebrew Bible, Bunyan's *The Pilgrim's Progress*, Jayadeva's *Gita Govinda*, *Black Elk Speaks*, Elie Wiesel's *Souls on Fire*, the *Buddhacarita*, the *Autobiography of St. Teresa of Avila*, *The Way of a Pilgrim*, and Basho's *The Narrow Road to the Deep North*.

HACU 128t (first-year students only)
DANIEL SHAYS REBELLION: AN AGRARIAN REVOLT
 Susan Tracy

In 1787–88, a group of western Massachusetts farmers led by Daniel Shays of Pelham, Massachusetts, a Revolutionary War veteran, revolted against entrenched Boston merchants and their local governmental agents mostly in the courts. The farmers saw their subsistence-level, community-oriented way of life threatened by distant, commercial groups and the state government located in Boston, who themselves were locked in a chain of speculation and borrowing that extended to England.

Caught in the vortex of the shift from traditional society to merchant capitalism, these farmers staged an armed uprising, an antigovernmental "social banditry" that was replicated by farmers up and down the Atlantic seaboard and which convinced the post-Revolutionary elite that a new, national government was needed in part to quell these "domestic disturbances." This course will examine the post-Revolutionary War setting for the Daniel Shays Rebellion by not only studying the historiography of the revolt, but also by examining the documents that the rebellion produced. From 1784 to 1787, the farmers who eventually engaged in the rebellion started their struggle by petitioning town meetings and county government for relief before they petitioned the legislature. Their petitions are deposited in local libraries, historical societies, and archives that we will visit to examine the original documents to reconstruct the event for ourselves. In reconstructing Shays Rebellion, students will work in groups and have a chance to write history the way that historians do, from the primary documents.

HACU 129t (first-year students only)
REINVENTING IRELAND
L. Brown Kennedy

This first-year tutorial will juxtapose texts from the first "Irish Renaissance" in the early part of the 20th century with novels, plays, and poems written over the past 25 years as contemporary Irish writers have reimagined personal and national identity and rethought questions of gender, language, and religion. Readings will be drawn from the Abbey Theatre (Lady Gregory, Synge, and O'Casey); William Butler Yeats, James Joyce, Brian Friel, Seamus Heaney, Eavan Boland, Medbh McGuckian, Nuala O'Faolain, and Roddy Doyle. Our focus in this tutorial will be on developing skills in critical reading and analytic writing, and our primary emphasis will be on close readings of the texts at hand; however, attention will also be given to historical and social contexts. Periodic film screenings will enrich students' understanding of the cultural contexts of the course; and students may shape individual research projects and presentations to address additional current writers and topics.

HACU 130t (first-year students only)
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 contradictions of the culture in which they live. Turgenev introduced Russian literature to Western readers. Our concern in this seminar will be to explore an obsession with Russia that 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 and stories 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 Madman," and other short stories; Turgenev, *Hunter's Sketches* and *Fathers and Sons*.

HACU/IA 151
MAKING DANCES
Daphne Lowell

Dance improvisation and movement exploration experiences aim to free the beginning composition student to discover for him- or herself underlying principles of successful dance composition. Space, time, force, shape, and motion are studied

as basic elements of choreography. Focus on study of the structure and functions of the body as the expressive instrument of dance will be included. Students are guided toward developing awareness and appreciation of their personal movement style and helped to increase their range of movement choices. Group dance improvisation will be part of the focus of this course. Students are encouraged to take a technique class concurrently.

HACU 154
RECOLLECTED IN TRANQUILLITY: READING ROMANTIC AND VICTORIAN POETRY
Lise Sanders

In his preface to the second edition of the *Lyrical Ballads* (1800), William Wordsworth commented, "All good poetry is the spontaneous overflow of powerful feelings"; yet vital to Wordsworth's conception is the sense that poetic composition depends on "emotion recollected in tranquillity." In 1833, John Stuart Mill responded, "The truth of poetry is to paint the human soul truly," in contrast to fiction, which strives to create "a true picture of life." What do we make of these characterizations of poetry's nature and function? This course will span the Romantic and Victorian eras of British literature (1798–1901) in an effort to answer this question. Readings will consist largely of poems by major figures—Wordsworth, Coleridge, Byron, Keats and Shelley, Tennyson, Arnold, the Rossettis, and the Brownings, to name a few—and will be complemented by 19th-century prose writings on poetic theory and practice. The primary goal of the course is to provide students with a foundation in reading and writing about poetry, and to this end several short papers and a longer critical paper will be required.

HACU 155
INTRODUCTION TO COMPARATIVE LITERATURE
Mary Russo

This course introduces the study of literature through a consideration of major genres, including the epic, the novel, short narrative, lyric poetry, and drama. A major goal of the course is to develop an understanding of the language and methods of literary study and to develop critical reading skills. The course reading list will be compiled by the instructor and supplemented by the choices of the class members. Each student will have the opportunity to develop a project on an author of her/his choice.

HACU 161
ANCIENT IRELAND
Robert Meagher

An introduction to the archaeology, myth, history, art, literature, and religion of ancient Ireland—4000 BCE to 1200 CE—from the earliest megalithic monuments to the Norman Conquest. Consideration will be given, then, to these distinct periods: Pre-Celtic (Neolithic and Bronze Ages of 4000 BCE–700 BCE); Pre-Christian Celtic (Late Bronze and Iron Ages of 700 BCE–400 CE); and Early Christian Celtic (Irish Golden Ages and Medieval period of 700–1200 CE). The emphasis throughout will be on the study of primary material, whether artifacts or documents. Readings will include selections from the *Mythological, Ulster, and Finn Cycles*; *The Voyage of St. Brendan*; *The History and Topography of Ireland* by Giraldus Cambrensis; the writings of Patrick; selections from the writings of St. Columba; and the earliest Lives of Saints Brigit, Columba, and Malachy.

HACU 200
INDEPENDENT STUDY
To be arranged with faculty member

HACU 205
THE POLITICAL ECONOMY OF PLEASURE
Bethany Ogdon

Through a combination of anthropological, media studies, and cultural studies approaches, this course examines the social relations behind the production, marketing, and consumption of enjoyment: photographic, culinary, sexual, cinematic, musical, and televisual. Students will be introduced to concepts of political economy, commodities, and the construction of desire and pleasure. The course will closely examine how an economy of pleasure crosses and often reinforces hierarchies of class, race, gender, and ethnicity. Readings will include selections from Marx on the commodity fetish and alienated labor, Simmel, Appadurai, Lacan on *jouissance*, Zizek's "The Metastases of Enjoyment," Mintz's "Sweetness and Power," and Lutz and Collins's "Reading National Geographic."

HACU 207♦
DANCE REPERTORY
TBA

This course is for dancers who would like to participate in creation of a new modern dance work to be presented at 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. 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 is considered a half-course and cannot be used as half of a Division I. It can be paired with another half-course to form an elective course.

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 necessary for outside work. This course is required for those arts concentrators wishing to do advanced work in painting. Prerequisite: A college-level Drawing I, IA's Foundation in Drawing and Visual Media, or HACU's Landscape: Words and Pictures, completed or concurrent.

HACU 210
FILM/VIDEO WORKSHOP II
Abraham Ravett

This course emphasizes developing skills in 16 mm filmmaking. The course will cover the basics of 16 mm sound-synch including pre-planning (scripting or storyboarding),

cinematography, sound recording, editing, and postproduction finishing. Students are expected to complete individual projects and to participate in group exercises. Reading and writing about critical issues is an important part of the course and students will be expected to complete one analytical essay. Workshops in animation, optical printing, video editing, digital imaging, and audio mixing will be offered throughout the semester. Students are expected to attend these workshops as well as screenings of seminal film and video works in documentary, narrative, and experimental genres. A \$50 lab fee entitles students to use camera and recording equipment, transfer and editing facilities, plus video and computer production and postproduction equipment. Students must purchase their own film and pay their own processing fees. Required screenings and workshops often occur in the evening. Prerequisite: Film/Video Workshop I. Instructor permission is required.

HACU 212
VIDEO II: WRITING FOR VIDEO, FILM AND NEW MEDIA
Baba Hillman

This production/theory class for video and film concentrators will introduce students to scripts and texts by independent filmmakers, videomakers, and new media artists working in essayist, poetic, fictional, and documentary modes and in hybrid combinations of these modes. Using Scott MacDonald's *Screen Writings* and Janet H. Murray's *Hamlet on the Holodeck: The Future of the Narrative in Cyberspace* as primary texts, the course will consider the work of Kristin Lucas, Yvonne Rainer, James Benning, Yoko Ono, Su Friedrich, Trinh T. Minha, William Greaves, Chris Marker, Jacques Rivette, Hollis Frampton, and Bill Seaman. Students will write and shoot two short projects on video and will write and shoot a longer final project. The course will include assignments in writing for spoken text, concentrating on voice-over and dialogue, and assignments in writing for visual text for the screen, Web, and media installation. Instructor permission is required.

HACU 215♦
MODERN DANCE III
TBA

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 and 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 deemed unsatisfactory. This is considered a half-course, geared to the low-intermediate level and cannot be used as half of a Division I. It can be paired with another half-course to form an elective course.

HACU/IA 218
LIVING NOW/LIFE IN THE VALLEY
Jacqueline Hayden and Michael Lesy

This is a course for intermediate nonfiction writers and documentary photographers. Writers and photographers will learn from each other by: (1) attending writing and photo critiques together, (2) reading such texts as *The Heart of the World*, (3) studying the work of such photographers as Walker Evans, and (4) working in pairs to produce articles. These

articles will be posted monthly on a magazine Web site to be maintained by members of the class. The course's on-line magazine will chronicle the lives of people who live and work in the Valley, from Greenfield to Hartford. Every kind of scene and situation, every kind of person in every kind of circumstance may be portrayed. Instructor permission: photographers, by portfolio review, on the first day of class; writers, by writing exercise given on the first day of class.

HACU/SS 233
CONTROVERSIES IN U.S. ECONOMIC AND SOCIAL HISTORY

Susan Tracy and Laurie Nisonoff

This course addresses the development of the U.S. economy and society from the colonial period to the present. Focusing on the development of capitalism, it provides students with an introduction to economic and historical analysis. We will study the interrelationship among society, economy, and the state; the transformation of agriculture; and the response of workers to capitalism. Issues of gender, race, class, and ethnicity will figure prominently in this course. This is designed to be a core course for students concentrating in economics, politics, and history. We will work on developing research skills in economics and historical methodologies. Classes will have a lecture/discussion format. Students will be expected to attend class regularly, lead occasional discussions, and write several papers.

HACU 234
TOLSTOI
 Joanna Hubbs

In *What Is Art?* Tolstoi writes: "Art is a human activity consisting of this, that one man [sic] consciously, by means of certain external signs, hands on to others feelings he has lived through, and that others are infected by these feelings and also experience them." This seminar on Tolstoi will trace his development as a writer in the context of the cultural and social upheaval in 19th-century Russia. Students will be asked to research topics relating to Tolstoi's attitude to the church, the state, political parties, and the "woman question." However, our reading of Tolstoi's novels and short stories will focus on his theories about art, specifically about its "infective" nature.

HACU 237
THE BRONTË SISTERS
 Lise Sanders

This course will explore the lives and writings of a prolific set of Victorian siblings: Charlotte, Anne, and Emily Jane Brontë. Raised in rural isolation in the moors of northern England, yet deeply connected to the social and political concerns of their time, these women wrote some of the most vivid and imaginative fictions of the mid-Victorian era. In addition to the major novels—among them *Jane Eyre*, *Villette*, *Shirley*, *Wuthering Heights*, *Agnes Grey*, and *The Tenant of Wildfell Hall*—we will also read the sisters' first publication, a collection of poems published in 1846 under the pseudonyms Currer, Acton, and Ellis Bell. These primary materials will be considered in the context of selected contemporary reviews and biographical writings including Elizabeth Gaskell's *The Life of Charlotte Brontë* (1857) and in light of recent criticism by Nancy Armstrong, Sandra Gilbert and Susan Gubar, Margaret Homans, Gayatri Chakravorty Spivak, and others. Weekly critical response papers and a substantial research paper (suitable for inclusion in a Division II portfolio) will be required.

HACU 240
AUDIO RECORDING TECHNIQUES
 Daniel Warner

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

HACU 242
COLD WAR CULTURE
 Eric Schocket

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

HACU/SS 246
THE FICTIONAL CHILD
 L. Brown Kennedy and Rachel Conrad

This course explores the relation between children and literature by examining representations of children in literature for adults, psychological writings about children, and texts for child readers. Our topics will include how children are portrayed as subjects by adult writers; children's sense of themselves as children; the role of language and symbols in children's action in the world; and the emergence of self in the contexts of family and community. We will be reading illustrated books for young children by Maurice Sendak, Eric Carle, Ezra Jack Keats, and Margaret Wise Brown; representations of later childhood such as Wilder's *Little House on the Prairie*, Barrie's *Peter Pan*, Doyle's *Paddy Clarke Ha Ha Ha*, and Morrison's *The Bluest Eye*; and psychological theory by writers including Freud, Vygotsky, and Winnicott. There will be occasional evening screenings.

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. Although the aim of the course is comparative, each text will be considered as well in its own cultural and historical context.

HACU 257
DRAWING AND PAINTING THE FIGURE
 Judith Mann

This class is designed for intermediate-level studio concentrators with a minimum of college-level Drawing I and Introduction to Painting (no exceptions). We will work from observation and focus on the formal visual and historical concerns inherent in the subject. Class sessions will be devoted to studio work and to critique. Substantial amounts of work and research out of class will be required. One or more field trips will be scheduled, and a lab fee of \$30 will go toward modeling fees.

HACU 263
THE AFRICAN SOUND SYSTEM
 Jayendran Pillay

The African continent as a cultural and geographical space has played a pivotal role in shaping the nature of music globally. In its complex history of colonization, enslavement, and reconstruction, Africa has expressed a wide range of sounds singing about its place in the world. These voices do not necessarily agree with each other; they do, however, negotiate their subject-positions earnestly on the African continent. This course investigates how local and global mixes of sound contest each other on a regular basis, as they vie to express individual and group identities across the African continent. Whether we deal with the plaintive praise songs of the Gambia, the evocative rhythms of soukous from Central Africa, or the township jive of South Africa, Africans constantly craft their identities creatively, cognizant of both traditional and modern musical idioms. This is a reading, listening, and writing class. No prior music background is required.

HACU 264
TONAL THEORY I
 Margo Simmons Edwards

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

HACU 275
UNDER THE INFLUENCE: INVISIBLE POWERS OF ART, EDUCATION, AND AUTHORITY IN 19th-CENTURY LITERATURE
 Jeffrey Wallen

The fear of being influenced—of giving oneself up to the power and the suggestions of another—is widespread in late-19th-century literature. In *The Picture of Dorian Gray* Oscar Wilde writes: "All influence is immoral—immoral from the scientific point of view," whereas Nietzsche speculates about what it might mean for "[t]he most astonishing works" to have "an influence in the true sense—an influence on life and action." In this course we will read works that explore the influence of drugs (Baudelaire), of mesmerism and hypnotism (Wilkie Collins's *The Moonstone* and Du Maurier's *Trilby*), of art (Wilde's *The Picture of Dorian Gray* and Tolstoy's *The Kreutzer*

Sonata), and of vampires (Stoker's *Dracula*). We will also examine works exploring the influence of education and authority, such as Brontë's *Villette* and Newman's *The Idea of the University*.

HACU 279
AMERICAN AND EUROPEAN MODERNISMS
 Eva Rueschmann

Focusing on the rise and development of literary and artistic modernism in American and European cultures, this comparative course explores how modernism both signaled the emergence of new aesthetic experimentation and developed in relation to cataclysmic historical changes in culture and society during the early part of the 20th century, including the rise of mass culture and cinema; industrialization, urbanization, and migration; new concepts of gender roles and sexuality; the impact of World War I and the Russian Revolution; and the influence of psychoanalysis and new forms of subjectivity and consciousness. Comparing American and European writers and their vision of modernity, we will pay attention to the ways in which we might expand and revise our understanding of "high modernism" by considering the representations of class, gender, race and the influence of popular culture in canonical texts. In addition, we will focus on women writers and African-American modern artists who provided their own critical responses to the challenges of making it new.

HACU 280
THINKING THROUGH VIDEO
 Matthew Soar

This course is intended for students who are already committed to video as a medium of personal expression, including artistic, experimental, nonnarrative, narrative, and documentary approaches (and all points in between). It is also intended as a reading-, writing-, and discussion-intensive course, so it will be best suited to students who are especially interested in developing their working processes through a "theory-fix." We will interrogate our own video-making practices by drawing on current ideas in critical cultural studies (about, for example, subjectivity and representation) and by viewing contemporary works that may serve to challenge our preconceptions about the medium. There will be elements of self-directed study and intensive video production work later in the course, informed by some of the ideas and concepts encountered earlier in the semester. Students may bring works in progress to class or use the opportunity to begin a fresh project. The class will begin with a review of students' past efforts. Prerequisites: Students must have a working understanding of basic video production techniques, and have taken an intro class to media and/or cultural studies. A \$50 lab fee provides access to equipment and editing facilities. Students are responsible for providing their own film, tape, processing, and supplies.

HACU 289
NIETZSCHE
 Christoph Cox

This course will undertake close study of Nietzsche's philosophical work. Topics will include the centrality of the aesthetic in Nietzsche; his conception of truth and knowledge; his critique of metaphysics, morality, and religion; and the doctrines of becoming, will to power, eternal recurrence, and *Übermensch*. Nietzsche's relationship to his philosophical predecessors and to contemporary European and Anglo-American thought will be addressed throughout.

HACU 290
COMPUTER MUSIC
 Daniel Warner

This course will survey the history, theory, and practice of electronic and computer music. Students will receive a broad introduction to the musical, technical, theoretical, and computational issues of electroacoustic music, broadly construed to include the classical avant-garde, electronica, DJ culture, sound art, etc. Digital recording, editing, and mixing will be covered using the PEAK, DECK, and ProTools programs. Students will also work with MIDI-controlled digital synthesizers and sampling using the Digital Performer and MAX programs, and create sounds from scratch using MSP and Reaktor. Other topics to be covered include basic acoustics, synthesis techniques, and algorithmic composition. Students will be expected to complete three composition projects during the course of the semester. Formal knowledge of music is helpful, but not required.

HACU/IA 294
EMBODIED IMAGINATION
 Daphne Lowell

This course will be an intensive laboratory in imagination and invention. It will bring together students from various disciplines to play "seriously" with materials outside of their training in order to freshen and provoke their usual practice. It will provide a container in which to wrestle with internal critics and to play with materials/problems in unpredetermined ways. Because any act of imagination begins in the bodily experience of self and world, and since it is through the body that we perceive and express what we believe, know, and hope for, we will begin with the body and use movement as a home base. From there we will experiment with different materials, themes, and source motivations. In one class per week we will begin with a "blank page"; in the other class we will begin with a problem or question. In both we will track the imagination's response from initial impulse or image through to form. Outside of class students will be expected to complete creative projects and read the assigned readings on creativity and imagination. This course is geared for students who have training in some art form, but no previous movement experience is necessary.

HACU 295
RHYTHM MEETS BLUES: A SOCIAL HISTORY OF ROCK 'N' ROLL
 Rebecca Miller

In this course, we will undertake a study of rock 'n' roll—from its genesis in the early 1950s and its early styles and exponents to its contemporary forms, such as underground and techno musics of the 1990s. Treating rock music as both an aural and a visual "text" as well as an industry, we will examine the social, political, and cultural events in the United States and England that have informed its continual transformation over the last half century. Throughout the course, we will focus on such key issues as music and protest movements; gender, race, and class relations; and the effects of commercialization and the media on the music, among other topics. In-class listening will be analyzed to trace aesthetic influences and to "read" social meanings. In addition to a variety of popular and scholarly readings, we will view documentaries and there will be weekly listening assignments.

HACU 300
INDEPENDENT STUDY
 To be arranged with faculty member

HACU 305
ADVANCED PAINTING
 Judith Mann

Students will be introduced to problems that expand knowledge of the processes and aims of painting. Students should expect to work outside of class on drawings, paintings, and research projects that 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. Please provide copies of course evaluations and grades at the first meeting. Instructor permission is required.

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 also strongly encouraged to take the Jazz Modernism course. The completion of Music II or the Five College equivalent, or permission of the instructor, is required for course admission.

HACU 310
ADVANCED SEMINAR IN FILM/PHOTOGRAPHY/VIDEO
 Robert Seydel

This course is open to film, photography, and video concentrators in Division III and others by consent of the instructor. The class will 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, written assignments and a variety of readings by artists and others will be given that are intended to relate to the development and enunciation of each student's formal and contextual concerns as they are expressed in their Division III projects, including artist's statements, autobiographies of visual life, and the construction of a multifaceted Collectanea. There will be a \$50 lab fee. Enrollment is limited to Division III concentrators; contracts must have been filed prior to enrollment. All others must have instructor permission.

HACU 317
ITINERARIES OF DESIRE: NARRATIVE, THEORY, AND PLACE
 Mary Russo

The "journey" is arguably the most compelling narrative frame. The history of narrative prose and poetry could be written

around the varieties of journeys: quests, military expeditions, crusades, pilgrimages, grand tours, sentimental journeys, explorations, trail blazing, and ordinary walks. One person's heroic adventure, of course, is another's involuntary migration, kidnapping, or enslavement. In literature and in critical theory, these terms are ambiguous and must be analyzed within carefully drawn cultural and material parameters. In this course, we will consider various theoretical models for understanding how the itinerary or plan for moving from one place to another (including the final destination) is motivated by desire and how the itinerary comes to represent the place of culture and cultural difference. Reading for the course will include contemporary novels, nonfiction narratives, films, literary theory, and politics. The course is suitable for advanced Division II and Division III students. Writing assignments will include short essays on the assigned reading and the development of a fictional or nonfiction project. Instructor permission is required.

**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 one another 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 meet privately with the instructor for critique several times during the semester.

**HACU 377
WRITING DANCE**
Constance Valis Hill

This class develops and sharpens the skills needed for looking at and writing about dance and performance. We will focus on the practical task of writing, using theoretical, analytical, and critical materials as an aid in capturing and conveying how performance communicates and what it expresses. Each week, we will focus on the work of a single dance artist and discuss that work in light of readings around a theoretical topic. We will experiment with a number of observing exercises, practice writing in a variety of styles and formats, and attempt to discern where our ideas and underlying assumptions about Western theatrical dance and performance originate. Our aim is to tool the skills needed to synthesize the reality of the performance with its poetic or cultural resonance. This course would be valuable to Division III students as an advanced learning activity in dance and performance arts.

HAMPSHIRE COLLEGE CHORUS

The Hampshire College Chorus rehearses Mondays and Wednesdays from 5 to 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 the Music and Dance Building. Faculty and staff are welcome.

FOR STUDENTS ENTERING PRIOR TO FALL 2002

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 the 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 Descriptions Spring 2003

**HACU 100
INDEPENDENT STUDY**
To be arranged with faculty member

**HACU/IA/WP 102
INTRODUCTION TO WRITING**
Deborah Gorlin

This course will explore the work of scholars, essayists, and creative writers in order to use their prose as models for our own. We will analyze scholarly explication and argument; we will also try to appreciate the artistry in our finest personal essays, short fiction, and poetry. Students will complete a series of critical essays in the humanities, social sciences, and natural sciences, respectively, and follow with a personal essay, a brief memoir, and a piece of short fiction or poetry. Students will have an opportunity to submit their work for peer review and discussion. Frequent, enthusiastic revision is an expectation.

**HACU 104
INTRODUCTION TO DRAWING**
Judith Mann

This course is designed to develop each student's ability to perceive and depict form, light, and space within a two-dimensional picture plane. A wide range of media is employed in the exploration of subject matter including landscape, still life, the figure/body, and abstraction. A grounding in the history of drawing and the critical vocabulary particular to its discussion is established through group critiques, readings and independent research. Considerable outside of class work is required. This course acts as a mandatory prerequisite for all studio art classes at Hampshire.

**HACU 109
INTRODUCTION TO ANALOG AND DIGITAL MEDIA**
Baba Hillman

This course will introduce students to basic photographic, video, and film techniques, including hand-processing and printing of black-and-white 35 mm negatives, digital photography and photoshop, videography and nonlinear editing, Super-8 cameras, and film-to-tape transfer. Students will gain experience in preproduction and postproduction techniques and will learn to think about and look critically at the moving and still image. Students will complete three photographic projects, and two time-based projects, including a super-8 film project and a video project edited on a nonlinear system. A \$50 lab fee provides access to equipment and editing facilities. Students are responsible for providing their own film, tape processing, and supplies.

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 that 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 16 mm 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 114♦
MODERN DANCE II
TBA

Continuing exploration of the basic principles of dance movement: body alignment, coordination, strength, flexibility, and basic forms of locomotion. Emphasis will be placed on the development of technical skill in service of dynamic and spatial clarity. This class is for students with some previous dance experience. This is considered a half-course and cannot be used as half a Division I. It may be paired with another half-course to form an elective course.

HACU 117
ARCHITECTURAL DESIGN: BASIC APPROACHES
Robert Goodman

This course is suitable for students with little or no background in architectural design who are interested in developing their skills in a studio setting. The course will focus on the design of simple homes and will include techniques of architectural drawings and model studies, aesthetic and functional analysis, appropriate uses of construction materials, basic structural techniques, construction management processes, and site design. It will explore house design within the context of environmental sustainability, social equity, different cultural approaches to housing, and issues of homelessness. The course will require a considerable amount of out-of-class time for analysis and design development.

HACU 118
RUSSIA: FILM AND LITERATURE OF REVOLUTION
Joanna Hubbs

A number of Russia's most prominent artists greeted the Revolution of 1917 as the dawn of unlimited freedom for experimentation. Art, they hoped, would play a central role in the transformation of society. We will explore the nature of the artist's engagement by looking at the literary works and films predicting, celebrating, and denouncing the revolutionary upheaval. Readings include: Chekhov, *The Cherry Orchard*; Bielyi, *St. Petersburg*; Blok, "The Twelve"; Mayakovsky, "Lenin"; Zamiatin, *We*; Bulgakov, *The Master and Margarita*; and Trotsky's *Literature and Revolution*. Films: Pudovkin, *Mother*; Dovzhenko, *Earth*; Vestov, *The Man with a Camera*; Eisenstein, *The Battleship Potemkin*.

HACU 131t (first-year students only)
DEGAS, VAN GOGH, GAUGUIN
Sura Levine

Edgar Degas, Vincent van Gogh, and Paul Gauguin each hold a special place in our popular imagination and in art historical studies. While each of these artists was associated with the avant-garde in late-19th-century France, their lives and imagery have been the subjects of films and, of myriad exhibitions, and the resulting recent critical reassessment; their imagery also can be found on mugs, calendars, and even clothing. This course will focus on these three artists, primarily as historical figures, but we also will look into their present positions in visual culture. In so doing, students will gain mastery of different art historical methods, from formalism and the social historical to the psychoanalytic, post-structuralist, feminist, and postcolonialist.

HACU 153
INTRODUCTION TO PHILOSOPHY
Christoph Cox

This course offers an introduction to central themes, issues, and debates in the history of philosophy with a focus on epistemology (theory of knowledge), metaphysics/ontology (theory of reality and being), and ethics. Reading selections by Plato, Aristotle, Descartes, Hume, Kant, Mill, Nietzsche, and others, we will examine such questions as: What is knowledge and what can we know? What things are truly real? What is the relationship between mind and body or mind and world? What is the self? Are my actions freely chosen? What is the good life for human beings? What are my ethical responsibilities in the world? During the first part of the course, students will write short essays and engage in a series of in-class debates. The final weeks of the course will be dedicated to a piece of self-initiated and researched philosophical writing.

HACU 157
THE ENGLISH BIBLE
Alan Hodder

The English Romantic William Blake characterized the Bible as "the Great Code of Art," an observation that finds repeated illustration throughout the Western literary tradition from medieval mystery plays to the latest fiction of Toni Morrison. By the same token, biblical stories form the bedrock of the scriptural traditions of Christians, Muslims, and Jews the world over. What are these stories that have so captivated readers for over 2,000 years? Why has the Bible had such an immense religious and imaginative appeal? This course introduces students to the full range of biblical literature from the stories of Genesis to the life and times of Jesus of Nazareth. Although the course emphasizes literary features of the Bible as it has been rendered in English, we will also consider important religious, moral, and theological implications. Among the biblical texts considered will be the foundational stories of Genesis and Exodus; the books of Joshua, Judges, and Ruth; the stories of David and Kings; the Book of Job and the Song of Solomon; the prophets Isaiah and Ezekiel; New Testament gospels; Acts of the Apostles; and the Book of Revelation.

HACU 167
INTRODUCTION TO TELEVISION THEORY AND PRACTICE IN CONTEMPORARY AMERICAN CULTURE
Bethany Ogdon

In this course you will be introduced to a diverse range of important critical work in the field of television studies, as well

as to a number of pertinent cultural theory texts. These writings will inform our consideration of contemporary social trends in relation to televisual representation. We will examine television phenomena such as the rise of MTV in the early '80s; Fox Television's post-Cosby programming; postfeminist network programs such as *Ally McBeal*, *Ellen*, and *Dharma and Greg*; reality television (daytime talk shows, police reality programming), home shopping networks, and contemporary saturation news coverage of national events (for instance, the Clinton/Lewinsky event). These phenomena will be read in the contexts of a) television theory, b) earlier eras in television history, and c) wider cultural trends. The goal of the course is to arrive at an idea of how television functions within U.S. national culture and as U.S. national culture. Central questions addressed in this class include: What is the interrelationship between the political economy of television and developments in late-20th-century American politics? What is the relationship between the rise of multiculturalism/identity politics and developments in television programming? What is the role of television in the formation of both national and individual identity? Is television a fundamental component of modern democracy or does it contribute to democracy's degeneration? There will be a separate screening time required.

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 United States. 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 178
VICTORIAN CHILDHOOD: SELF AND SOCIETY IN THE 19th CENTURY
Lise Sanders

This course provides an introduction to changing cultural conceptions of childhood in the 19th century. We will read a range of novels (Charles Dickens's *Great Expectations*, George Eliot's *The Mill on the Floss*, and Rudyard Kipling's *Kim*) alongside poetry (William Blake's *Songs of Innocence and of Experience* and Elizabeth Barrett Browning's *The Cry of the Children*) and literature written for children (Edward Lear's *Book of Nonsense* and Lewis Carroll's *Alice in Wonderland and Through the Looking Glass*). These texts will be studied in the context of sociological analyses of children's experience such as Henry Mayhew's *London Labor and the London Poor* and in light of labor legislation throughout the century. We will also address the construction of childhood and adolescence in

popular culture through the study of "penny dreadfuls" and "novelettes," boys' and girls' magazines, and other print media sources, many of which increasingly depicted children as the future of the British empire. This course is designed to appeal to students interested in literature and cultural studies, history, and child studies, and will allow students to develop an independent project in conjunction with a drafting and peer review process

HACU 180
READING POETRY CRITICALLY, CREATIVELY
Jeffrey Wallen

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

HACU 193
AMERICAN LITERARY MODERNISM
Eric Schocket

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

HACU 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 offers an introduction to several critical approaches of reading literature, especially in a comparative, cross-cultural context. Our method of comparison will take many forms—historical, thematic, stylistic, and national. 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 199
STILL PHOTOGRAPHY WORKSHOP I FOR
ADVANCED STUDENTS
 Robert Seydel

This course emphasizes advanced photographic work for experienced students, with a particular focus on the acquisition of new skills. Students are expected to have had experience with and be confident in their traditional black-and-white photographic skills and familiarity with the operation of manual 35 mm cameras. Topics covered include archival black and white fiber-based printing, color photography, and medium format camera operation and image-making. This course is open to first-year students provided they fulfill the course prerequisites. All others must have permission of the instructor. A \$50 lab fee is charged for this course. This fee provides access to darkroom facilities, laboratory supplies and chemicals, and special equipment and materials. Students must provide their own film, paper, and 35 mm cameras.

HACU 200
INDEPENDENT STUDY
 To be arranged with faculty member

Introduction to Textual Studies for HACU 202 and 203:
 Literature and/as History

This course is designed to introduce students to a variety of critical approaches to literature, and to pose and explore the question of how we interpret (or how should we interpret) literary texts. This semester we will offer two case studies in the critical and cultural contexts of one particular literary work. Students register for one course—either 202 or 203. The two courses will meet jointly for in-class writing workshops, discussions of theoretical essays, and library research sessions.

HACU 202
INTRODUCTION TO TEXTUAL STUDIES: JANE
AUSTEN'S *MANSFIELD PARK*
 Lise Sanders

Jane Austen's *Mansfield Park*, a novel that engages early-19th-century debates over property and power, imperial economics and national identity, and the gendering of social and familial conduct, has alternately frustrated and intrigued readers since its publication in 1814. Readings in this section will include interpretations of *Mansfield Park* from different critical perspectives, as well as examples of cultural context, both from the period in which the novel was written and from subsequent periods. In our readings and in class discussions, we will also enter into current conversations over the status of history—fact or fiction?—and consider what it means to read, write, and interpret historical narratives. As a coda to the course, we will examine the boundary between literary and nonliterary texts: first, by attempting to read several “nonliterary” texts as literature; and second, by reading two “literary” works that self-critically provide their own reflections on literary and critical practices.

HACU 203
INTRODUCTION TO TEXTUAL STUDIES: GARCÍA
MÁRQUEZ'S *ONE HUNDRED YEARS OF SOLITUDE*
 Norman Holland

Few literary works have fascinated readers the way García Márquez's *One Hundred Years of Solitude* has. García Márquez's novel opened up a magical world where the boundaries that separate fantasy and reality, fairy tale and history seem to dissolve naturally. And yet no fictional work has ever been more

deeply grounded in the reality and history of a people. The novel tells the incredible history of the Buendía family as it develops through the successive cycles of destruction and rebirth that shape history in the mythical world of Macondo. As the story unfolds, it illuminates the wonders and terrors of Latin American countries, the complexities and contradictions that have defined their peoples and shaped their cultures.

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. Assignments include still life, self-portraits, and a copy problem. Students need not have any experience with paint, but the course demands a real commitment in time and materials. We meet six hours a week, and a minimum of six hours is required for outside work. This course is required for those arts concentrators wishing to do advanced work in painting. Prerequisite: a college-level Drawing I, IA's Foundation in Drawing and Visual Media or HACU's Landscape: Words and Pictures, completed or concurrent.

HACU 210
FILM/VIDEO WORKSHOP II
 Abraham Ravett

This course emphasizes developing skills in 16 mm filmmaking. The course will cover the basics of 16 mm sound-synch including pre-planning (scripting or storyboarding), cinematography, sound recording, editing, and postproduction finishing. Students will be expected to complete individual projects as well as participate in group exercises. Reading and writing about critical issues is an important part of the course and students will be expected to complete one analytical essay. Workshops in animation, optical printing, video editing, digital imaging, and audio mixing will be offered throughout the semester. Students are expected to attend these workshops as well as to attend screenings of seminal film and video works in documentary, narrative, and experimental genres. A \$50 lab fee entitles students to use camera and recording equipment, transfer and editing facilities, and video and computer production and postproduction equipment. Students must purchase their own film and pay their own processing fees. Required screenings and workshops often occur in the evening. Prerequisite: Film/Video Workshop I.

HACU 212
TYPOGRAPHY FOR VIDEO
 Matthew Soar

Too often, typographic elements (opening titles, section titles, interviewee names, subtitles, end credits, etc.) seem to be developed and applied as an afterthought in video productions. In this course, students will explore various strategies for the design and integration of on-screen lettering into their video work. Particular emphasis will be placed on developing potential solutions that are not merely functional, but are wholly appropriate to—and integrated into—a given video's subject matter. Class time will initially be spent studying various histories, theories, and applications of type. We will also explore various creative methods, including shooting in-camera during production and using software programs in postproduction.

During the semester, students will develop test pieces through storyboarding and production exercises, and, subject to instructor approval, may bring current projects to class or develop new works that require typographic treatments. The regular screenings to be held outside class are mandatory. Prerequisite: Video I. A \$50 lab fee provides access to equipment and editing facilities. Students are responsible for providing their own film, tape, processing, and supplies.

**HACU 216♦
MODERN DANCE IV
TBA**

This will be an intermediate-level class intended for students with two years of training. The focus of the work will be on refining the kinesiological perception and theoretical understanding of efficient movement in order to increase accuracy, speed, and mobile strength. Attention will also be given to developing an awareness of how one invests oneself in prescribed movement. This is considered a half-course and cannot be used as half a Division I. It may be paired with another half-course to form an elective course.

**HACU/IA 218
LIVING NOW/LIFE IN THE VALLEY
Jacqueline Hayden and Michael Lesy**

This is a course for intermediate nonfiction writers and documentary photographers. Writers and photographers will learn from each other by: (1) attending writing and photo critiques together, (2) reading such texts as *The Heart of the World*, (3) studying the work of such photographers as Walker Evans, and (4) working in pairs to produce articles. These articles will be posted monthly on a magazine Web site to be maintained by members of the class. The course's on-line magazine will chronicle the lives of people who live and work in the Valley, from Greenfield to Hartford. Every kind of scene and situation, every kind of person in every kind of circumstance may be portrayed. Instructor permission: photographers, by portfolio review, on the first day of class; writers, by writing exercise given on the first day of class.

**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 Baudelaire's *Flowers of Evil*, Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde*, Lautréamont's *Maldoror*, Bram Stoker's *Dracula*, George Bataille's *Literature and Evil*, Nietzsche's *Beyond Good and Evil*, Jim Thompson's *Pop. 1280*, Jean Genet's *Our Lady of the Flowers*, and André Gide's *The Immoralist*.

**HACU 225
THE OTHER SOUTH: MULTIPLE NARRATIVES IN
SOUTHERN LITERATURE AND HISTORY
L. Brown Kennedy and Susan Tracy**

Constructed as almost a mythic fiction by its own major novelists and historians and stereotyped in the popular media, the "South" is also a multiple set of stories told by former slaves and slaveholders, women in kitchens and fields, workers in mines and factories. Through analysis of the fiction and

autobiography of its writers, together with discussion of major debates in the current historical scholarship, this course seeks to introduce you to South(s) of starkly contrasting geographies and economies and of diverse peoples. The class will trace themes that span the period from the Civil War to the civil rights movement: the defense and critique of the plantation South, the growing split between rural life and urban life, relations among the races (black, white, and Native American) and between men and women, the role of family, religion, memory, and myth making.

**HACU 228♦
THE WORLD OF FYODOR DOSTOEVSKY
Joanna Hubbs**

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

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

**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 '60s and '70s, the Travis McGee novels introduced a hero appropriate for a country driven by acquisitiveness, local corruption, land swindles, despoilers of nature, social fads, and sharp divisions of race, class, and gender. Just as independent as Marlowe or Spade, McGee was far from antisocial. 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 among genres to the possibilities for heroes of either sex in the postmodern era. Two short and one longer analytical paper will be required.

**HACU 235
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 screenings will be scheduled.

HACU 237**THE CAMERA AND THE SOCIAL BODY**

Sandra Matthews

As viewers of photographs, how is our visual knowledge of human society shaped and defined? Photographs, especially those of people, are profoundly connected to cultural attitudes in the ways they are made, distributed, and viewed. We will examine selected works from throughout the 160 years of photographic history with the social parameters of the body—gender, race, nationality, class, age, health, sexuality—in mind. In addition to completing weekly readings, students will write several short essays and a longer research paper based on an archive of their own construction.

HACU 241**SONIC NETWORKS: DISCOURSES AND PRACTICES IN MUSIC TODAY**

Christoph Cox and Daniel Warner

This course will explore a range of vanguard musical practices and various approaches to thinking philosophically and critically about them. We will traverse musical areas such as Minimalism, Indeterminacy, Musique Concrète, Free Jazz, Turntablism, and Electronica and examine these via philosophy, cultural studies, critical theory, film/video, and statements by composers and producers. Investigating different modes of listening to and talking about contemporary music, we will ask such questions as: What is the nature of music in relationship to silence and noise? What are the effects of recording and sampling on contemporary musical life? Can music have a political or critical function? Are the distinctions between “classical” and “popular,” “high art” and “mass art” still appropriate in the contemporary setting?

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 and music as well as in various contemporary cultures. Questions will be asked and investigated, for instance: What is improvisation? What is important in improvisation? When is an improvisation successful and when is it not? Students from the other arts disciplines, such as dance and theater are encouraged to join the class. The course will be presented in two sections: One lab session of one and a half hours will be devoted to instrumental, vocal, or other art improvisational practice in ensemble. Another class meeting of one and a 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 248**WOMAN AS DIRECTOR OF FILM/VIDEO: ANOTHER HISTORY**

Joan Braderman

This course examines the role of women in film and videomaking as auteurs, artists, activists, theorists, critics, and entrepreneurs, from the '20s in Hollywood, when there were more women directing films than at any time since, to the burst of collective creative power in virtually every form engendered by the '60s and '70s women's movement. We will examine the differences in context for work proposed by the dominant cinema and television industries, on the one hand, and the various national political and alternative aesthetic spaces that have brought the “feminine sensibility” behind the camera as well as in front of it. The teens and '20s films of Weber, Shub, Dulac; of Arzner and Deren, Sagan, Riefenstahl in the '30s and '40s; then Varda, Chytilova, Duras, Maldorer, Gomez Riechert, Von Trotta, Rainer, Ackerman, Export, Friedrich, Savoca and Bigelow, contemporary video artists and producers such as Rosler, Birnbaum, Jonas, and Halleck will be examined in their own specific economic, political, and aesthetic contexts. The major critical and theoretical contributions by feminist writers in the '70s like Rich, Mulvey, Lesage, and deLauretis will be examined in relation to work by women. In a field as capital intensive as media production, power for women has often been hard won. This course serves as an alternative view of the film and videomaking process as it traces the movement of women into it. Prerequisite: Some experience in women's studies and/or film and video criticism. There will be additional screening time scheduled.

HACU 256**ANCIENT EPIC**

Robert Meagher

The aim of this course will be the comparative study of five ancient Bronze Age epics from Mesopotamia, India, Greece, Israel, and Ireland. The core readings will comprise: the *Gilgamesh*, the *Ramayana*, *The Odyssey*, the *David Story*, and the *Tain*. Each text will be considered both in its own historical and cultural context and in the larger shared context of Bronze Age epic, myth, and literature.

HACU/IA 259**ARCHITECTURAL DESIGN FOR DIVERSITY AND SOCIAL CHANGE**

Robert Goodman

Our objective will be to develop innovative design approaches that address the changing nature of work life and family structure in America, as well as the need for more environmentally sustainable solutions. Students will analyze and design projects that provide alternatives to traditional suburban development, new transportation technologies, shelter for the homeless, nontraditional communities, and low-environmental-impact architecture. Design solutions, which can include renovating buildings as well as developing totally new ones, will be considered within the social and political context of how they are to be implemented. Emphasis will be placed on developing each student's ability to work individually and in group situations. Although previous design skills will be helpful, the course will focus on conceptually innovative ideas and is open to motivated students without previous background in architecture.

**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-seventh chords, secondary-dominant structures, Neapolitan sixth chords, augmented-sixth chords, modal interchange, tonal regions, third-relation, binary/ternary form, and sonata form. Students will be expected to complete weekly reading, listening, and composition assignments as well as one analytical paper. Prerequisite: HACU 264 (previously HACU 176) or equivalent theory course.

**HACU/IA 272
DANCE IN CULTURE
Daphne Lowell**

In almost every known culture and throughout human history, dance has played an integral part in our human search for meaning and identity. It has served in the religious, political, social, and cultural lives of individuals and communities in varying degrees of centrality. After first considering several analytic vantage points from which dance can be viewed, including those of dance critic, dance ethnologist, and dance artist, we will survey dance forms from different cultures and from different spheres of human life. Class sessions will include looking at dance on film or video, practicing dances in master classes, and discussing the substantial reading assignments. Throughout, we will compare our sample to our contemporary experiences of dance in order to trigger new ideas or approaches.

**HACU 273
MUSIC OF MULTICULTURAL AMERICA
Rebecca Miller**

As expressions of identity and culture, the music of immigrant, migrant, and diasporic peoples in the United States ranges from traditional (folk) forms to more popular and rock styles, often serving as a bridge between the old and new cultures. In this course, we will study a variety of musical genres and performance practice of music from a number of ethnic American groups, including Irish-American, African American, Puerto Rican, German-American, Asian-American, and West Indian. In addition to learning about musical aesthetics and performance, we will focus on some of the theoretical concepts inherent to the immigrant musical experience: ethnic identity and assimilation; the institutionalization of culture; and the phenomenon of musical revival, among others. Course requirements include weekly reading and listening assignments, short written assignments, and a final project. This course will be of interest to Division II and III students in music, American studies, anthropology, and cultural studies.

**HACU 281
VIDEO ACTIVISM: HISTORY/THEORY/PRACTICE
Matthew Soar**

The history of video can be understood as the emergence of a relatively affordable, new technology that initially seemed to offer endlessly "utopian" possibilities to artists and activists alike. Although this potential has so far proved to be largely unattainable, video continues to be used across the world as an alternative medium of expression—by, for example, "untrained" individuals and groups—often as a way to counter the "official" testimony of "law-and-order" societies. In this course we will develop and apply these insights through readings and screenings. Field projects are designed to explore the current possibilities

and limitations of video as an alternative medium with activist potential. The regular screenings to be held outside class are mandatory. Prerequisites: Video I. A \$50 lab fee provides access to equipment and editing facilities. Students are responsible for providing their own film, tape, processing, and supplies.

**HACU 282
WRITING THE SELF: VARIETIES OF MEMOIRS AND AUTOBIOGRAPHY
Mary Russo**

In the last 20 years, there has been a remarkable transformation in the forms of autobiographical writing. "Personal writing" has infiltrated fiction, critical essays, philosophical treatises, ethnography, legal discourse, medical case studies, and political history. It is found increasingly both on the best-seller lists (*Angela's Ashes*, *The Liars Club*) and in specialized bibliographies (Gillian Rose's philosophical memoir; Patricia Williams's *The Rooster's Egg*, *Love's Work: A Reckoning with Life*; Eve Kosofsky Sedgwick's *Dialogue on Love*). In this course, we will consider the varieties of contemporary memoirs and their relationship to earlier forms of confessional and testimonial writing. Political memoirs, spiritual memoirs, literary memoirs, psychoanalytical memoirs, memoirs of illness, recovery, and trauma will be discussed in relation to contemporary notions of textuality and performance. The performative act of writing the self will be addressed alongside theoretical and historical texts on autobiographical forms and tradition. Students in this course will be expected to develop their writing skills in short analytical papers and in experimental critical and autobiographical writing exercises. This course is open to students from all disciplines but it is designed especially for students concentrating in writing and literature.

**HACU 283
ISSUES IN POPULAR CULTURE: REPRESENTING WHITENESS
Bethany Ogdon**

The study of whiteness is fast developing as an important field of academic inquiry. It is a development that is both important and remarkable because whites have historically tended to view themselves as racially invisible, as a neutral universal category, and, hence, as outside the bounds of racial scrutiny. This course will use a number of new texts emerging from the field of whiteness studies, as well as foundational essays that theorize identity formation and the interrelation of race, class, and gender, to ground an examination of representations of whiteness in the contemporary media. Of particular interest is how "racializing" discourses are used to cover over issues of class privilege and class antagonisms in contemporary American culture. We will be primarily concentrating on representations of whiteness in popular television forms, Hollywood film, and advertising; however, we will also look at earlier mythic representations of whiteness in sources such as 18th-century captivity narratives and wilderness tales. There will also be an additional screening time set up for those class sessions that focus on full-length films.

**HACU 286
STUDIO ART DIVISION II WORKSHOP
Judith Mann**

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

making, in both two and three dimensions. Prerequisite: filed Division II arts concentration, Drawing I, plus a combination of five completed arts courses.

HACU 287

THE BODY AND FILM

Constance Valis Hill and Baba Hillman

This advanced production and criticism course, open to film/video concentrators and dancers/choreographers, explores the relationship between dance and the camera and the creative processes involved in creating choreography for the camera. 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 define choreography broadly to include anything from formal dance composition and physically based performance to improvisation, pedestrian movement, and music visualization, and hope to assemble a group of visual artists and dance artists who will work in small group collaborations to find a physical language and a camera language that support and expand upon each other in a way that liberates the imagination. Students will be expected to engage in all aspects of production, from the concept, script, storyboard, and direction to choreography, lighting, sound, performance, and editing. The course will be structured as a series of hands-on workshops that will introduce students to methods of grounding and developing source materials for three projects to be completed during the semester. In order to gain an interdisciplinary understanding of dance and film, there will be weekly screenings demonstrating historical and contemporary approaches to working with the body on film. Open to Division II and III students who have completed classes in film/video and/or choreography/dance performance. Instructor permission is required.

HACU 288

SHAKESPEARE AND WOOLF

L. Brown Kennedy

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

In the first part of the course we will read Shakespeare (five plays) and in the latter part Virginia Woolf (four novels and selected essays). Our main focus will be on the texts, reading them from several perspectives and with some attention to their widely different literary and cultural assumptions. However, one thread tying together our work on these two authors will be their common interest in the ways human beings lose their frames of reference and their sense of themselves in madness, lose and find themselves in love or in sexuality, and find or make both self and world in the shaping act of the imagination. The method of the course will include directed close reading, discussion, and periodic lectures. Three or four pieces of student writing are expected; the course is open to second-semester students by permission.

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 297

LITERATURE, VIOLENCE, AND THE STATE

Mary Russo and Andrew Parker

This course on the poetics and politics of tragedy focuses on representations of state violence whose victims and agents of criminality have been women. The class will examine closely Sophocles, *Antigone*; Shakespeare's "Rape of Lucrece" and *Titus Andronicus*; and 19th- and 20th-century depictions of the life and death of Beatrice Cenci (Shelley's and Artaud's among others). Beginning with Aristotle's *Poetics*, we will consider also other writings in philosophy, classical and romantic poetics, and contemporary literary and social theories that link ethical, aesthetic, and emotional criteria to the question of what constitute legitimate acts of sovereign force or of individual self-sacrifice. Prerequisite: a previous course using literary and/or feminist theory, or instructor permission. To be taught at Amherst College as Colloquium 26. Hampshire College students should register under the Hampshire course number; Amherst College students will register at Amherst under the Amherst course number. Literature, Tragedy, Literary Theory, Feminist Theory.

HACU 299

THE COLLECTOR: THEORY AND PRACTICE

Sura Levine and Robert Seydel

The collector has become a primary figure or type in the world of contemporary art, and much of the most advanced work of the modern and postmodern periods can be tied to a collecting mentality. The early Wunderkammern of the 16th century and Dutch oil painting of the century following form the prelude to our own century of collection mania and mad taxonomies. From Marcel Duchamp's *Box in a Valise* and Joseph Cornell's voluminous files to Claus Oldenburg's *Mouse Museum* and Daniel Spoerri's *An Anecdoted Topography of Chance*, from Joseph Beuys's and Christian Boltanski's installations to Marcel Broodthaers, Museum of Modern Art, artists have employed the mentality of the collector in a variety of ways and to a variety of ends. In our examination of these and other works by contemporary artists, we will research the mentality of the collector and attempt to understand its resonance for the modernist and postmodernist periods. The course is designed to emphasize photo—and other—installation-based work, but is simultaneously open to students from any concentration, including art history and writing. For students making use of the photography facilities, a \$50 lab fee is charged for this course. Enrollment is limited to advanced Division II students. All others must have instructor permission.

HACU 300

INDEPENDENT STUDY

To be arranged with faculty member

HACU 302

APPLIED ETHNOMUSICOLOGY

Rebecca Miller

While ethnomusicology—the study of music in culture (or music as culture)—traditionally has been relegated to the classroom, the field has recently spawned interest outside of the academy. Recognizing the intrinsic importance of multicultural education and outreach, arts organizations, funders, and

community groups increasingly are focusing on the public presentation of world musics for general audiences. In this course, we will learn basic methodologies of conducting ethnomusicological fieldwork in immigrant, migrant, and diasporic communities in the Pioneer Valley, including documentary photography, audio and video recording, interviewing, and gathering oral histories. Students will work in groups to complete a final project of their choice, such as a concert presentation, short video or audio documentary, or booklet. Readings on applied ethnomusicology will provide a framework for our research interests. This class will also prepare students to work in summer music and folk arts internships and in social service agencies during the semester through Hampshire College's Community Partnerships for Social Change. A lab fee of approximately \$25 will apply to this course; students should have access to a still camera. Other equipment can be borrowed from Media Services. Limited to Division II and III students in Ethnomusicology, Anthropology and related fields, or with instructor permission.

**HACU 319
AMERICAN STUDIES SEMINAR
Eric Schocket and Susan Tracy**

American Studies is an interdisciplinary field that emerged during the Cold War era and that was, at least then, devoted to celebrating and disseminating the signs, symbols, myths, and ideologies of U.S. nationalism. Since that time, various scholars have expanded the field, attending to such diverse subjects as literature, film, popular culture, mass amusements, and politics. Most recently, interdisciplinary scholars have moved away from the limits of the nation itself, arguing that in a globalizing society, American Studies must become "Americas Studies." This seminar is designed for advanced Division II and Division III students who will be writing their independent study projects on some aspect of American (or Hemispheric) literature, history, and/or cultural studies. It will acquaint students with the history and methodologies of the field through certain classic texts and will provide an opportunity for them to consider and present their own current research within this context. Instructor permission is required.

**HACU 323
INTEGRATED MEDIA SEMINAR
Daniel Warner**

This course will focus upon the development of creative projects using integrated analog and/or digital media in music and across other time-based arts. Students will design and execute projects that might involve solo/group improvisation, interactive arts programming linking sound, graphics, and video (using the Kyma, MAX, Director, and Videodelic programs), or combinations of new technology and "found" objects for presentation in new or traditional performance settings, on the Internet, or in CD/CD-Rom format. The class will also engage in an ongoing discussion of critical issues inherent in the use of technology in time arts practice, interdisciplinary collaboration, performance, dissemination, and display of work with integrated media.

**HACU 354
THE VOICE OF LOVE: A COMPARATIVE STUDY OF
TRADITIONAL LOVE POETRY
Robert Meagher and Jayendran Pillay**

This course represents the third 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 the genre of love lyric. "The Voice of Love" will comprise a comparative study of at least five world traditions of love poetry and love songs from East Asia, South Asia, Africa, the Middle East, and the Americas. The class will meet for five afternoon public lectures and evening performances and 12 two-hour morning seminars. Enrollment will be by instructor permission only. For application information and materials, contact the School of Humanities, Arts, and Cultural Studies by November 1, 2002.

**HACU 399b
FILM/PHOTOGRAPHY/VIDEO STUDIES: INDIVIDUAL
PROBLEMS IN FILMMAKING, PHOTOGRAPHY,
VIDEO, AND RELATED MEDIA
Joan Braderman, Jacqueline Hayden, and Abraham Ravett**

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 instructor permission.

HAMPSHIRE COLLEGE CHORUS

The Hampshire College Chorus rehearses Mondays and Wednesdays from 5 to 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 the Music and Dance Building. Faculty and staff are welcome.



Interdisciplinary Arts

CURRICULUM STATEMENT

Interdisciplinary Arts 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 theater, 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 evolving 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. Interdisciplinary Arts 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 as well. This kind of experimentation can range widely, from broadcast narratives, digital sculpture, and animation to dramatizing AIDS for new audiences.

Interdisciplinary Arts 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 that 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.

Offerings at the 100 level combine analysis with practice and place artistic production in social, political, or historical contexts. Although 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, Interdisciplinary Arts 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 one another. Interdisciplinary Arts also offers 200-level courses that 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 Interdisciplinary Arts Division III students the opportunity to share portions of their independent projects with their colleagues.

FOR STUDENTS ENTERING PRIOR TO FALL 2002

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 the 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 DESCRIPTIONS FALL 2002

IA 100

INDEPENDENT STUDY

To be arranged with faculty member

IA/HACU/WP 102

INTRODUCTION TO WRITING

William Ryan and Ellie Siegel

This course will explore the work of scholars, essayists, and creative writers in order to use their prose as models for our own. We will analyze scholarly explication and argument; we will also try to appreciate the artistry in our finest personal essays, short fiction, and poetry. Students will complete a series of critical essays in the humanities, social sciences, and natural sciences, respectively, and follow with a personal essay, a brief memoir, and a piece of short fiction or poetry. Students will have an opportunity to submit their work for peer review and discussion. Frequent, enthusiastic revision is an expectation.

IA 108a

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's Introduction to Drawing is *mandatory* prerequisite for subsequent drawing, painting, and sculpture classes within the School of Interdisciplinary Arts and the School of Humanities, Arts, and Cultural Studies.

IA 108b

FOUNDATION IN DRAWING AND VISUAL MEDIA

Noah Simblist

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,

FALL

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 is *mandatory* prerequisite for subsequent drawing, painting, and sculpture classes within the School of Interdisciplinary Arts and the School of Humanities, Arts, and Cultural Studies.

IA 110t (first-year students only)
READING AND WRITING POETRY
 Paul Jenkins

In this course first-year students will encounter a considerable range of contemporary U.S. poets, write brief critical essays in response to those poets' work, and create new poems of their own. The premise will be that reading the work of others is the best way to define our own affinities and challenges as writers, and that critical thinking and imaginative writing can enhance, not resist, each other. Although students' poetry writing will be guided by assignments designed to address language, rhythm, and structure, their poems will be the product of wholly individual imagining. The class will work collaboratively to discuss and critique one another's work, and each student will be responsible on one occasion for choosing and presenting a poet other than those chosen by the instructor. The course's project component will consist of a final longer paper that meditates on the connection between the student's own poetry writing and the work of another poet that student has discovered, together with revisions of all the poems written over the semester. One or several teaching assistants will be available for advice, tutoring, and small-group work.

IA 112
WRITING ABOUT HOME
 Robin Lewis

If you use words, be reasonably sure you understand their values, their form, texture, color, their literal meanings, their inborn tendency to shift. Words are alive. Drive them carefully—as you would herd sheep, or handle a spirited horse; else they will slip away, or runaway, or stampede. —Louis Sullivan

Where do we come from? Where were we born? Where did we grow up? Why? This introductory course to writing memoir examines the concept of "home," both the ideal and the actual location. In this course students will be responsible for writing four stories. The first will examine the students' early childhood memories of the place they were born. The second story will be a representation of family culture and mythology. In the third story, students will expand this mythology and create a personal historiography of their "hometown" by integrating historical research with family mythology. In the final story, due at the end of the term, students will construct a narrative that explores their first experience of difference or a rite of passage. This story will be a longer piece that combines the previous assignments in order to ground a particular experience of a student's choice in a more magnified, intimate fashion. Students will be encouraged to visit their homes and to interview their parents, partners, neighbors, and friends. This course is most appropriate for students who want to strengthen their use of the first person or explore the use of this voice in their fiction. Essayists are also encouraged to attend.

IA 125t (first-year students only)
THEATRE OF THE EYE
 Wayne Kramer

In this course we will consider design for theatrical productions of *The Chairs* by Eugene Ionesco. This seminal work of the absurdist theater will be approached in a variety of ways. While the major emphasis will be on sets and costumes, we will begin our process by looking at the cultural context of the text, the dramaturgical work that must inform design choices, and the collaborative process that mediates the design responses. How does a designer begin the process with a script? How can playwright intentionality be discerned? How can design elements be manipulated to support the text? Students will be responsible for two designs during the course of the semester. The final design presentation will be a collaborative effort. Together, the two design responses will constitute the project aspect of the course. Additionally, students will do presentations in dramaturgical research.

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.

IA 132t (first-year students only)
FEMINIST FICTIONS
 Lynne Hanley and Ellie Siegel

This course will explore works of fiction by post-women's liberation writers. Discussion will focus on forms of narration; use of language and structure; the representation of gender, sexuality, race, and culture; and the relation of the acts of writing and reading to feminist theory and practice. Readings will include *Beloved*, *The Autobiography of My Mother*, *For the Country Entirely*, *Stone Butch Blues*, and *Red Azalea*. We will also read *A Room of One's Own* and selected critical essays. Students should expect to keep a journal consisting of at least one typed paragraph on each text, and to attend a series of films on Wednesday evenings. Students will write in a variety of forms—personal essay, literary criticism, short fiction, and autobiography. For the final project, students will write a 1- to 15-page portrait of their mother, which will be critiqued in small groups, revised, and presented to the class. The teaching assistants in the course will each be assigned a group of students with whom they will work in a variety of ways (read their journal entries and papers, be available for advice, perhaps organize evening writing workshops for interested students).

IA 140
LIFE STORIES: READING AND WRITING AUTOBIOGRAPHIES
 Michael Lesy

Autobiographies are literary nonfiction narratives. To read and write them is to understand the world embedded in the self and the self enmeshed in the world. To study such narratives invites and provides a knowledge of history, literature, psychology, and anthropology. To write them requires a mastery of prose that is both insightful and incisive. The intent of this course is neither

to comfort, counsel, nor console, but rather to provide a place for writers to take possession of their pasts with every resource available: their hearts, their minds, their courage and—most importantly—their words. No subject is forbidden—not even the sweet pleasures of ordinary life.

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

IA/HACU 151
MAKING DANCES
Daphne Lowell

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

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

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 the components that make up design. Utilizing assistive technology as a platform, such elements as prototyping, sketching, drafting, research methods, material applications, fabrication techniques, design style, and aesthetics will be investigated.

IA 185t (first-year students only)
WEST AFRICAN LITERATURE
Robert Coles

Our main thrust will be to read West African literature, mostly of the 20th century, which originated from former British and French colonies. In this process, we will seek to understand how West African literature evolved in relationship to the slave trade and, later, to colonialism. We will discuss the regional events, such as the Negritude movement, Pan-Africanism, and the spread of Islam. We will also examine African writers in relationship to cultural issues. For example, how has oral expression and indigenous language affected written texts? What impact has traditional society had on contemporary African writers? Whenever possible we will make comparisons between West African literature and African people throughout the world, especially Africans in America. The course will require three formal essays in addition to informal written assignments. The three formal essays, of increasing length and requiring secondary sources, will constitute the project component of the 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 apply 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 200
INDEPENDENT STUDY
To be arranged with faculty member

IA 202
SCULPTURE FOUNDATION
Thomas Haxo

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 \$70 lab fee will cover most materials. Prerequisite: Introduction to Drawing is mandatory. Instructor permission is required.

IA/HACU 218
LIVING NOW/LIFE IN THE VALLEY
Michael Lesy and Jacqueline Hayden

This is a course for intermediate nonfiction writers and documentary photographers. Writers and photographers will learn from each other by: (1) attending writing and photo critiques together, (2) reading such texts as *The Heart of the World*, (3) studying the work of such photographers as Walker Evans, and (4) working in pairs to produce articles. These articles will be posted monthly on a magazine Web site to be maintained by members of the class. The course's on-line magazine will chronicle the lives of people who live and work in the Valley, from Greenfield to Hartford. Every kind of scene and situation, every kind of person in every kind of circumstance may be portrayed. Instructor permission: photographers, by portfolio review, on the first day of class; writers, by writing exercise given on the first day of class.

IA 223

SCULPTURE AND DIGITAL ANIMATION

Thomas Haxo

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 XSI, a professional-level modeling and animation software suite, as well as a variety of traditional sculpture materials and techniques. The dynamics among 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 and sculpture is recommended. A \$50 lab fee will cover most computer and sculpture-related expenses. Prerequisite: IA's Sculpture Foundation in addition to IA's Foundation in Drawing and Visual Media or HACU's Introduction to Drawing are mandatory.

IA 225

TECHNICAL THEATRE PRODUCTION AND MANAGEMENT

Peter Kallok

This course is designed for students to explore the intricacies of mounting a production in the Hampshire Theatre Program. Some of the areas we will study are production schedules, crew responsibilities, management techniques, and construction skills. What are production meetings? Why are they important? What should be accomplished in a design meeting? What safety procedures should be followed? Each production is different and has a own unique set of problems that need addressing. We will problem-solve and devise strategies for dealing with the technical and management concerns of this semester's Theatre Program productions. Students involved in the management or technical areas of this semester's shows need to take this course.

IA 226

BEFORE THE HARLEM RENAISSANCE

Robert Coles

This course will attempt to trace African-American literature from the end of the slave narrative era to the Harlem Renaissance, 1865–1914. Our focus will be to examine a literary period that is little known within the black literary tradition. As such, we will study the writings of Frances Harper, Pauline Hopkins, Ida B. Wells, Paul Lawrence Dunbar, Booker T. Washington, W.E.B. Du Bois, and other writers associated with this period. The conceptual thrust of this course will be to study the literature and history that helped shape the Harlem Renaissance of the 1920s.

IA 240

INTERMEDIATE FICTION WRITING

Lynne Hanley

Intended for Division II students whose concentrations include fiction writing, this course will be a workshop in which students' own writing will be the primary subject of discussion. Students will be asked to draft and revise three short stories, write commentaries on their classmates' work, and participate in class critiques. Students should have had at least one writing workshop and one reading course in literature prior to taking this course and should expect to read two or three published short stories each week, some selected by the instructor and some by their classmates. Students will be encouraged to explore



the relation between storytelling and social change and to raise questions about the role of the writer in contemporary society. Instructor permission is required, which will be granted after the first meeting of class. Permission restricted to second- and third-year students with priority given to third-year students, who need the course for Division II concentrations in creative writing.

IA 248

CANONIZED

Ellen Donkin

This course offers an opportunity for students of any discipline to revisit some of the classics of dramatic literature with a deductive spin. Our focus will be on how we can systematically raid these scripts for clues about historical theater practice in different periods. We will be reading these plays aloud and on our feet, in and out of class and classroom, as a way to get the language hooked up to the body and blocking patterns hooked up to a historical theatrical space. A central part of the work will be dramaturgical conferences in which students will be asked to provide research toward an emerging sense of production possibilities. Playwrights will include Sophocles, Shakespeare, Moliere, and Ibsen, among others. This course may be of particular interest to Hampshire Theater concentrators, but it is open to everyone.

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. Instructor permission required, which will be granted at the class's first meeting. Permission restricted to second- and third-year students, with priority given to third-year students who need the course for Division II concentrations in creative writing.

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 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 multicultural expectation. Students from all areas of disciplines are encouraged to attend. Instructor permission required.

IA/HACU 294**EMBODIED IMAGINATION**

Daphne Lowell

This course will be an intensive laboratory in imagination and invention. It will bring together students from various disciplines to play "seriously" with materials outside of their training in order to freshen and provoke their usual practice. It will provide a container in which to wrestle with internal critics and to play with materials/problems in unpredetermined ways. Because any act of imagination begins in the bodily experience of self and world, and since it is through the body that we perceive and express what we believe, know, and hope for, we will begin with the body and use movement as a home base. From there we will experiment with different materials, themes, and source motivations. In one class per week we will begin with a "blank page"; in the other class we will begin with a problem or question. In both we will track the imagination's response from initial impulse or image through to form. Outside of class students will be expected to complete creative projects and to read the assigned readings on creativity and imagination. This course is geared for students who have training in some art form, but no previous movement experience is necessary.

IA 300**INDEPENDENT STUDY**

To be arranged with faculty member

IA 341**ADVANCED SCULPTURE**

William Brayton

This course will constitute advanced preparation for independent work in sculpture at the Division III level. Students will work toward the development of an independent body of work through assignments that increase in complexity and depth. Rubber mold making, MIG welding, wood construction, plaster working, and lightweight concrete fabrication techniques will be introduced to provide possible

solutions for a wide range of creative intentions. Twentieth-century movements that have shape the contemporary dialogue in sculpture including Surrealism, DADA, Constructivism, Cubism, Pop, Minimalism, Installation art, and Environmental art will be explored through slide lectures and independent research. A \$60 lab fee will cover initial materials, but students will be required to obtain additional materials from local sources. Prerequisite: a college-level introductory drawing course and IA 202 (Sculpture Foundation) are mandatory. Instructor permission is required.

FOR STUDENTS ENTERING PRIOR TO FALL 2002

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 the 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 DESCRIPTIONS SPRING 2003**IA 100****INDEPENDENT STUDY**

To be arranged with faculty member

IA/HACU/WP 102**INTRODUCTION TO WRITING**

Deborah Gorlin

This course will explore the work of scholars, essayists, and creative writers in order to use their prose as models for our own. We will analyze scholarly explication and argument; we will also try to appreciate the artistry in our finest personal essays, short fiction, and poetry. Students will complete a series of critical essays in the humanities, social sciences, and natural sciences, respectively, and follow with a personal essay, a brief memoir, and a piece of short fiction or poetry. Students will have an opportunity to submit their work for peer review and discussion. Frequent, enthusiastic revision is an expectation.

IA 108**FOUNDATION IN DRAWING AND VISUAL MEDIA**

Thomas Haxo

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 is a mandatory prerequisite for subsequent drawing, painting, and sculpture classes within the School of Interdisciplinary Arts and the School of Humanities, Arts, and Cultural Studies.

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. 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 161

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

Jill Lewis

Working to make the world a safer place has enormous urgency today, needing new forms of commitment and education. This course, working from novels and films, will focus on questions central to the continuing HIV/AIDS epidemic. 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 behaviors that reproduce risk and damage and enable them to help stem the HIV/AIDS epidemic? The course looks to cultural texts to explore how masculinity and femininity are scripted. It discusses how gender research questions the institution of heterosexuality—with particular focus on masculinity. And we will take these concerns into context of the HIV/AIDS epidemic—relating the cultural scriptings of gender to this urgent contemporary political crisis. The course will include group assignments for planning educational action. Men students are particularly encouraged to consider engaging with these issues. The course instructor has worked on HIV prevention in several countries.

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 she can practice writing. 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.

IA 200

INDEPENDENT STUDY

To be arranged with faculty member

IA/LM 203

DESIGNING FOR HUMANS: APPLYING UNIVERSAL DESIGN PRINCIPLES TO THE NEEDS OF AN AGING POPULATION

Colin Twitchell

As the population of this country and most other Western countries ages over the next decade, the design of equipment will have to change to meet the challenges of this population. This 200-level course will introduce students to the fundamentals of adaptive equipment and universal design. This course is project based and will use adaptive equipment and universal design projects to understand what a designer must know about design as it relates to the changing needs of people over the next decade and beyond. At the beginning of the course, we will investigate why the population is changing and how this will influence the design of equipment. Some of the areas that we will look at will be biomechanics, anatomy, ergonomics, and market influence on design. The bulk of the course will be working on adaptive equipment and universal design projects. Working mostly 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. Instructor permission and previous design experience are needed for this course.

IA/SS 206

PSYCHOLOGICAL DYNAMICS IN DRAMA

Ellen Donkin and Lourdes Mattei

This course is designed for Division II students interested in both psychology and theater who may have had some background in either area, though not necessarily in both. Psychology students will have an opportunity to examine the ways in which certain psychological phenomena manifest themselves in dramatic character, in dramatic structure, and in the rehearsal process. Theater students, including those interested primarily in directing, design, acting or dramatic literature, will have an opportunity to rethink their approach, both to the analysis of dramatic texts and to the way those texts get produced. Key concepts for this course are Freudian concepts of the unconscious, Winnicott's idea of the transitional object, and Bollas's description of the aesthetic moment. Dramatic texts will be chosen from a variety of periods and/or cultures. In addition, the course will include in-class workshops with visiting theater artists. Prerequisite: at least one class in psychology.

IA/HACU 218

LIVING NOW/LIFE IN THE VALLEY

Michael Lesy and Jacqueline Hayden

This is a course for intermediate nonfiction writers and documentary photographers. Writers and photographers will learn from each other by: (1) attending writing and photo critiques together, (2) reading such texts as *The Heart of the*

World, (3) studying the work of such photographers as Walker Evans, (4) working in pairs to produce articles. These articles will be posted monthly on a magazine Web site to be maintained by members of the class. The course's Online magazine will chronicle the lives of people who live and work in the Valley, from Greenfield to Hartford. Every kind of scene and situation, every kind of person in every kind of circumstance may be portrayed. Instructor permission: photographers, by portfolio review, on the first day of class; writers, by writing exercise given on the first day of class.

IA 220**DIFFERENTLY VISUALIZING CREATIVE PROCESS: SOME SURREALIST INTERVENTIONS**

Jill Lewis

The Surrealist movement was launched in France after World War I by a group virulently critical of what they saw as oppressive values prevailing in Western culture. They wanted to generate creative practices that disturbed complicity in Western forms of privileges and power, in dialogue with contemporary movements for social change and drawing on inspiration from psychoanalysis and different cultures. They wanted to create art linked to critiques of colonialism and military aggression, and to free the imagination from conventional ways of envisaging representation. This course will explore work of some key surrealists or their "fellow travelers", —e.g. Breton, Césaire, Dali, Eluard, Ernst, Fini, Magritte, Miller, Picasso, Man Ray— looking at what disturbed and inspired them to contest and re-envisage the conventions of creative process. Students should be ready to undertake independent, in-depth work on specific artists or writers.

IA 227**THE HARLEM RENAISSANCE AND NEGRITUDE**

Robert Coles

This is an introductory course focusing on the Harlem Renaissance as an aesthetic movement in American (and international) art history. Our approach will be historical, drawing upon concepts from literary criticism and cultural philosophy. We shall begin by defining the Harlem Renaissance and understand why it happened. What were some of the social and political forces that produced the Renaissance (e.g., the Garvey movement, World War I). We will examine the idea of race consciousness. How was Renaissance art shaped by race? What was the "New Negro"? We will also study the connection between the Harlem Renaissance and the Negritude movement, viewing the poetry and prose of Langston Hughes and Claude McKay as an inspiration for black writers in the West Indies, Africa, and France to resist colonial identity and authority. Readings will include selections from *The New Negro* (A. Locke) and *Women of the Harlem Renaissance* (ed. by C. Wall), as well as other texts.

IA 241**POETRY WITH POLITICS**

Paul Jenkins

All poets have a politics, even if only to claim they don't. In this course we will read a number of 20th century U.S. poets who wear their politics on their sleeves instead of hiding it under a bushel. Our goal will be to see how openly activist poetry views languages and imagination, two of the central traits we associate with poetry. Poets whom we examine may include Muriel Rukeyser, Martín Espada, Adrienne Rich, Carolyn Forché, Timothy Liu, Thomas McGrath, Mark Doty, Audre Lorde, Grace Paley, and Peter Dale Scott. Class members will be

expected to respond critically and creatively to these poets' work. Prerequisite: second- or third-year standing.

IA/HACU 259**ARCHITECTURAL DESIGN FOR DIVERSITY AND SOCIAL CHANGE**

Robert Goodman

Our objective will be to develop innovative design approaches that address the changing nature of work life and family structure in America, as well as the need for more environmentally sustainable solutions. Students will analyze and design projects that provide alternatives to traditional suburban development, new transportation technologies, shelter for the homeless, nontraditional communities, and low Environmental Impact architecture. Design solutions, which can include renovating buildings as well as developing totally new ones, will be considered within the social and political context of how they are to be implemented. Emphasis will be placed on developing each student's ability to work individually and in group situations. While previous design skills will be helpful, the course will focus on conceptually innovative ideas and is open to motivated students without previous background in architecture.

IA 266**POLITICAL FICTIONS: JOAN DIDION**

Lynne Hanley

Since she began writing in California in the '60s, Joan Didion has been an avid and shrewd observer of political chicanery in the United States and of the effects of U.S. foreign and domestic policies on both individuals and other nations. In this course we will read a number of her essays and novels, focusing on her style, wit, and political acumen. Readings are likely to include *Slouching Towards Bethlehem*, *A Book of Common Prayer*, *Salvador*, *Democracy*, *Miami*, and her most recent publication, *Political Fictions*, an expose of spin-doctoring. Students will be asked to engage creatively with these texts, writing personal essays and fictions that respond to the political climate of our time. Open to second- and third-year students.

IA/HACU 272**DANCE IN CULTURE**

Daphne Lowell

In almost every known culture and throughout human history, dance has played an integral part in our human search for meaning and identity. It has served in the religious, political, social, and cultural lives of individuals and communities in varying degrees of centrality. After first considering several analytic vantage points from which dance can be viewed, including those of dance critic, dance ethnologist, and dance artist, we will survey dance forms from different cultures and from different spheres of human life. Class sessions will include looking at dance on film or video, practicing dances in master classes, and discussing the substantial reading assignments. Throughout, we will compare our sample to our contemporary experiences of dance in order to trigger new ideas or approaches.

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. Prerequisite: A first-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. Prerequisite: A first-level introductory course in directing would be sufficient.

IA 300
INDEPENDENT STUDY
To be arranged with faculty member

IA 302
REWRITING MYTH
Robin Lewis

Was her encounter with Zeus an act of divine seduction or was Leda brutally raped? How did the citizens of Sodom feel as they burned for their devotion to pleasure? Did Krishna want to be a god or was he content to amuse himself with his *gopis*? In this course, we will read and rewrite myths from various traditions. Although the course focuses on writing, we will also compare the different representations and narratives of mythological characters, —i.e., How does Crista Wolf's *Cassandra* differ from that of *Aeschylus*? Is Walcott's *Odysseus* comparable to Homer's? In addition to class presentations and weekly response papers, students will write and workshop their own revisions of mythological themes. The final project will culminate in either a critical essay or a longer short story. Prerequisite: upper-level writing course.

IA 325
THEATRE
CONCENTRATOR'S
SEMINAR
Ellen Donkin and
Wayne Kramer

This course is designed for theater concentrators, students who have filed Division IIs and IIIs in a specific area of theater such as playwriting, design, or directing, and who are currently at work on a specific project. Playwrights, directors, stage managers, performers, and producers are all

welcome. Students will meet individually with faculty as well as in larger discussion and critique groups. The group process is designed to generate both reflective critiques and problem-solving ideas. Prerequisite: Students must have already filed their Division II or III in theater.

IA 330
ADVANCED SCULPTURE: EMPHASIS ON THE FIGURE
Thomas Haxo

In this course students will refine their technical and perceptual skills in response to the human form. The course will focus on the full figure, allowing students to explore this challenging subject from multiple perspectives. Historical and contemporary issues and approaches to the figure will be elucidated through slide presentations, critiques, and independent research. A \$75 lab fee will cover most materials. Intermediate sculpture at the college level is recommended. Prerequisites: IA 120 Sculpture Foundation, in addition to IA 108 Foundation in Drawing and Visual Media or HACU's Introduction to Drawing, is mandatory.

IA 399
ADVANCED SEMINAR IN WRITING
Lynne Hanley and Paul Jenkins

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. This course is open only to Division III concentrators in creative writing.



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 participate actively 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. Because 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 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, and 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, Globalization and the Third World, Women in Science Program; and the U.S. Southwest and Mexico Program.

FOR STUDENTS ENTERING PRIOR TO FALL 2002

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 Descriptions Fall 2002

NS 100

INDEPENDENT STUDY

To be arranged with faculty member

NS 106

LIVING DANGEROUSLY: EARTH, ITS RESOURCES, AND THE ENVIRONMENT

Steven Roof

Are humans currently "living dangerously"? Are we destroying our nest? In the past few years, scientists have begun to view Earth as a holistic system of interacting components. In this course we will investigate how the natural world operates and examine how society interacts with Earth. Class discussions and weekly projects will introduce the major concepts and techniques of earth science (geology), environmental sciences, and resource management. This course will emphasize a hands-on, field- and lab-oriented approach to earth and environmental science in which students will learn to observe, pose questions, build hypotheses, and develop answers. Through local field trips, we will explore the history of our planet, and earth-shaping processes such as earthquakes, volcanic eruptions, and erosion. By learning how our planet evolves, we can then evaluate the current state of Earth and solutions to environmental ills.

NS 112t (first-year students only)

PUZZLES, PARADOXES, PRIMES, AND PROOFS

David Kelly

We will *do* mathematics instead of simply learning its results. Puzzles, paradoxes, pictures, papers, and programs will be used to present mathematics as a process. Much as in the sciences, students will collaboratively discover patterns, make definitions, formulate and test conjectures, and seek analogies, generalizations, counterexamples, and applications. We will also work on inventing proofs for our results, an aspect of mathematics not shared with sciences. Computer experience and mathematical sophistication are anticipated results, not prerequisites for this course.

NS 121t (first-year students only)

HUMAN BIOLOGY: SELECTED TOPICS IN MEDICINE

Merle Bruno and Christopher Jarvis

Students in this course will learn about the biological function of selected human organs and systems through the study of actual medical cases. Not all human systems will be covered, but students will gain a good understanding of how diseases are transmitted, how they affect the body, and the action of the immune system. The role of modern DNA technology in treating and diagnosing disease will be addressed. Working in

FALL

small teams, students will develop diagnoses for medical cases through reviewing descriptions of patient histories, physical exams, and laboratory findings. A human biology text, medical texts on reserve, and Internet resources will help students track down information they need to solve these medical mysteries. Students will choose particular diseases or treatments to investigate in detail and will present their findings to the class and in papers.

NS 122
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 get some basic background on muscles, learn to read scientific articles, and learn to use the electromyograph to measure muscle activity. Past groups of students have explored different dance techniques, abdominal exercises, carpal tunnel syndrome, muscle use during bicycling, and different sitting postures. By the end of the semester, all students, working in small groups, will design and carry out their own experiments on human movement.

NS 125t (first-year students only)
ECOLOGY OF NEW ENGLAND OLD-GROWTH FORESTS
Lawrence Winship

Not long ago, in the mid-1800s, the landscape of New England was primarily rolling farmland. Stands of trees covered less than 20 percent of Massachusetts. Now the reverse is true, and over 80 percent of the land is covered with young woods. The same kinds of trees are back, but the forests are substantially different and the impacts of human activity remain. Yet hidden within our second- and third-growth forests are patches of trees that were never clear-cut and in some cases were not cut at all. In those places, called “old-growth” forests or “historic woodlots,” we can get a glimpse of what the precolonial woodland might have been like. We can study forest ecology in the absence of direct human disturbance. The significance of old woods and the ecology of the plants, animals, and soil organisms found on sites undisturbed by intense human activity are “hot” topics among conservationists and forest managers alike. In this course, we will visit old-growth sites; learn how to identify, age, and census trees; and discover how to read the history of a site. We will locate and map special trees, soils, and plants. We will examine the literature on both the social and ecological significance of old trees and old soils. Students will complete group or individual projects.

NS 128t (first-year students only)
CONTROVERSIES IN PUBLIC HEALTH
Elizabeth Conlisk

The goal of public health may be to maximize the health of the public, but how is that best done and who decides? Public health resources are limited and the information needed to make decisions is often incomplete and imperfect. Not surprisingly, there is often considerable disagreement on what problems to address and how. This course will examine local, national, and international topics in public health, historical and contemporary, that have been viewed differently by various community, professional, commercial, and governmental

groups. Some of the topics to be discussed include the restriction of smoking in public places, breastfeeding among HIV-positive women in developing countries, and “golden rice” and the use of genetically modified foods. The readings for the course will be drawn from the primary literature as well as articles that highlight the historical, political, and social context of each issue.

NS 137t (first-year students only)
SEX, DEATH, AND TEETH: LIFE STORIES RECORDED IN TEETH
Alan Goodman

In this project-focused course we will research how teeth provide insights into health, nutrition, diet, and origins. Teeth develop in utero and during early life, and then are nearly inert. Because teeth grow somewhat like trees (teeth also have growth rings), one can use teeth as windows onto past lifetimes and geological times. We will learn how to read the record of nutrition and health from tooth size, shape, and chemistry. Examples of hands-on projects include gender differences in prenatal nutrition among the Maya, lead pollution in contemporary Egypt and Mexico, and the geographic origin of enslaved Africans. This course is particularly recommended for students with interests in anthropology, archaeology, public health, and nutrition.

NS 139
PLANTS AND HUMAN HEALTH
Nancy Lowry

In this course we 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 that examine plant extracts and their chemical constituents for effectiveness in healing (and incidentally 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 150t (first-year students only)
AGRICULTURE, ECOLOGY, AND SOCIETY
Brian Schultz

This course will examine agriculture as a set of ecological systems and issues, including related social aspects. It refers to ecology in both the sense of interactions between organisms (e.g., crops and pests) and their environment, and in the larger-scale sense of environmental impacts. A broad range of topics will include crop pests, pesticides and alternative methods of pest control, soil erosion vs. conservation, agricultural inputs and water pollution, the problems of local farmers and of developing countries in food production, and the advantages of buying local, community-supported agriculture (CSA). We will spend time in the field at our own Hampshire College farm and CSA, as well as visit some nearby farms. The course work will consist of readings, discussion, short assignments, fieldwork, and group and independent projects.

NS 167t (first-year students only)
THE STRUCTURE OF RANDOMNESS
Kenneth Hoffman

Many events, like developing cancer and winning the lottery, are apparently random when considered individually, but often

possess a great deal of predictability when studied collectively. The elaboration of this insight is one of the most far-reaching developments of this century, an understanding of which is arguably essential for anyone trying to make sense of the data and choices thrown at us daily. In this course we will develop the idea of stochastic (i.e., random) models for thinking about a wide range of phenomena. We will then use this idea to look at questions of risk assessment and decision making with incomplete information. What does it mean to probably know something? How can we assess the relative risk of being in a traffic accident vs. developing cancer from pesticide-tainted food? Although a sophisticated understanding of the concepts of this course is essential to the statistical view of the world, this is not primarily a statistics course. It is designed for all students, regardless of field of interest. Computers will be used throughout the course, but no prior experience is assumed.

NS 181t (first-year students only)
SUSTAINABLE TECHNOLOGY
Frederick Wirth

The structures and systems of the Hampshire campus have both obvious and subtle effects on our lives as individuals and as a community. In addition, their design, construction, functioning, maintenance, and eventual disposal have long-term effects on the environment and the local and global ecology. We will use these systems to examine a number of ways in which technological decisions can be evaluated in a larger context and, in so doing, develop tools for evaluating proposals for "greening" our campus. Students will work problem sets, write two papers, read and present original literature to the class, and develop original projects in fields of interest. Evaluations will be based on class participation, problem sets and papers, class presentations, and a report on the final project.

NS 194
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 199
PROJECT COURSE IN PHYSICS
Herbert Bernstein

Physics has been called the science of everything because it explains both atoms and light—the essential components of our material reality. This course begins with basic physics—emphasizing the energy principle—and builds steadily to completion of an individualized project in natural science. We cover the five elements of a Division I examination, learning quantitative and verbal skills, the methods of scientific inquiry, and the importance of social context, all as applied to the topic of your own choice.

NS 200
INDEPENDENT STUDY
To be arranged with faculty member

NS 204
PHYSICS I
Frederick Wirth

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

NS 218
PLANT BIOLOGY
Lawrence Winship

From tiny seeds plants grow to enormous size, capturing and transforming energy and nutrients, avoiding predation and disease, finding mates, and adapting to environmental extremes. We share a common evolutionary and biochemical heritage with plants and are utterly dependent on plant growth for our survival. Our species have the same basic environmental "problems" to solve, yet plants stand upright with wood instead of bones, they move with water pressure instead of muscles, and they "feed" with roots instead of teeth and stomach! In this course we will explore the structures, life histories, and chemical mechanisms that allow plants to grow and adapt to an incredible variety of habitats. Based upon field and lab observations, our work in this course will emphasize whole plant biology in ecological context. The main work for the course will be a series of field and lab investigations, including detailed research paper write-ups.

NS/SS 222
SOUTHWEST FIELD SEMINAR: REPRESENTATIONAL PRACTICES IN ARCHAEOLOGY, ETHNOLOGY, AND MUSEUMS
Debra Martin and Barbara Yngvesson

This course examines the imposition and construction of "Indian" and other ethnic identities since colonization, focusing on the emergence and consolidation of distinctions among Anglo, Indian, and Hispanic groups. Drawing on critical and reflexive perspectives in cultural, archaeological, and biological anthropology, we examine the positive and problematic aspects of displays of history and cultural identity in archaeological tourist attractions, museums, heritage centers, and national parks. We also examine challenges to these policies and representational practices. The course involves a mandatory 10-day field trip to the Southwest where students will formulate and carry out research while in the field (during October break). Upon return, students continue to work on their research projects and focus on ways to analyze and think about representation and identity. Projects by necessity will involve questions having to do with archaeological sites, museums, and heritage centers, and the legal and ethical issues surrounding the depictions and interpretations that they offer. Instructor permission is required.

NS 231*

SCIENCE AND URBAN EDUCATION

Merle Bruno

The National Science Education Standards are premised on a conviction that all students deserve and must have the opportunity to become scientifically literate.

—Clausner and Alberts, 1996

The opportunities for students in many urban schools to become scientifically literate are severely limited. These schools may have high teacher turnover, limited or nonexistent laboratory facilities and equipment, dated textbooks, and few teachers who themselves have studied science or math. To provide students with the skills and concepts they need to become active participants in their own education, they need hands-on experiences, time to write and reflect, and chances to build academic skills they may lack. This course is intended for concentrators in education, urban studies, science, or math. Students will learn and try out innovative ways to teach subjects like biology, earth science, and physics with inexpensive curriculum. They will work with teachers and students from Holyoke, Springfield, and Chicopee and prepare activities for Hampshire's Day in the Lab for Middle School Students. This class will not satisfy Division I requirements.

NS 233

NUTRITIONAL ANTHROPOLOGY

Alan Goodman

Are we what we eat? 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—to grow, think, and live. The quest for food is a major evolutionary theme and continues to profoundly shape ecological, social, and human biological systems. In this course 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 food systems to genetically modified foods, (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.

NS 234

MOLECULAR BIOLOGY: HOW GENES EXPRESS THEMSELVES

Christopher Jarvis

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

NS 249

BIOARCHAEOLOGY: METHOD, THEORY, AND PRACTICE

Ventura Perez

Bioarchaeology is the collaborative study of biological human remains in context. Biological remains recovered from archaeological sites facilitate the interpretation of lifetime

events. Age, sex, stature, disease, injury, violent death, physical activity, dental health and tooth use, diet and nutritional status, pregnancy and birth, and mortuary behavior are but a small sampling of the kinds of information that can be gleaned. This course is designed so that students will obtain a foundation in state-of-the-art methods and theory in the area of biological anthropology that deals with past populations. Topics will include the history of bioarchaeology in the United States, NAGPRA legislation and ethical considerations in skeletal research, techniques in forensic anthropology, and archaeological context (taphonomy, mortuary, and demography). Each student, working alone or in a group, will carry out an independent project in the area of bioarchaeology using data derived from archival documents and primary literature, from field observations, or from lab projects utilizing appropriate materials.

NS 260

CALCULUS IN CONTEXT

David Kelly

The calculus provides the language and some powerful tools for the study of change. As such, it is an essential subject for those interested in growth and decay processes, motion, and the determination of functional relationships in general. We will investigate dynamical systems from economics, ecology, epidemiology, and physics. Computers are essential tools in the exploration of such processes and will be integral to the course. No previous programming experience is required. Topics will include: 1) dynamical systems; 2) basic concepts of calculus—rate of change, differentiation, limits; 3) differential equations; 4) computer programming, simulation, and approximation; 5) exponential and circular functions. While the course is self-contained, students are strongly urged to follow it up by taking NS 316 Linear Algebra or the 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 300

INDEPENDENT STUDY

To be arranged with faculty member

NS/CS 316

LINEAR ALGEBRA AND ITS APPLICATIONS

Kenneth Hoffman

This course develops the basic geometric, algebraic, and computational notions about vector spaces and matrices and applies them to a wide range of problems and models. The material will be accessible to students who have taken at least a semester of calculus and is useful to most consumers of mathematics. Included will be discussions of finite dimensional vector spaces, matrix multiplication, eigen vectors, 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 332

FIELD STUDY IN COMMUNITY HEALTH

Elizabeth Conlisk

In this applied, community-based course, students will use basic epidemiologic tools and concepts to address the health concerns of local communities. The specific health issues to be addressed

will be determined by the needs and priorities of local community groups. Students will contribute to the planning, data collection, data analysis, and reporting of small epidemiologic studies; they will also be expected to access Internet-based data sets and analyze relevant data. In the process, students will gain experience in at least some of the following research skills: formulating a testable hypothesis, designing a questionnaire, drawing an appropriate sample, analyzing data, and reporting and disseminating results. The course is open to those who have taken Epidemiology (NS 248) or by instructor permission.

NS 381

ADVANCED TOPICS IN TERRESTRIAL ECOLOGY

Brian Schultz

This course is for a relatively small group of more advanced students to do small field studies in terrestrial ecology, as well as field trips and readings from the literature. We will make use of the Hampshire College forests and fields, the canopy walkway and farm center, and nearby off-campus sites as our study areas. The course plan will be flexible, depending on the weather, results of our work as they develop, and the interest of the participants in the course. We will make use of the idea of doing field problems, or short (one to several classes) but complete field or lab studies that we develop as part of the course, and write up the results. We will especially try to get outside as much as possible early on. Later, when the cold dark starts to settle in, we may turn to more theoretical topics and discussion in more of a seminar format, though fieldwork will still arise. We will plan some extra times for work together outside of class.

NS 390

DIVISION III SEMINAR: BIOLOGY AND HEALTH

Ann McNeal

This seminar is an opportunity for Division III students to learn from one another about topics in health and biology. All students will present their areas to the group and we will read sources chosen by participants to get additional background on the topics. Structured working sessions will deal with each aspect of the Division III process: planning, researching, writing, and revising. As the topics will be very diverse, there will be a heavy emphasis on clear communication in writing. Members will review drafts of abstracts, outlines, and chapters and give constructive criticism on them. Open to all students working on Division IIIs in the broad areas of health and biology.

ASTRONOMY ROUNDTABLE—AN INFORMAL DISCUSSION GROUP

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. The necessary introductory material will be provided for all astronomical topics considered.

FOR STUDENTS ENTERING PRIOR TO FALL 2002

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 Descriptions Spring 2003

NS 100

INDEPENDENT STUDY

To be arranged with faculty member

NS 101t (first-year students only)

HOW THINGS WORK

Herbert Bernstein

This course introduces its participants to college physics, science, and the workings of Hampshire College. In conjunction with Physics I, students will investigate basic mechanics, some everyday applications, and a few intriguing geophysical phenomena. The mathematics level of the textbook is "calculus-based" physics, which means algebra is necessary; the rest is taught as part of the course. The experimental portion of this course should emphasize the continuing focus of this year's Physics I.

NS 107

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, the Massachusetts coastline and the American Southwest as field areas, we will investigate the effects of rivers, of glacial ice and its meltwaters, 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 the text *Earth, Press and Seiver* and from primary literature. Evaluation will be based on class/field participation and 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. A trip to Death Valley and its surroundings is planned for Spring Break.

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? Some of this disparity is obviously due to environmental factors associated with class, such as diet, sanitation, and quality of health care. But are there also 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

vs. genetic basis for group differences in such health outcomes as infant mortality, childhood growth, and obesity. 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 will examine other health outcomes in their final paper and present their findings to the class.

NS 129t (first-year students only)
TOPICS IN WOMEN'S HEALTH
 Merle Bruno

Breast cancer, depression, toxic shock syndrome, osteoporosis, heart disease, fertility, and PMS are among a wealth of health conditions of particular interest to women. For many years it was assumed that information learned from medical studies on men applied directly to women. We know now that the incidence and expression of certain conditions and the responses to the same medical treatments may differ. Through small-group work on medical cases, reading, and lectures, students will address health issues that are important for women. They will examine how scientists conduct studies about the influences on health of lifestyle, environment, culture, and medical treatments. For their final papers, students will choose particular conditions, diseases, or treatments to investigate in depth.

NS 135
THE HUMAN SKELETON: BONES, BODIES, AND DISEASE
 Ventura Perez

This course explores the anatomy, biology, nutrition, and calcification of bone tissue. Using a comparative and anthropological approach, we study how the skeleton evolved and the features that humans share with other vertebrates. Because the human skeleton is a dynamic living system, it responds to a range of factors such as age, sex, physique, nutritional and hormonal status, and exercise. The study of bone and teeth is a meeting ground for many disciplines within the natural sciences. Biological anthropologists and archaeologists use skeletal remains as clues to how humans in the past lived. Forensic examiners and coroners use skeletal findings to unravel murder mysteries. Nutritionists and endocrinologists (people who study hormones) often specialize in bone because it is primarily composed of calcium, and its metabolic processes are governed largely by hormones. Various medical specialties such as orthopedics and radiology focus on skeletal biology. Methods from the medical, forensic, and archaeological study of bone will be used in this laboratory class. The first half of the semester is spent in the lab learning about skeletal anatomy and structure, and the second half is devoted to directed and supported independent research.

NS 169
MATHEMATICS AND THE OTHER ARTS
 Kenneth Hoffman

This course will explore two aspects of math: 1) the way mathematics is used to describe and explore some of the structures of the other arts, such as music (the different kinds of scales and temperaments, some of the contemporary work of Xenakis), art (perspectivity, golden sections), and architecture (tensegrities, geodesic structures); and 2) the aesthetic side of math itself, using topics growing out of the previous ideas as a foundation to develop new structures such as fractals and stochastic models, which are beautiful in their own right. This course is designed for students who want to see some new aspects of the arts and/or who want to develop their

mathematical sophistication by working on some different problems. This course does not presuppose a strong mathematical background, and there will be ample resources for working with students who have difficulties with any of the mathematical material. Weekly problem sets will be assigned.

NS 200
INDEPENDENT STUDY
 To be arranged with faculty member

NS 202
CHEMISTRY I
 Dula 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. A considerable time will be devoted to learn 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, 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.



NS 205
PHYSICS II
Frederick Wirth

A continuation of the three-semester physics sequence, you can start with this course with only a little extra trouble. Topics of thermodynamics, radiation, optics, fluids, the atomic nucleus, electronics, and modern physics will be examined in a context of environmental physics. Calculus and computer modeling will be used throughout. The class will have a weekly lab/field component that will be centered on 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 214
ORGANIC CHEMISTRY II
Nancy Lowry

This course is a continuation of the first semester of organic chemistry; emphasis is on the functional groups and spectroscopic identification of organic compounds.

NS 216
COMPOST SCIENCE AND SUSTAINABLE SOIL FERTILITY
Lawrence Winship

In many ways, our present food system simply converts petroleum into food calories, capturing some solar energy along the way. What could be a productive cycle that would move nutrients from soil to people and back again is really just a pump, pushing nitrogen fixed with fossil fuel energy and mined phosphate and potassium into the sea or into landfills. In this class we will study and then seek to innovate in a technology that has potential to plug some of the holes in our agricultural nutrient system—composting. Compost has always been a central ingredient in organic farming, providing metabolic energy to soil microbes, supplying nutrients to crops through the action of those microbes, improving tilth and water-holding capacity, and adding complex and important organic chemicals to soils. Composting can also convert materials such as food and food-processing wastes into useful products—but there are challenges. Can we satisfy the goals of farmers and waste managers with the same process? What techniques do we have to solve material-handling and storage issues? How can we be sure that a composting process is working well, and not producing offensive odors or hazardous leachates? What constitutes good compost and which composts are best suited to which soils and crops? We will consider both composting and compost in the soil and on the farm to ensure that we come up with ideas relevant to on-farm needs.

NS 220
PHYSIOLOGY: INTEGRATIVE BIOLOGY
Ann McNeal

Physiology is the study of how the body works—it is functional anatomy. This course will survey the body systems: nervous, cardiovascular, respiratory, excretory, immune, and hormonal. Particular emphasis will be placed on the ways in which the body responds to challenges such as exercise, stress, and extreme environments. The lecture-discussion portion of the course will largely be text based, although we will also read some primary papers. The lab will be based on four projects using several types of instrumentation to explore different body systems. After learning each method, students will design their own experiments, acquire and analyze data, and write up a scientific report. Prerequisite: Students need some background in mathematics and chemistry for this course; if in doubt, consult the instructor.

NS 229
FOREST ECOLOGY
Lawrence Winship

For centuries people have harvested trees for fuel, fiber, and shelter. Trees provide us with shade; remove toxins from the air; and produce fruit, nuts, and medicine for people and for wildlife. Human culture now extends ever deeper into the forests as recreation, resource extraction, and air pollution reach virtually every patch of trees on our planet. Now would be a very good time to get to know our forests, to understand how they grow and change, and to evaluate both old and new models for human/forest interaction. In this course we will take frequent trips to various types of forests, with diverse histories, soils, and climates. We will learn to identify all of our local tree species and to understand what factors favor or hinder their growth. We will use dendrochronology and historical reconstruction to study specific local sites, and then combine our data with computer modeling to get an idea of past and future changes in our woods. We will learn management techniques and read literature about the New Forestry and about Greenwood Certification. We will apply our management skills to woodlots and to the sugarbush at the Hampshire College Farm.

NS 254
CULTURE AND BIOLOGY
Alan Goodman

Anything one might think of as biological—blood, bones, brains, and much more—develops and has vitality in interaction with other body parts and processes, external physical and biotic environments; and cultural worlds of social interactions, economies, technologies, and ideologies. How do we think about and explain these interconnections? There are varied theories connecting biology and culture. In sociobiology and related fields, genetic adaptations to a past environment are considered primary determinants of culture and behavior. Conversely, more dialectical and complex biocultural perspectives aim to better understand how the quadruple helix of genes, biological milieus, environments, and culture are interpenetrated through developmental and evolutionary processes. We will critically evaluate biocultural theories and approaches in arenas such as the evolution of sex, love and reproductive behavior; the etiology of disease and malnutrition; and “race,” gender, personhood, and life stage. What is highlighted and what is at stake in each theory?

**NS 261
CALCULUS II**
David Kelly

This course will extend the concepts, techniques, and applications of the introductory calculus course. In particular, we will consider the differentiation and integration of the circular functions of the periodic circular functions and functions of several variables; we will 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 263
MATH FOR SCIENTISTS**
Ann McNeal

Biology, ecology, and all of the physical sciences are full of the uses of mathematics. But not all students have a solid background or sense of confidence in math. This course is for students who need to brush up on algebra, get a taste of statistics, learn to read and use graphs effectively, or otherwise bolster their quantitative skills. It can serve as a pre-calculus or pre-statistics course. This course will review how to build and use equations, how to use spreadsheets, a little elementary statistics, graphs, orders of magnitude, and other useful topics. Examples will be drawn from biology, environmental science, and chemistry. The course will emphasize building confidence and mathematical intuition through small-group work, concrete examples, and supportive structures.

**NS 265
STATISTICS AND EXPERIMENTAL DESIGN**
Elizabeth Conlisk and Brian Schultz

This course will be an introduction to descriptive and inferential statistics, with examples drawn from the fields of ecology, agriculture, public health, and clinical medicine. The approach will mainly be applied and hands-on; students will complete a workbook of statistical problems, collect and analyze data as a class, design and carry out small individual projects, do weekly problem sets plus revisions, and read and interpret data from the literature. We will learn to use common computer packages for statistical analysis: Excel and Minitab. Topics will include description, estimation, and basic techniques for hypothesis testing: z-scores, t-tests, chi-square, correlation, regression, one-way and two-way analysis of variance, and odds ratios. More advanced techniques such as multi-way anovas and multiple regression will also be briefly noted. We will also discuss the role of statistics in the scientific method and the philosophy of science, although the emphasis of the course will be on practical applications in design and analysis.

**NS 294
SUSTAINABLE AGRICULTURE AND ORGANIC FARMING**
Brian Schultz

This course will be a broad introduction to the practices of sustainable agriculture and organic farming. It will include experience in the field combined with study of the underlying science and technology of several key agricultural topics. We focus on sustainable and/or organic methods that minimize the use of nonrenewable resources and the associated scientific/technical pros and cons. Course work will include activities and

assignments at the Hampshire College Farm (thus the farm is part of the class). In class, topics will include readings, discussions, and assignments aimed at understanding sustainable practices in general; for example, we will study how compost is formed and tested, how to identify and control major insect pests given their life cycles and ecology, and how animals fit in to sustainable schemes of production.

**NS 300
INDEPENDENT STUDY**
To be arranged with faculty member

**NS 317
MODERN ALGEBRA**
Kenneth Hoffman

The language and tools of modern algebra—groups, rings, fields, vector spaces, etc.—have evolved in the 160 years since the death of Galois and Abel to the point where they now pervade nearly all branches of mathematics, as well as other fields as diverse as quantum mechanics, crystallography, coding theory, and some branches of linguistics. We will spend roughly three fourths of the course developing the basic concepts and theorems and one fourth on applications to other areas inside and outside of mathematics. The course will assume a fairly high level of mathematical sophistication. Those who have completed the Linear Algebra course or who have had a year of math above the level of introductory calculus should be adequately prepared; all others should check with the instructor. Regular substantial problem sets will be assigned and will constitute the heart of the course work.

**NS 324
ADVANCED CALCULUS**
David Kelly

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

**NS 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.

NS 333
ANALYTICAL CHEMISTRY FOR SCIENTISTS
Dula Amarasiriwardena

The recent advances in analytical chemistry and instrumentation play a major role in many interdisciplinary sciences including environmental science, biology, agriculture, geology, and many health science fields. This course will cover those advances in analytical atomic spectroscopy (atomic absorption spectroscopy, inductively coupled plasma-mass and atomic emission spectroscopy—ICP-MS, ICP-AES), analytical molecular spectroscopy (infrared, UV-visible), electrochemistry, and chromatographic and other separation techniques and associated instrumental methodologies. We will also look at sampling and preservation methods, sample preparation, and elemental and speciation techniques used in environmental and biological sample analysis. We will complete two issue-oriented, project-based field/lab projects that will introduce the participants to hands-on experience in modern analytical instrumentation and development of novel techniques to solve analytical problems encountered in diverse scientific fields. We will also read primary literature on current directions in analytical chemistry and the recent developments in instrumentation. Evaluation is based on class and laboratory participation, successful completion of lab and project reports, problem sets, and the final project report and class presentation.

NS 336
SUPERNOVAE AND THE FATE OF THE UNIVERSE
Douglas Leonard

Supernovae represent the final, explosive stage in the evolution of certain varieties of stars. They synthesize and expel heavy elements, heat the interstellar medium, trigger vigorous bursts

of star formation, create neutron stars and sometimes black holes, and produce energetic cosmic rays. This course will concentrate on the physical processes that underlie supernova explosions as well as their use as primary and secondary extragalactic distance indicators. Additional topics include supernova classification schemes, the collapse mechanism, physics of degenerate matter, nucleosynthesis, radiative transfer in expanding atmospheres, and cosmology. Prerequisites: three semesters of physics (including classical mechanics, thermodynamics, and electricity and magnetism), one semester of calculus, and at least one prior astronomy course at the 200 level or above, or permission of the instructor.

NS 339
ARCHAEOLOGY OF ENSLAVED AFRICANS
Alan Goodman and John Reid, Jr.

Among the more disturbing aspects of the enslavement of Africans is that so little is known about individuals' lives. What were their joys as well as their more obvious hardships? What were their comparative levels of malnutrition and disease? Where did enslaved Africans come from? The dehumanization of slavery is nowhere more pronounced than in the separation of individuals from their geographic and social roots. In this research course we will focus on the use of bioarchaeological and geochemical techniques to provide insights into key questions about slavery in the United States. What insights are provided by these scientific techniques and how do they match historical records? In addition to providing an overview of scientific methods and the history and archaeology of slavery, the class will focus on better understanding the birthplaces and diets of individuals who were buried in the New York African Burial Ground in the 1700s.

NS 361
INTEGRATIVE SEMINAR IN ENVIRONMENTAL AND HEALTH EDUCATION
Merle Bruno

This course is for students who are in Division III or the final semester of Division II and pursuing work in environmental, health, or science education. The class will be structured around students' Division III projects or preparation for such projects. It will serve as a sounding board, practice classroom, editing team, critical friends group, and source of ideas. Students will help structure the syllabus and will be responsible for helping to teach this class. Students will address current approaches to education reform, curriculum planning, and models of interdisciplinary teaching. They will edit drafts of one another's proposals and chapters. Other activities will include classroom observations, workshops, and structured feedback sessions called "tuning protocols." Preference will be given to Division III students. Instructor permission is required. Students on leave in the fall should contact the instructor by e-mail (mbruno@hampshire.edu).

NS 381i
SUSTAINABILITY SEMINAR
Frederick H. Wirth

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


SPRING

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 among 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 Partnerships for Social Change, Population and Development, and Peace and World Security Studies.

The faculty comprise 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.

FOR STUDENTS ENTERING PRIOR TO FALL 2002

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 a Schools.

Course Descriptions Fall 2002

SS 100

INDEPENDENT STUDY

To be arranged with faculty member

SS 115

POLITICAL JUSTICE

Lester Mazor

This seminar will examine the way 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, and 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 and Kafka, *The Trial* and Kirchheimer, *Political Justice*. Students will do critical writing and research and work in small groups to develop presentations on particular cases.

SS 119

THIRD WORLD, SECOND SEX: DOES ECONOMIC DEVELOPMENT ENRICH OR IMPOVERISH WOMEN'S LIVES?

Laurie Nisonoff

What happens to women when societies "modernize" and industrialize their economies? Is capitalist economic development a step forward or a step backward for women in industrialized and developing countries? In this seminar we look at debates about how some trends in worldwide capitalist development affect women's status, roles, and access to resources, and locate the debates in historical context. In the "global assembly line" debate we look at women's changing work roles. We ask whether women workers in textile and electronics factories gain valuable skills, power, and resources though these jobs, or whether they are super-exploited by multinational corporations. In the population-control debate, we ask whether population policies improve the health and living standards of women and their families or is the main effect of these policies to control women, reinforcing their subordinate positions in society. Other topics include the effects of economic change on family forms, the nature of women's work in the so-called "informal sector," and what's happening to women in the current worldwide economic crisis. We will use journal articles, short fiction, videos, and *The Women Gender & Development Reader* to explore these issues. Evaluation is based on participation, short essays, and a research project.

SS 123t (first-year students only)**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.

SS 125t (first-year students only)**THIS LAND IS YOUR LAND: LAND AND PROPERTY IN AMERICA**

Robert Rakoff

Conflicts over land use are among the most contentious in America. Much is at stake: property rights, the public good, the character of communities, environmental quality—even the very definition of nature itself. In this first-year tutorial we will analyze recent land-use controversies, including suburban and rural sprawl and conflicts over the management of public lands. Readings will consist of essays on the contested meanings of land as well as political economic analyses of the American land-use system. Students will be asked to write both interpretive essays on the various meanings attached to land and more analytical papers on the politics of property and land-use. Each student will also undertake independent research on a specific land use controversy of his or her choice.

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 a 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 131**YOUNG PEOPLE IN THEIR ENVIRONMENTS**

Myrna Breitbart and Kristen Luschen

How do young people make sense of their environments? How do these spaces shape their lives? What assumptions about children and youth are reflected in the construction of schools and neighborhoods? What mechanisms do young people use to intervene in and become active participants in their environments? This course begins by exploring young people's environmental experience through scholarly literature, autobiography, media, and our own memories of childhood. We then examine how the categories of environment and youth are socially constructed, historically located, and politically contested. Although we will divide our attention between younger children and adolescents, the course will not emphasize

a developmental perspective. We will consider how power and privilege structure the spatial and social environments in which young people live and learn. In addition to short analytical writing and in-class assignments, there will be one substantial group project that involves community-based research and includes a class presentation. This course should be of interest to students doing internships with young people in educational or community settings, or intending to do so.

SS 133t (first-year students only)**WHAT IS PSYCHOLOGY?**

Lourdes Mattei

What is psychology? A science? A modern “social construction” or concept? This introductory course will be organized around certain fundamental questions relevant to the study of the “psychological” in contrast to—as well as in light of—the “social” dimensions of human experience. We will address psychology's emergence as a modern discipline; its long-standing debates and controversies will be examined in order to look at our idea of the “self” and its relationship to society. This course is intended for incoming or first-year students who are interested in reflecting critically on the insights and contributions of psychology to the social sciences. The course will emphasize presentation, research, and writing skills.

SS 136**GANGSTERS, HOLLYWOOD MOGULS, AND POLITICOS: JEWS AND OTHERS IN THE SHAPING OF AMERICAN SOCIETY**

Holly Snyder

Ever wonder how Yiddish words became part of everyday American speech, and when the notion of “the melting pot” came about? Curious about what diverse cultures can contribute to the way in which we as Americans understand ourselves? This course will examine the contributions of Jews and other ethnic groups, both immigrants and native-born, to the development of American identity from the founding of the United States to the 20th century. Looking at various arenas of American public life, including politics, music, the film industry, consumer culture, the civil rights movement and organized crime, we will explore how Jewish Americans both embraced and consciously helped to shape the vision of America that we hold today.

SS 144t (first-year students only)**AFRICAN DEVELOPMENT**

Frank Holmquist

The course is centered on four major issues: 1) history: What did precolonial African politics and economics look like? How and why was European colonial rule imposed? How did Africans respond? What was the origin and nature of nationalist ideology, organization, and leadership in the struggle for independence? 2) current difficulties: How should we understand and explain the gathering crises in African politics and economics? 3) development policy, reform, and recovery: What are current development policies in different policy arenas (such as agriculture, industry, and education)? How successful are they and what changes may be needed to put Africa on the road to economic recovery? There will be an emphasis on writing through regular submission of short essays as well as a research paper. Particular attention will be paid to framing papers, crafting arguments, and marshaling evidence. The topic of the research paper will be formulated in consultations with the student and the instructor.

SS 146t (first-year students only)

FAMILY, GENDER, AND POWER IN THE UNITED STATES

Margaret Cerullo and Lili Kim

This introductory sociology and feminist studies course will explore the complex roles that dominant ideals of family life play in contemporary U.S. society and politics, while examining the diversity of families that people actually live in or aspire to. Beginning by asking what we mean by family, we will explore the kinds of leverage families and states have to compel their members behavior and how this differs for men and women and according to class, race, and ethnicity. We will explore why feminists have regarded the family as a crucial institution for understanding the social status and power of women. We will examine slavery, in which African slaves were positioned outside the institution of kinship altogether, while developing ideals and practices of kinship invisible to dominant culture. We will examine slavery's legacies, for the "family values" of welfare reform in the contemporary United States, and for the tensions between white and black feminisms. The class will be oriented toward developing the ability to read and write analytically, and with a critical sociological and feminist imagination.

SS 151

CULTURAL AND RELIGIOUS CONTEXTS OF ENVIRONMENTALISM

Sue Darlington

This course explores how cultures and religions influence theoretical and social concepts of nature and the environment. Efforts to preserve, protect, and/or define natural spaces in Asia, Latin America, and the United States provide insight into the development of the concept of environmentalism. Often equated in the North with nature conservation and sustainable development, environmentalism takes a variety of forms in different social and cultural settings. Through examining religious and cultural concepts of the natural and social environment cross-culturally, different modes of thinking and acting are illustrated and examined critically through specific cases. Students will write several short critical essays and do research for a longer analytical paper on a topic of their choice related to the themes of the course.

SS 155t (first-year students only)

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 scholarship and the arts, bloody struggles over religion, and the European colonization of the globe. Crucial to many of these developments was the drive to acquire and control knowledge, generally contained in texts—increasingly, printed ones. Intensive engagement with primary sources will introduce students to historical method and teach skills in reading and analytical writing. By applying the interdisciplinary approaches of the "history of the book," we will learn how information was generated and circulated. Students will moreover come to understand the technologies of communication through hands-on experience. We will make paper, set type, and sew pamphlets. And by taking full advantage of the Internet as a research and teaching tool, we will use one media revolution to study another.

SS 160

AFFIRMATIVE ACTION

Flavio Risech-Ozguera

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 our time, 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 164

ENVIRONMENTAL POLICY IN A TIME OF GLOBALIZATION

Stephanie Levin

This course will probe the public policy questions raised by international efforts to protect the environment. We will investigate such issues as the conflict between rich and poor nations over responsibility for environmental cleanup, the role of indigenous peoples in environmental protection, the meaning and value of wilderness, and the impact of international free trade institutions such as the World Trade Organization and NAFTA on environmental regulation. Students will be introduced to the structure of U.S. and international environmental law, as well as learn basic concepts of legal and policy analysis. The course will provide opportunities for developing research, writing, and oral presentation skills.

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 that 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 cultural categories such as "race," "gender," "class," and "nationality." This course combines critical reading/writing with a year-long internship one afternoon per week at a community organization that serves children. We request that you take this class only if you can commit to continuing your volunteer work at the agency through the spring semester.

SS 176t (first-year students only)

WAR STORIES: WORLD WAR II AND THE CRAFT OF STORYTELLING

Aaron Berman and Will Ryan

World War II defined an era and transformed the lives of all who endured it. In doing so, the war has become a growing source of stories, and these "tellings" will be the subject of the discussions, writings, and projects in this first-year tutorial.

Stories, above all, provide clues to the meanings we have attached to the politics and experience of the war, and the resulting social transformations within the United States, particularly with regard to matters of race, gender, and class. We will draw widely from journalists, scholars, novelists, artists, and participants, and we will certainly consider whose stories are "heard" and why. But we also intend to study these writings as human productions in their own right. What do they teach us about the method of history and craft of storytelling? We hope to identify authorial choices and, ultimately, incorporate what we learn into our own analytical and creative historical writings.

SS 177

CULTURE, POWER, AND IMAGINATION: HOW THE WEST HAS INVENTED ASIA AND LATIN AMERICA

Carolee Bengelsdorf and Kay Johnson

This course will focus upon the manner in which the West—the United States and Europe—has portrayed the peoples of Asia and Latin America over the course of its interaction with these peoples. Our premise is that the production of "knowledge" about these areas has helped to construct the dominant discourse within which Western policy toward these peoples has been made. We will draw upon literary texts, travel and missionary literature, and recent U.S. popular culture to examine how the West has constructed these two areas of the world. We argue that these constructions form the basis of the idea, currently popular among western theorists, that all conflicts in the world are "civilizational" in nature, positing conflicts between paradigmatic cultural entities representing the "West" versus major "civilizations" of "the other." Thus we examine the underlying cultural/civilizational paradigm of the Asian and Latin American "other" as these emerge from the historical imagination of Europe and the United States.

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 or 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 200

INDEPENDENT STUDY

To be arranged with faculty member

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 a prerequisite to many advanced economics courses and itself contributes to a wide variety of concentrations. We will work to set the material within broader social and international contexts. Five College students will be graded pass/fail only. This course does not qualify for half of a Division I.

SS 212

POSTWAR AMERICA

Penina Glazer

After World War II the United States emerged as the dominant world power. In the next two decades the society was shaken by major domestic and international changes. We will look at some of the major dimensions of U.S. society between 1945 and 1968: the onset of the Cold War, the emergence of McCarthyism, the beginning of the civil rights movement, the emergence of the New Left, and the birth of modern feminism. Students will write two papers, one a research paper.

SS 213

CONTEMPORARY GERMANY 1945–2000

Lester Mazor

Twentieth-century Germany experienced economic, political, and social turmoil under widely differing forms of government, and its territory underwent several major changes as a result of the two world wars. European unification again is changing Germany's political structure and economic system. Contemporary German culture has been equally vibrant, diverse, and dynamic: Boll, Grass, Fassbinder, Wenders, and Beuys, from the Federal Republic, and Wolf and Johnson, from the former GDR, are among many internationally acclaimed writers, filmmakers, and artists. This course will examine German history from the end of World War II to the year 2002, focusing on political, social, and cultural developments. Topics to be discussed include population movements after the war; the failures of denazification in East and West; the legacy of the Holocaust; Willy Brandt's *Ostpolitik*; the two cultures; the rise of the Green party; terrorism; the fall of "the Wall"; and Berlin—the new capital. A film series accompanies this course.

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. A foundational course in history, social science, humanities, and cultural studies is recommended.

SS 218

YOUTH, SEXUALITY, AND EDUCATION

Kristen Luschen

Sexuality is everywhere in schools—in classrooms, in hallways, and at the lockers. Yet when it purposefully is addressed in a classroom, sex education typically emphasizes the biological aspects of sexuality and the mechanics of "safer sex." In this course we will interrupt this approach by emphasizing performativity rather than biology as a lens through which to think about adolescent sexuality. To do so, we will focus on how politics, media representations, cultural assumptions, and ideologies organize our understandings of youth and sexuality and their relationship to contemporary U.S. educational practices and policies. Specifically, we will discuss discourses of

youth and sexuality during the 20th-century and how they intersect with education on the issue of sexuality. We will consider how ideas of youth and sexuality are constructed within power relationships organized by discourses of heterosexism, white supremacy, sexism, and classism. And finally, we will examine specific school-based practices and policies to discuss how they frame and address the issue of adolescence and sexuality in contemporary U.S. society.

SS 220

CULTURAL POLITICS IN SUB-SAHARAN AFRICA
Frank Holmquist

The study of politics in Africa has emphasized institutions: bureaucracies, parliaments, parties, interest groups, and politicians. This focus is not so much misplaced as rather "formal" and narrow in a context of comparatively weak economies and uncertain governments, many of which are adapting to newly democratic structures, and a few of which are enmeshed in chronic civil wars. In addition, Africa has seen a mushrooming of civil society organizations and social movements. To better understand these complex political realities we must address matters of culture and political identities. We will pay attention to frequently mentioned themes of nationalism, ethnicity, religion, crime and corruption, and gender and youth politics in both urban and rural contexts. But we will also study the influence of the global electronic media, and aspects of popular culture and resistance including graffiti, music, and newspaper cartoons. Prerequisite: Prior work in the social sciences on Africa or the Third World is expected.

SS/NS 222

SOUTHWEST FIELD SEMINAR: REPRESENTATIONAL PRACTICES IN ARCHAEOLOGY, ETHNOLOGY, AND MUSEUMS

Barbara Yngvesson and Debra Martin

This course examines the imposition and construction of "Indian" and other ethnic identities since colonization, focusing on the emergence and consolidation of distinctions among Anglo, Indian, and Hispanic groups. Drawing on critical and reflexive perspectives in cultural, archaeological and biological anthropology, we examine the positive and problematic aspects of displays of history and cultural identity in archaeological tourist attractions, museums, heritage centers, and national parks. We also examine challenges to these policies and representational practices. The course involves a mandatory 10-day field trip to the Southwest, where students will formulate and carry out research while in the field (during October break). Upon return, students continue to work on their research projects and focus on ways to analyze and think about representation and identity. Projects by necessity will involve questions having to do with archaeological sites, museums, and heritage centers, and the legal and ethical issues surrounding the depictions and interpretations that they offer. Instructor permission is required.

SS/HACU 233

CONTROVERSIES IN U.S. ECONOMIC AND SOCIAL HISTORY

Laurie Nisonoff and Susan Tracy

This course addresses the development of the U.S. economy and society from the colonial period to the present. Focusing on the development of capitalism, it provides students with an introduction to economic and historical analysis. We will study the interrelationship among society, economy, and the state; the transformation of agriculture; and the response of workers to

capitalism. Issues of gender, race, class, and ethnicity will figure prominently in this course. This is designed to be a core course for students concentrating in economics, politics, and history. We will work on developing research skills in economics and historical methodologies. Classes will have a lecture/discussion format. Students will be expected to attend class regularly, lead occasional discussions, and write several papers.

SS/HACU 246

THE FICTIONAL CHILD

Rachel Conrad and L. Brown Kennedy

This course explores the relation between children and literature by examining representations of children in literature for adults, psychological writings about children, and texts for child readers. Our topics will include how children are portrayed as subjects by adult writers; children's sense of themselves as children; the role of language and symbols in children's action in the world; and the emergence of self in the contexts of family and community. We will be reading illustrated books for young children by Maurice Sendak, Eric Carle, Ezra Jack Keats, and Margaret Wise Brown; representations of later childhood such as Wilder's *Little House on the Prairie*, Barrie's *Peter Pan*, Doyle's *Paddy Clarke Hu Ha Ha*, and Morrison's *The Bluest Eye*; and psychological theory by writers including Freud, Vygotsky, and Winnicott. There will be occasional evening screenings.

SS 248

PERSPECTIVES ON THE U.S.-MEXICO BORDER

Flavio Risech-Ozguera

Anzaldúa describes the U.S.-Mexico border as a "thin edge of barbed wire...*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 postindustrial nation with a developing one. While capital and goods are now freely traded with Mexico, the movement of people northward into the United States 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. Emphasizing historical and contemporary processes of nation-state formation and deterritorialization, globalization, and identity construction, the course will challenge students to investigate a range of political and legal controversies of the border area, including labor, immigration, drugs, and environmental and cultural issues. If circumstances permit, an optional field visit to a border area will be offered, for which a special program fee will be assessed.

SS 261

ENVIRONMENTAL HISTORY OF NORTH AMERICA

Robert Rakoff

This course examines the historical forces that have shaped the human transformation of the environments of North America since the 16th century. We will analyze the impact of European settlement, colonialism and westward expansion; agricultural and industrial capitalism; and urbanization on our uses of nature and our ideas of and narratives about the natural world. We will pay special attention to the rise of the conservation and environmental movements and their impact on wilderness, economic production, public policy, and everyday life and culture. Students will undertake research on the environmental history of specific places.

SS 265

FAMILY, GENDER, POWER: A COMPARATIVE APPROACH

Margaret Cerullo and Kay Johnson

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 United States. 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 United States, we will focus on the racialized production of gender and kinship, from the era of slavery to the rise of the 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 269

CULTURE AND POWER IN MODERN SOUTH ASIA
Vivek Bhandari

Following recent nuclear tests, and the region's shift toward policies of economic liberalization, South Asia has been the subject of considerable attention all over the world. Treating these developments as its frame of reference, this course will study the interaction among social power, cultural change, and the political economy of modern South Asia. By adopting an analytical perspective that treats ethnicity, religion, caste, and class as both process and social formation, this course will examine their relationship with the history of state power in the subcontinent. The study of changes in South Asian society will be carried out within an elongated time horizon from the colonial period to the present. Such an analytical strategy will help us to emphasize how disparate identities and meanings have had historically contingent boundaries that have become the basis for political ideologies because of changing power relations. Through a detailed assessment of monographs, novels, essays, and films, this course will raise questions about issues of local, regional, and national identity, as they have shaped different parts of the subcontinent. By addressing the specifics of the history of South Asia, the course also hopes to bring questions of "doing history" into sharper focus, and explore what traditional forms of social and political theory have to offer as a guide to the future. Prerequisite: Making of Modern South Asia or any introduction to South Asian history.

SS 273

**THE SPIRIT OF A WORLD WITHOUT SPIRIT?:
READING "THIRD WORLD" REVOLUTIONS, CUBA
AND IRAN**

Carollee Bengelsdorf and Ali Mirsepassi

Revolutions are rare and unique social revolts in human history against the habits of everyday life. These extraordinary qualities of revolutionary moments have always fascinated social scientists, artists, and others with historical and critical sensibilities. In this course we will study the Cuban and the Iranian revolutions and their distinct visions. These revolutions are different in their ideologies (one is Marxist and the other Islamic) and in their modes of social mobilization (guerrilla movement vs. urban mass movement). Yet they shared common

aspirations and desires (both sought to overthrow repressive and corrupt governments allied with the United States, both promised a radical utopian vision, and they both are dominated by modernizing states). In this course, we will look at different readings and meanings of revolutions in general and the Cuban and Iranian revolutions in particular. How does one interpret the intense movement we call revolution? How do scholars and intellectuals read these historically significant events? And more important, how do "ordinary" people narrate their experiences in these revolutions and what are their stories of hope and loss?

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, to 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 285

WOMEN OF COLOR AND LABOR IN THE UNITED STATES

Lili Kim

Whether as slave women or as racial ethnic immigrant women, women of color have always filled a special niche in the labor market in the United States. This course examines the histories of women of color and their labor outside home in the context of American economy, politics, and culture. The course will begin with the overview of American labor history and theoretical frameworks for interpreting women's work. We will consider the politics of labor through the analytical lenses of gender, race, ethnicity, nationality, and sexuality. We will examine diverse labor experiences of women of color in the United States, such as black women in the institution of slavery, Filipina migrant nurses, Japanese women domestic workers, Mexican women in the cannery industry, Chinese and black women workers in the defense industry during World War II, Korean women shopkeepers and entrepreneurs, and sweatshop workers in the garment industry. The focus will be on women's agency and activism through union organizing and economic empowerment. Instructor permission is required.

SS 292

**RETURNING TO HAMPSHIRE: REFLECTIVE WRITING
AND PROJECT WORKSHOP**

Vivek Bhandari

This course brings together students returning from international programs, and organizations working with the following Hampshire programs: Community Partnerships for Social Change, Civil Liberties and Public Policy, and Population and Development. The purpose of the course is to help students integrate their off-campus learning experiences

with their academics. Opportunities are provided for students to share and critique reflective writing and project work related to their off-campus studies or internships. The course introduces students to questions of subjectivity and complex dichotomies such as global/local. These themes are meant to provoke discussion of the limits of one's own understanding, while exploring the possibilities of finding new spaces for engagement. Additional themes and readings will be decided upon based on the interests of those participating in the seminar. Students from all five schools and any discipline are welcome.

SS 300

INDEPENDENT STUDY

To be arranged with faculty member

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 United States and elsewhere over the last 30 years. Among the important changes in the United States are the greater integration into international product and financial markets, a 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 and Division III 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.

FOR STUDENTS ENTERING PRIOR TO FALL 2002

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 the 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 Descriptions Spring 2003

SS 100

INDEPENDENT STUDY

To be arranged with faculty member

SS 102

POVERTY AND WEALTH

Laurie Nisonoff

Who gets the money in America and who doesn't? Why is there poverty in the richest country in history? Although often sanctified by economic theorists in oblique formulas, the state of poverty and the character of wealth go to the heart of what it is to live in America. This course encourages inquiry into a hard accounting of this contemporary social and economic reality. Thematic units include federal income measurement, facts and fictions: the business elite, taxation, family and sexual inequality, race, health care and aging, education, and the history of social welfare programs and charity. To understand how income inequality is perceived and measured, we will also examine three paradigms in economic inquiry: radical, liberal, and conservative. Students will be encouraged to engage in field observations in local settings where the poverty and policy issues we study are likely to be raised. Students with an interest in the Community Service Scholars Project are encouraged to enroll. Evaluation will be based on class participation and assigned problem sets and essays.

SS 110

THE MAKING OF MODERN SOUTH ASIA

Vivek Bhandari

A subcontinental space of well over a billion people, South Asia has witnessed the complex overlap of colonialism, imperialism, and nationalism in a period of less than 300 years. In this course we will conduct a comprehensive overview of how these forces have shaped the history of the region. By documenting the economic, social, cultural, and political forces that facilitated processes of nation-building, we will identify the contradictions and ironies that are characteristic of modern South Asia. Using academic monographs, literary texts, personal narratives, and films, we will raise questions about issues of local, regional, and national identity, as they have shaped different parts of the subcontinent. In addition to studying how various scholars have treated the region's history, students will be encouraged to experiment with primary sources, and to bring some of the most compelling problems of South Asia's history into sharper focus. By addressing the specifics of the history of South Asia, the course also hopes to bring questions of "doing history" into sharper focus, and to explore what traditional forms of social and political theory have to offer as a guide to the future.

SS 124

ENGAGED PEDAGOGY AND EDUCATION REFORM

Kristen Luschen

This course will integrate an examination of contemporary education reform efforts with an exploration of classroom pedagogy. Initially, we examine critical education theory and its hope for transforming pedagogical relationships and educational structures. Second, participants will employ and interrogate the framework of critical pedagogy as they shift between the positions of teacher and student when exploring specific reform efforts. In this course, students will examine current debates in education reform, critically analyze and contextualize their emergence, and, finally, engage with issues of pedagogy by forming collaborative groups that will design, teach, and evaluate a section of the course. Accordingly, students should be prepared to do substantial work outside of class with their group members. Beyond the intensive group project, students will be expected to participate actively in class, complete the assigned reading, and write several short analytic papers. Critical Pedagogy, Education Studies

SS 126

SOCIAL MOVEMENTS AND SOCIAL CHANGE

Margaret Cerullo

This course will examine key questions about the origins, dynamics, and institutionalization of social movements. We will both read theoretical materials and use them to analyze two case studies in the postwar United States—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 some of the questions we will address: What kinds of conditions prompt people to organize for social change? How do people become mobilized to participate in social movements? How does participation in social movements consolidate, transform, or unsettle personal and collective identities? How does the larger social, cultural, and political context create opportunities for and constrain the prospects of social movements? What roles do the state, the media, and founders play in diffusing, framing, and containing protest? How and under what constraints do social movements and movement organizations structure themselves, form agendas, articulate goals, decide on tactics? deal with internal differences? evaluate success and failure? What are the conditions for the success of social movements?

SS 134

GLOBALIZATION AND THE LAW

Stephanie Levin

The contemporary phenomena of globalization pose many challenges, including those to traditional, nation-state-based legal systems. This course will investigate the relationships between national regulatory law and international business, the legal evolution of the multinational corporation, issues of international labor law such as sweatshops and child labor, and the basic legal underpinnings of the world trading system (including the World Trade Organization, the International Monetary Fund, NAFTA, and the European Union). It will also examine legal issues raised by the anti-globalization movement. Students will be encouraged to critically analyze sources and learn to articulate multiple arguments for their own positions.

SS 135

THE CULTURE(S) OF U.S. FOREIGN POLICY

Carollee Bengelsdorf

This course will focus 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 Williams'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/WP 138

WRITING ABOUT THE OUTDOORS

Robert Rakoff and Will Ryan

This seminar will explore contrasting approaches to writing about the outdoors. We will read and critique a number of genres including traditional nature writing, travel accounts, creative nonfiction, fiction, and academic analyses. We will pay particular attention to narrative choices and the role of the narrator as well as to the use of landscape description, scientific language, and other vehicles for constructing ideas of nature. Our analytical focus will be on the social and cultural origins of both mainstream and critical views of the human presence in the nature world. We will use these readings both as models of good writing and as contributions to the rich discourse about people in the outdoors. These readings will also help us develop some criteria for peer review of written work. There will be regular writing assignments, and students will be expected to contribute to class discussion and group critique in an informed and constructive manner.

SS 139

RACE AND ETHNICITY IN THE UNITED STATES

Lili Kim

Scholar Kenan Malik has said, "If a Martian were to land on Earth, it is unlikely that he would be able to distinguish between races in the fashion that we do." Statements like this underscore the seemingly arbitrary process of assigning race in America. How Americans have constructed race over time has systematically shaped power dynamics in American society, and race, however arbitrary, continues to matter. As historian Alden T. Vaughan succinctly put it, "Race is a historical reality, though not a scientific fact, which has influenced American history from the beginnings to the present." This course explores the history of the 20th-century United States through the analytical lenses of race and ethnicity. In examining the historical periods and events of major social, cultural, economic, and political change, students will evaluate how race and ethnicity in particular, along with gender and class, shape and impact American society and culture, as well as how racial minorities and ethnic Americans negotiate racial dynamics in the United States over time. Using historical case studies,

SPRING

students will be asked to consider how race is created, institutionalized, and contested in American society and culture throughout history, and examine how the current construction of race has influenced our social and political realities in the United States today.

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. There will be an emphasis on writing through regular submission of short essays as well as a research paper. Particular attention will be paid to framing papers, crafting arguments, and marshaling evidence. The topic of the research paper will be formulated in consultations with the student and the instructor.

SS 147

GENDER AND ITS DEVELOPMENT

Martha Hadley

Once an assumed category, dictated by biology and shaped by culture, gender and its development have been critiqued and studied intensively in recent years. This course will review historic assumptions about the nature and development of gender as well as the work of psychologists and other social scientists who have questioned and reached beyond these assumptions. We will focus on critical reading of recent research

and theories of gender development as well as contemporary ideas about the nature of gender from different fields within the social sciences. Our work will include: class discussion of readings; writing assignments aimed at practicing critical analysis of popular books on gender; group presentations on gender patterns in different cultures; and a final paper in which each student will define a question and pursue independent research on his or her topic, write a draft, and then revise it.

SS 167

RADICALISM AND SOCIAL CHANGE IN THE UNITED STATES, 1830-1930

Holly Snyder

The 1960s were not the first manifestation of radical protest and social change in the United States, but the culmination of long-standing patterns of demand for radical reformulations of American culture and governance. In this course, students will explore those earlier reform movements and their attempts to reshape American society. By examining the results of their efforts and evaluating their success or failure to produce the desired changes, we will also arrive at a deeper understanding of the processes in the United States that continue to alternately abet and impede social change today.

SS 172

FROM AFRICAN TO AFRICAN AMERICAN IN EARLY U.S. HISTORY

Amy Jordan

Historians of slavery in the Americas struggle to define the processes through which diverse groups of "Africans" became African Americans. In this class, we will explore some examples of how scholars seek to address this compelling historical problem. Students will examine historical scholarship, films, slave narratives, and some primary documents. These sources will provide students with many historical examples of African-American cultural formation in the context of broader economic and political transformations. We will examine how these processes occur within the context of the American, French, and Haitian Revolutions. Our discussions will focus on the fluidity of religious, cultural, and "national" identities and explore the varied meanings of *home* and *foreign* to Africans swept up in the brutality of the transatlantic slave trade. The course stresses class discussions where students will have opportunities to formulate their own perspectives on African-American cultures and



grapple with the difficulties of analyzing the consciousness of people who left few conventional written sources.

SS 200**INDEPENDENT STUDY**

To be arranged with faculty member

SS 201**AN INTRODUCTION TO THE HISTORY OF THE WORLD: THE ULTIMATE SURVEY COURSE**

Frederick Weaver

This ambitious course will begin with the ancient and medieval worlds but emphasize the world after 1500, when something like a "global history" emerged. Combining seriousness and humor, our exploration will have two principal themes: social, political, and economic change; and the nature of historical interpretation. Although students will not be asked to list English (or any other) monarchs in order of appearance, they should come out of the course with a sense of historical sequence and periodization and with an appreciation for the importance of historical understandings and interpretative issues. We will use a textbook in order to give consistency and order to the narrative, but we will supplement it with a variety of other readings to develop particular themes and to sustain a critical stance during our whirlwind tour through the millennia. Given the nature of the course, most of the assigned writing will be short critical essays responding to the readings.

SS 202**FAIR DIVISION AND FAIR REPRESENTATION**

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 collective choices and actions. This course will focus on how theoretical models and empirical data can inform us about social issues and help us understand the processes by which individual and group decisions are made. We will consider applications such as mass elections, legislative voting, census taking, public opinion polls, economic competition and cooperation, and environmental policy. We will develop and use models and techniques drawn from descriptive and inferential statistics, probability theory, regression analysis, and game theory. Students will complete a series of problem-solving assignments and short papers, as well as a final research paper or project. No mathematical background beyond high school algebra and geometry is expected.

SS/IA 206**PSYCHOLOGICAL DYNAMICS IN DRAMA**

Lourdes Mattei and Ellen Donkin

This course is designed for Division II students interested in both psychology and theater who may have had some background in either area, though not necessarily in both. Psychology students will have an opportunity to examine the ways in which certain psychological phenomena manifest themselves in dramatic character, dramatic structure, and the rehearsal process. Theater students, including those interested primarily in directing, design, acting, or dramatic literature, will have an opportunity to rethink their approach, both to the analysis of dramatic texts and to the way those texts get produced. Key concepts for this course are Freudian concepts of the unconscious, Winnicott's idea of the transitional object, and Bollas's description of the aesthetic moment. Dramatic texts will be chosen from a variety of periods and/or cultures. In

addition, the course will include in-class workshops with visiting theater artists. Prerequisite: at least one class in psychology.

SS 207**ENVIRONMENTAL POLICY IN AMERICA**

Robert Rakoff and Stanley Warner

This is a core, introductory course for Division II students in environmental studies, American politics, and political economy. We will examine the history and political economy of environmental policy in America, focusing this semester on water-related policies. We will analyze the ways in which political and economic institutions shape the definition of both environmental problems and policy approaches, and we will evaluate the impacts of national and local policies. The role of social movements and nongovernmental organizations such as business groups and environmental advocates in policymaking will be considered. We will critically assess competing ideological approaches to environmental policy as well as cost-benefit analysis and other methodologies. Collaborative student research on specific water issues will form the main current of the course.

SS 208**THE GHETTO IN MODERN HISTORY**

Holly Snyder

This course will explore the social context of urban development after 1500, beginning with the papal bull of 1555 issued by Pope Paul IV, mandating Jewish residential segregation. We will examine the process of residential segregation as it evolved between 1555 and the present, seeing how the physical and cultural shape of the ghetto has been molded by various early-modern and modern societies. We will also look at the use of the ghetto in times of war, comparing the WWII ghettos created by the Japanese in Shanghai with those made by the Germans in Polish cities, along with the internment of Japanese Americans by the United States. We will take into account the cultural impact of the ghetto for the minority groups to whom they are relegated. Broad comparison will be seen by considering the justifications by which majorities single out minorities for segregation, and varied reactions of minorities to the process of residential segregation, as well as the meaning of residential segregation for both majorities and minorities.

SS 228**ORGANIZING IN THE WORLD WIND: AFRICAN-AMERICAN SOCIAL MOVEMENTS IN THE 20th CENTURY**

Amy Jordan

This course will explore the organizing efforts of African Americans during the 20th century. We will examine activism in both rural and urban sites and in cross-class, middle-class, and working-class organizations. The readings will provide critical perspectives on how class, educational status, and gender shape the formation, goals, leadership styles, and strategies of various movements. Some of the movements include the lobbying and writing of Ida B. Wells, the cross-regional efforts of the Brotherhood of Sleeping Car Porters, and the post-World War II radical union movement in Detroit and the local 1199 hospital workers union movement in New York. By extending our exploration over the course of the 20th century, we will trace the development of various organizing traditions and consider their long-term impact on African-American political activism and community life.

SS 231

THE AMERICAN SCHOOL: EDUCATION IN A MULTICULTURAL SOCIETY

Kristen Luschen

Public schools continue to be among the most controversial institutions in American society. They have emerged from and continue to be shaped by conflicting political, economic, and social goals. In this course we will explore schooling within the context of a multicultural and divided society and examine why public education has become both the hope of contemporary society and as the focus of conflict and tension. This course will serve as a starting point for viewing education as a critical project of constructing meaning, both on a personal and a social level. Most important, students should come to critically question the taken-for-granted notions from which we construct our educational realities. This class incorporates a significant community-based learning component. Students enrolled in this course will be required to participate in a weekly internship in an educational setting. A series of written assignments will assist students to integrate theory and experience by drawing on course readings, class discussion, and the community-experience component.

SS 232

GLOBAL CAPITALISM AND THE CHANGING POLITICAL ECONOMY OF AFRICA AND LATIN AMERICA

Frank Holmquist and Frederick Weaver

Profound changes in the international realm during the last two decades have produced a more integrated, interdependent world. In this course, we critically review the debates about the economic, political, and cultural causes of these changes, and we look closely at the complex relationships among free-market policies, democracy, cultural resistance, and national sovereignty. Throughout the course, we emphasize the significance of these changes for the peoples of Africa, Asia, and Latin America. Enrollment is open for students who have completed some course work on the Third World or political economy.

SS 240

REPRODUCTIVE RIGHTS: DOMESTIC AND INTERNATIONAL PERSPECTIVES

Elizabeth Hartmann and Marlene Fried

This course will provide students with a critical framework with which to analyze contemporary reproductive rights issues. Topics include the struggle for abortion rights; the ideology and practice of population control, from welfare reform and immigration control in the United States to case studies of family planning programs in the Third World; the population and environment lobby; reproductive technologies; and the impact of the international women's health movement in developing alternatives to conventional population policies.

SS 249

THE UNCONSCIOUS BEFORE, DURING, AND AFTER FREUD

Martha Hadley

The awareness of a part of mind or being that was not accessible to consciousness but powerful in its influence on feeling, thought, and behavior has been referred to in writings of philosophers, physicians, and literary figures since the ancients. Our own understanding of the unconscious has been shaped by Freud's conceptualization of the mind and psychodynamic

theory as it has evolved over the last 100 years. Cognitive psychological studies and research by neurophysiologists have made recent contributions to our understanding of this part of mind that lies beneath the tip of the iceberg of consciousness. This class will provide an opportunity to read and discuss writings on the unconscious (even before it was called by this name), as well as Freud's original and revised theory of the unconscious and several key psychodynamic theories that have built on and revised Freud's initial concept in the last century. We will also be considering contemporary research from cognitive science and neuroscience in terms of its implications for ancient and modern thought about this realm. This is an opportunity to work with original texts and consider the history of our awareness and understanding of ourselves as human beings. Students will write several brief critical papers and develop a final paper on a topic of their choice that relates or integrates what we have been reading to an area of their own interest. Prerequisite: A previous course in psychology is required.

SS 257

INTERROGATING NATIONAL IDENTITY: NATIONS, STATES, AND NATIONAL STATES

Vivek Bhandari

How are nations created? Are nationhood and statehood the same thing? Should all states be nations, and all citizens, nationalists? Recent political violence in Israel, Serbia, parts of Africa, and India raises a wide range of questions concerning the ways in which people view themselves as political agents. In this course we will study the history of nationalism, and look at why notions of racial, religious, linguistic, and cultural difference have been used to justify harmony, as well as conflict, within and between ethnic groups. By situating nationalism within a context of radical economic and cultural change over the last 200 years, we will be able to understand causes behind the political choices available to individuals today. A conscious effort will be made to raise questions about race, religion, class, gender, and regional identities and their relationship with the politics of nationalism. Chosen with a comparative framework in mind, readings will focus on the emergence of nation-states in parts of Europe, Africa, and Asia. Students will critically examine and write about personal narratives, novels, and films as well as journal articles and academic monographs—all of which will be used to relate contemporary life with the past.

SS 262

CONFLICT RESOLUTION AND HISTORICAL ANALYSIS

Gregory S. 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 267

HUMAN RIGHTS AND THE ENVIRONMENT

Sue Darlington and Stephanie Levin

Environmental discourse is popular worldwide, but ideas of the "best" use of natural resources and who has the rights to access them remain highly contested. We will explore issues related to these debates, such as the theoretical concepts and discourses of "environment" and "rights." Environmental and development rights are seen as the third generation of human rights (following civil and political rights, and economic, social, and cultural rights). This course will explore the relationships between environmental and human rights through both international law and anthropology, and examine debates over development and conservation, ownership of land and resources, and indigenous rights to land use and self-determination. Students should have some background in human rights or legal studies.

SS 268

UNDERSTANDING CHILDREN

Rachel Conrad

This is a course on young children's social development that involves integration of theory and experience in learning about and from children. Students are required to be concurrently working a minimum of 4 hours per week at an early childhood facility, such as a day care center or preschool. The course is designed specifically for students working at the Hampshire College Children's Center (HCCC), but is suitable for students working at other early childhood facilities. Topics will include children's construction of self, understanding of the social world, imagination and social pretend play, peer culture, conflict and social rules, and approaches to early childhood education. Prerequisite: A previous course in psychology is recommended as background for this course. Students must work concurrently a minimum of 4 hours per week at an early childhood center, such as the Hampshire College Children's Center.

SS 276

SHOAH: THE DESTRUCTION OF THE EUROPEAN JEWS AS HISTORY

James Wald

The Shoah (Hebrew for "destruction"), or Nazi attempt to exterminate the Jews of Europe, has entered popular consciousness and the curriculum, yet images and emotions often outweigh knowledge. And although many people find religious, philosophical, or political meaning in the destruction, it in fact contains no intrinsic, much less consoling, message. Because this course is anchored solidly in the discipline of history, it proceeds from the belief that the losses cannot be understood unless we examine the world that was lost. It addresses the roles of victims, perpetrators, and bystanders. It locates the Shoah in the spectrum of interethnic relations without portraying it as inevitable. It emphasizes the uniqueness of the Jewish tragedy, while examining similar cases and universal implications.

SS 277

SOCIALLY ENGAGED BUDDHISM

Sue Darlington

How is Buddhism engaged in the world? This course explores how Buddhism is being used in Asia and the United States to address contemporary issues such as human rights, environmentalism, economic development, and gender relations. The historical development and application of engaged Buddhism will be examined in light of traditional Buddhist concepts of morality, interdependence, and liberation in comparison with Western ideas of freedom, human rights, and democracy. Cases of Burma, Thailand, Sri Lanka, Tibet, India, Vietnam and the United States will be studied comparatively within their broader cultural, historical, and political contexts as we look at progressive and conservative responses to social change. How do globalization and cultural traditions influence the process of religious and cultural change

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as people deal with social problems? Prior knowledge of Buddhist studies or Asian studies is strongly recommended.

SS 282

CONTEMPORARY SOCIAL THEORY: MODERNITY AND ITS FATE

Margaret Cerullo and 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 that 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's *Transformation of Public Sphere* and Berman's *All That Is Solid Melts Into Air*), two texts critical of the modernity project (Foucault's *Knowledge/Power* and Lyotard's *Postmodern Condition*), and a text about modernity's colonial/global impact (Fanon's *Wretched of the Earth*).

SS 293

MASS MAN, MASS MOVEMENTS, MASS CULTURE: EUROPE IN THE ERA OF CLASSICAL MODERNITY

James Wald

Never had change seemed 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, 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, 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.

SS 298

RESISTING THE ORIENTALIZATION OF THE ENEMY: ASIAN AMERICA AND THE "GOOD WAR"

Lili Kim

Historians have conventionally dubbed World War II as the watershed years for Americans. The central aim of this course is to reassess that claim, particularly concerning the lives and experience of Asian Americans. What did World War II mean for Asian Americans on the home front? Did it bring drastic social, political, and economic changes to the lives of Asian Americans, as historians have claimed? What were the consequences of the unprecedented internment of Japanese Americans, not only for those interned, but also for other Asian Americans on the home front? By broadening the examination of Japanese American internment to other Asian Americans who looked like Japanese Americans, we will explore the racial implications of the internment and the history of racialization of Asian Americans on the home front, as well as consider other political and economic factors that led to the decision to incarcerate U.S. citizens of Japanese ancestry. We will pay particular attention to the geopolitical differences (and similarities) between California and Hawaii to compare particular racial, political, and economic contexts in which Asian Americans experienced the crisis of the war. In addition to examining these issues through analyses of historians'

interpretations, students will contribute to the task of reconceptualizing World War II in Asian American history through their own primary research.

SS 300

INDEPENDENT STUDY

To be arranged with faculty member

SS 311

WOMEN AND WORK

Laurie Nisonoff

This research workshop examines case studies of the interrelationships of gender and capital, some located in specific practice, time, and place, others directed toward theoretical critique and construction. We examine issues such as the work lives of women in the home and workplace; the relationships between "paid" and "unpaid" work; the "feminization of poverty" and of policy; and the growth of new professions, the service sector, and the global assembly line. This course is organized as a seminar with students assuming substantial responsibility for discussion. This course is designed for advanced Division II and Division III students. Instructor permission is required.

SS 397i

WRITING ABOUT THE THIRD WORLD

Carollee Bengelsdorf

This seminar is designed for Division III students who are writing their independent study projects on some aspect of theory and/or the Third World. The course will center on colonial and postcolonial discourse and modernism/postmodernism in the Third World context. This broad framework will facilitate exchanges among students working on aspects of the various paradigms for Third World development/underdevelopment in a range of disciplines. The course will focus upon this exchange. After we read key texts to help us develop a common vocabulary, the projects themselves, along with what students suggest in the way of additional reading, will constitute the syllabus. Instructor permission is required.

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

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 including linguistic theory, sociolinguistics, literary stylistics, history, politics, and anthropology. Although Hampshire has no foreign language departments as such, instruction in Spanish is offered and 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 and Italian.

During January term, intensive language courses are offered. For further information on Spanish, contact the International Language Institute, 413-586-7569, or Caroline Gear at 413-559-5228.

Language Study for Fall 2002

LS 101 ELEMENTARY SPANISH I Luisa Maria Rojas-Rimache

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 percent of the requirement for credit. Topics of study are based on assignments from the course textbook, *Plazas—Lugar de encuentro por la hispanidad*, current and global events, and the students' experiences. The class meets 5 hours per week and is limited to 15 students.

LS 102 ELEMENTARY SPANISH II Laura Battles

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 moods are introduced. All four skill areas (speaking, listening, reading, and writing) are practiced through activities that are based on real-life situations, the course textbook, *Plazas—Lugar de encuentro por la hispanidad*, and the students' experiences. This is an oral-based class: Classroom attendance and participation count for 50 percent of the requirement for credit. The class meets 5 hours per week and is limited to 15 students.

LS 201 INTERMEDIATE SPANISH I Cecilia Candia

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 experiences. Emphasis is placed on accuracy in speaking and writing in Spanish. Attendance and classroom participation count for 50 percent of the requirement for credit. The class meets 5 hours per week and is limited to 15 students.

LS 202 INTERMEDIATE SPANISH II Cecilia Candia

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, focus will be placed on accuracy in speaking and writing in Spanish. Attendance and classroom participation count for 50 percent of the requirement for credit. The class meets 5 hours per week and is limited to 15 students.

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 as a step toward understanding the entire Eastern European Jewish cultural legacy, from fiction and poetry to songs and folk expressions. The course is for beginning students and requires no prior knowledge.

Language Study for Spring 2003

LS 101 ELEMENTARY SPANISH I Luisa Maria Rojas-Rimache

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 percent of the requirement for credit. Topics of study are based on assignments from a cultural reader, current and global events, and the students' experiences. The class meets 5 hours per week and is limited to 15 students.

LS 102
ELEMENTARY SPANISH II
Laura Battles

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 moods 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 percent of the requirement for credit. The class meets 5 hours per week and is limited to 15 students.

LS 201
INTERMEDIATE SPANISH I
Cecilia Candia

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' personal experiences. Emphasis is placed on accuracy in speaking and writing in Spanish. Attendance and classroom participation count for 50 percent of the requirement for credit. The class meets 5 hours per week and is limited to 15 students.

LS 202
INTERMEDIATE SPANISH II
Cecilia Candia

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 of 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, focus will be placed on accuracy in speaking and writing in Spanish. Attendance and classroom participation count for 50 percent of the requirement for credit. The class meets 5 hours per week and is limited to 15 students.

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.



Cocurricular Courses

Cocurricular courses offer opportunities for skills development, innovation, personal growth, and experience-based learning outside of the regular curriculum of the college. These courses meet on the same schedule as academic courses, and require registration following the same procedures and deadlines. Cocurricular courses do not normally satisfy distributional or Divisional requirements unless they are cross-listed with a school's curriculum. They may form a part of a Division II concentration, and are otherwise very important extra resources that supplement the core curriculum.

Writing and Reading Program Courses Fall 2002

WP/HACU/IA 102
INTRODUCTION TO WRITING
Will Ryan and Ellie Siegel

This course will explore the work of scholars, essayists, and creative writers in order to use their prose as models for our own. We will analyze scholarly explication and argument; we will also try to appreciate the artistry in our finest personal essays, short fiction, and poetry. Students will complete a series of critical essays in the humanities, social sciences, and natural sciences, respectively, and follow with a personal essay, a brief memoir, and a piece of short fiction or poetry. Students will have an opportunity to submit their work for peer review and discussion. Frequent, enthusiastic revision is an expectation.

Writing and Reading Program Courses Spring 2003

WP/HACU/IA 102
INTRODUCTION TO WRITING
Deborah Gorlin

This course will explore the work of scholars, essayists, and creative writers in order to use their prose as models for our own. We will analyze scholarly explication and argument; we will also try to appreciate the artistry in our finest personal essays, short fiction, and poetry. Students will complete a series of critical essays in the humanities, social sciences, and natural sciences, respectively, and follow with a personal essay, a brief memoir, and a piece of short fiction or poetry. Students will have an opportunity to submit their work for peer review and discussion. Frequent, enthusiastic revision is an expectation.

WP/SS 138
WRITING ABOUT THE OUTDOORS
Robert Rakoff and Will Ryan

This seminar will explore contrasting approaches to writing about the outdoors. We will read and critique a number of genres including traditional nature writing, travel accounts, creative nonfiction, fiction, and academic analyses. We will pay particular attention to narrative choices and the role of the narrator as well as to the use of landscape description, scientific language, and other vehicles for constructing ideas of nature. Our analytical focus will be on the social and cultural origins of both mainstream and critical views of the human presence in the nature world. We will use these readings both as models of good writing and as contributions to the rich discourse about

people in the outdoors. These readings will also help us develop some criteria for peer review of written work. There will be regular writing assignments, and students will be expected to contribute to class discussion and group critique in an informed and constructive manner.

WP 201
WRITING PROJECT WORKSHOP
Ellie Siegel

This workshop is designed to provide assistance to students who are already engaged in large projects, research papers, and exams and who would like a structured meeting time in which to write and to discuss strategies for research, writing, and revision. Special attention will be paid to the writing process: conceptualization, organization, and pacing oneself through work blocks and writing anxieties. Brief reading and writing assignments will be given and, in addition to attending class meetings, participants will be expected to meet in tutorial with the instructor. Because 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 toward 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.

Lemelson Program

Lemelson Center for Design

The Dorothy and Jerome Lemelson Center for Design is a design and fabrication resource open to the entire campus community for academic or personal exploration. The center houses a fabrication shop equipped for work 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, and metal bending equipment. In addition, the facility supports a small fleet of sewing machines both home standard and industrial for soft goods fabrication. The facility staff are 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 "Centers and Programs" section for more information.

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, provide 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

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presentation offered at the end of new student orientation. It will give you an idea of what has or could be done here; how you might fit design and fabrication into your academic experience; what the Lemelson Program is all about; what faculty you might work with; and various ways to get involved in the design community. Consult the new student orientation schedule for times.

Introductory Trainings

Arc Welding

This training provides instruction in the operation of MIG and TIG arc welders capable of welding 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 oxyacetylene equipment used for heating, cutting, welding, and brazing metal. Students will learn equipment technique and practice the different methods. Trainings will take place in one 2-hour session.

Introduction to Machining

The lathe and the milling machine are used to cut steel and softer materials into a limitless variety of cylindrical and planar forms. 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 1 1/2 hour session.

Basics of Mechanical Drafting

This session will provide a quick 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 at the beginning 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 2002

LM 135

INTRODUCTION TO SOFT GOODS DESIGN

Glenna Alderson

This course involves understanding the design process through soft goods equipment design. Students get an experiential introduction to applied design principles. We learn basic sewing and soft goods construction techniques by designing and creating a series of useful soft goods items, from clothing, to functional outdoor products, to equipment that improves the lives of people with disabilities, each project building on the skills and techniques learned from the last. Students learn how to keep a design log to track and understand their design process. No previous design or sewing experience is required.

Additional topics of discussion include: anatomy, ergonomics, design for people with special needs, establishing design parameters, and market influence on design.

LM/IA 180

DESIGN FUNDAMENTALS: BUILDING THE BACKBONE OF YOUR DESIGN ABILITIES

Colin Twitchell

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 to enhance their design creativity and skills. This course will explore the design process by examining many of the components that make up design. Utilizing assistive technology as a platform, such elements as prototyping, sketching, drafting, research methods, material applications, fabrication techniques, design style, and aesthetics will be investigated.

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.

WOMEN'S FABRICATION WORKSHOP

Robin MacEwan

This 10-week cocurricular 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 their own ideas.

Lemelson Courses Spring 2003

LM 200

ADVANCED SOFT GOODS DESIGN: DISTANCE COLLABORATION

Glenna Alderson and Lauren Way

This course involves understanding the design process through soft goods equipment design and a long-distance collaborative design effort. Students build on their knowledge of applied design principles, sewing, and soft goods construction learned in Introduction to Soft Goods Design. Students create a series of functional design and fabrication projects that culminate in a collaborative design effort. The final project will be the design and creation of a functional piece of soft goods equipment that incorporates the work of other design or engineering students and serves the needs of a person with disabilities. Students will learn to negotiate design parameters via a distance relationship, and a client with disabilities will use the final product. Topics of

exploration will include: anatomy and ergonomics as they relate to design, establishing design parameters, communicating and negotiating design ideas, and market influence on design. Students completing the course can get a written evaluation for their portfolio. Instructor permission and previous design or sewing experience are required for admittance to this course.

LM/IA 203**DESIGNING FOR HUMANS: APPLYING UNIVERSAL DESIGN PRINCIPLES TO THE NEEDS OF AN AGING POPULATION**

Colin Twitchell

As the population of this country and most other Western countries ages over the next decade, the design of equipment will have to change to meet the challenges of that population. This 200-level course will introduce students to the fundamentals of adaptive equipment and universal design. This course is project based and will use adaptive equipment and universal design projects to understand what a designer must know about design as it relates to the changing needs of people over the next decade and beyond. At the beginning of the course we will investigate why the population is changing and how this will influence the design of equipment. Some of the areas that we will look at are biomechanics, anatomy, ergonomics, and market influence on design. The bulk of the course will be working on adaptive equipment and universal design projects. Working mostly 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. Instructor permission and previous design experience are needed for this course.

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.

WOMEN'S FABRICATION WORKSHOP

Robin MacEwan

This 10-week cocurricular 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 their own ideas.

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 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.

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 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 students who have completed OPRA 101.

FALL 2002 Cocurricular Courses**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 should 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

This course entails 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

This course is the same as OPRA 106.

OPRA 108
HATHA YOGA (O)
Alyssa Lovell

This course is the same as OPRA 106.

OPRA 110
INTERMEDIATE HATHA YOGA
Alyssa Lovell

The Intermediate Hatha Yoga course continues the exploration of Classical Hatha Yoga technique and philosophy. Variations of previously learned postures and posture flows are presented, with emphasis on standing postures, forward bends, backbends, spinal twists, and inversions. Material from the Yoga Sutras and related readings are incorporated into short meditations at the beginning and end of each class. This class provides students who have completed OPRA 106, 107, or 108 with a format for continuing study, and provides the experienced student with a place to review and deepen an existing practice.

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 be taken only by people who have completed OPRA 115.

OPRA 120
T'AI CHI
Rob Zilin

T'ai Chi is an enjoyable exercise that 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 a 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 the martial art. This 2-hour class is open to beginners and experienced students. During the first few classes, we will sort the class into appropriate practice groups depending on experience and ability.

OPRA 123
BEGINNING WHITE-WATER KAYAKING (X)
Earl Alderson

No experience required except swimming ability. Learn the fundamentals of kayaking and basic white-water skills including strokes, rescue maneuvering, eddy turns, ferrying, bracing, river reading, surfing, equipment, and kayak roll.

OPRA 124
BEGINNING WHITE-WATER KAYAKING (Y)
Brett Davis

This course is the same as OPRA 123.

OPRA 126
BEYOND BEGINNING WHITE-WATER KAYAKING
Glenna Lee Alderson

This course is for people who have had previous white-water experience. Students will learn and perfect advanced white-water 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
AQUATIC LIFE SKILLS
 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 a half hours of pool time and 1 1/2 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)
 Earl Alderson

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)
 Kathy Kyker-Snowman

This course is the same as OPRA 151.

OPRA 157
MOUNTAIN BIKING
 Earl Alderson

The Pioneer Valley has some of the best mountain biking trails in the United States. The trail system in the Holyoke Range (Hampshire's backyard) has some of the Valley's best riding and will be our classroom for mountain biking. We will spend part of the class time riding for fun and fitness, and some time on improving riding skills. This class is ideal for people with basic bike-handling skills who are interested in improving technical riding skills and fitness.

OPRA 174
BASIC FITNESS AND TRAINING
 Troy Hill

This course will give students background knowledge and firsthand 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 under way. 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. This 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 Davis

In this hands-on course, students 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 are a climbing competition, mountain bike race, trail or river cleanup day, an outdoor film festival or series, and an outdoor leadership conference. No prior event management experience needed—just the ability to work with others and the desire to have fun.

OPRA 205
SOCIAL JUSTICE IN OUTDOOR EXPERIENTIAL EDUCATION
 Karen Warren

This course will address issues of diversity and social justice in the outdoors. Current theories of social justice education, racial identity development, gender studies, and adaptive recreation will be applied to contemporary outdoor programming. Using experiential activities, readings, field visits, individual projects, and discussion, we will explore the importance of race, gender, ability, and class awareness in outdoor education work.

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.

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 2003

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. Instructor permission is required.

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 should 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

This course is 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

This course is the same as OPRA 106.

OPRA 108
HATHA YOGA (O)
Alyssa Lovell

This course is the same as OPRA 106.

OPRA 110
INTERMEDIATE HATHA YOGA
Alyssa Lovell

The Intermediate Hatha Yoga course continues the exploration of Classical Hatha Yoga technique and philosophy. Variations of previously learned postures and posture flows are presented, with emphasis on standing postures, forward bends, backbends, spinal twists, and inversions. Material from the Yoga Sutras and related readings are incorporated into short meditations at the beginning and end of each class. This class provides students who have completed OPRA 106, 107, or 108 with a format for continuing study, and provides the experienced student with a place to review and deepen an existing practice.

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 116
INTERMEDIATE KYUDO
Marion Taylor

This course will widen students' understanding of the basic form of Kyudo. We will also work on shooting at a more distant target than that normally used in the beginner class. By polishing the form, we will prepare for learning more advanced shooting forms.

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 coordinations into the more extended forms of Hitote and

Reisha and demonstrations of synchronized shooting by groups of individuals. The course can be taken only by people who have completed OPRA 115.

OPRA 120**T'AI CHI**

Rob Zilin

T'ai Chi is enjoyable exercise that 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 a 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 a valid martial discipline. Our emphasis will show the contrasts and similarities of the health art and the martial art. This 2-hour class is open to beginners and experienced students. During the first few classes, we will sort the class into appropriate practice groups depending on experience and ability.

OPRA 123**BEGINNING WHITE-WATER KAYAKING (X)**

Earl Alderson

No experience required except swimming ability. Learn the fundamentals of kayaking and basic white-water skills including strokes, rescue maneuvering, eddy turns, ferrying, bracing, river reading, surfing, equipment, and the kayak roll.

OPRA 124**BEGINNING WHITE-WATER KAYAKING (Y)**

Brett Davis

This course is the same as OPRA 123.

OPRA 126**BEYOND BEGINNING WHITE-WATER KAYAKING**

Glenna Lee Alderson

This class is designed for people who have had previous white-water experience. Students will learn and perfect advanced white-water 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 white-water, 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**AQUATIC LIFE SKILLS**

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 class format. Materials fee is \$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 a half hours of pool time and 1 1/2 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)**

Earl Alderson

This class begins after spring break. It is for people with little or no climbing experience. It will cover basic safety techniques, rope work, knots, and climbing techniques. Enjoy the opportunity to exercise your body and mind through such media as an indoor climbing wall and local climbing areas. The climbing wall will open the first Thursday after January term ends. Everyone interested in taking Beginning Climbing is encouraged to attend these sessions.

OPRA 152**TOP ROPE CLIMBING (B)**

Kathy Kyker-Snowman

This course is the same as OPRA 151.

OPRA 156**LEAD ROCK CLIMBING**

Kathy Kyker-Snowman

Part I is open to people who have a background in top rope climbing but lack a complete understanding of the aspects of climbing. Part II is open to anyone who has a thorough

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understanding (including firsthand 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 do so safely? 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 participate safely and responsibly 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 needed 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? Each week we will focus on an area of the bike and learn what is required to clean and maintain that part. At the end of each class you will have done the maintenance and should be able to depart with your bike intact. At the end of this seven-week class, you will have done a total rebuild of your bike and be ready for spring weather.

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. Part I: Until spring break, we will cover the basics to get your program firmly under way. 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 under way. 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. This 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 a 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 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.



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, large animals (cows, sheep, and llamas), and nutrition studies. The Farm Center offices are in a farmhouse (Thorpe House) located on Route 116 just north of the Admissions Office. Farm Center buildings include the farmhouse, 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 Globalization and the Third World, 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 at 413-559-5301.

CENTER FOR THE BOOK

The Center for the Book advances the mission of the college by adapting it to the challenges of a new century and new media. It fosters the study of technologies of the word from antiquity to the electronic age. Because textual communication lies at the heart of our educational system and civil society, we explore this process as a technical, social, and aesthetic endeavor across the liberal arts curriculum and in partnership with others outside academe. We bring together scholars, practitioners of the book trade and book arts, and members of the general public in order to reflect upon the material forms of the text; the institutions and movements of textual culture; freedom of expression; and the history and future of reading and writing. A historical perspective allows us to perceive the digital revolution as a point on a continuum rather than as a sharp departure from the past.

Our approach is distinctive in that, rather than choosing among scholarship, the book arts, and public service, we seek to unite the elements of this triad. Within the academic sphere, we focus on the general curriculum rather than on specialized or professional training. Our aim is to develop a new model for academe and the public humanities.

We are in an ideal position to do so, for the Pioneer Valley is a paradise of book culture. In the Five College Consortium, comprising Hampshire, Amherst, Mount Holyoke, and Smith Colleges and the University of Massachusetts, 1,900 faculty offer 6,000 courses to 25,000 students, who have at their disposal 5.5 million volumes, equivalent to the 16th largest university collection in the United States.

Western Massachusetts is the site of the richest concentration of book-arts activity outside New York City: printing, typography, calligraphy, book illustration and design, paper-making, and bookbinding. Among the towering figures in our community was artist and former Hampshire professor Leonard Baskin (1922–2000). The prevalence of antiquarian booksellers prompted the *New York Times* to dub the region "used-book

CENTERS AND PROGRAMS

country.” And the home ground of such diverse authors as Jonathan Edwards, Emily Dickinson, Robert Frost, Sylvia Plath, and W. E. B. Du Bois continues to nourish a rich literary culture. The region is now generating considerable activity in the fields of electronic publishing and digital design.

We sponsor courses, seminars, symposia, readings, lectures, exhibitions, student internships, and community-service projects. For more information, call James Wald at 413-559-5592.

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 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 more information, call Rachel Conrad at 413-559-5394, or visit the program’s Web site 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, to 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; and the Reproductive Rights Activist Service Corps, offering internships in reproductive rights in the United States and internationally. Students interested in CLPP should call Marlene Gerber Fried at 413-559-5565 or the program coordinator at 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 that promote social change, as well as in a variety of placements such as battered women’s shelters, health care agencies, and other human service organizations. There are many internships available involving work with children and youth, in after-school settings, preschools, art enrichment programs, and youth empowerment projects. Transportation to most internship sites is provided for students who do not have their own cars. For students who are eligible for work/study stipends, arrangements can be made with the Financial Aid Office for off-campus community service work/study funds to cover at least some of the hours of the internship.

Students who do their internships through 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, and preventive health care approaches).

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 Mary Bombardier at 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.

CENTERS AND PROGRAMS

At Hampshire, faculty and student work in computer studies is centered on two areas: artificial intelligence and digital multimedia production. Foundational course work 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 one another and to the Internet. Members of the Hampshire community have access to campus, Five Colleges, and worldwide information sources. Students at Hampshire can purchase personal computers through the college at discounted prices. Students interested in Computer Studies should call Lee Spector at 413-559-5352.

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 course work, 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 course work 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 AND SUSTAINABILITY PROGRAM

The Environmental Studies and Sustainability Program (ESSP) brings together a rich grouping of courses, ongoing projects, campus programs, and speaker series so that students can develop their own ways to combine the sciences, social sciences, and humanities to study and work on environmental and sustainability issues. This interdisciplinary program includes: 1) Environmental Sciences, 2) Sustainable Agriculture, 3) Design and Technology, and 4) Sustainable Communities. Many ESSP students work on Division I, II, and III projects, which allows them to tackle complex, real-world issues. This is

just the preparation that college graduates need to face the difficult environmental problems and challenges of today.

There are numerous resources and opportunities for students engaged in environmental and sustainability studies. Several Five College programs—Geology; Marine Science; and Culture, Health, and Science—offer students a large number of courses, field programs, lecture series, and scholarships. On campus, students develop inventions and other innovations in the Lemelson Center for Design. Students interested in agriculture work on and study many aspects of organic agriculture at the several-hundred-acre Farm Center. The Sustainable Master Plan for the College promotes the campus as a living laboratory to engage students in green design, sustainable community development, and responsible land practice. The Population and Development Program offers internships, workshops, and speakers on multidisciplinary aspects of population dynamics and reproductive rights. Through Third World Studies students take courses and find internships both abroad and in the United States. The U.S. Southwest and Mexico Program engages students in community-based research in indigenous communities. For more information, call Charlene D'Avanzo at 413-559-5569 or Steven Roof at 413-559-5667.

EUROPEAN STUDIES PROGRAM

The European Studies Program treats Europe as a geopolitical entity and a site of cultural traditions. Its study can stand as a concentration in its own right, or as an essential element of concentrations in related fields.

We proceed from the recognition that the idea of a common “European” identity is itself a relatively recent and by no means fixed one, as evidenced by the turbulent history of the past century, from the First World War to the debates over common courts and currency and the bloodletting in the former Yugoslavia. Rather than simply taking “tradition” for granted or seeking to “preserve” it, we 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 and in arranging study abroad. For general information about European Studies, call James Miller at 413-559-5510.

CENTERS AND PROGRAMS

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 as well. 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, theater, 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 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 Margaret Cerullo at 413-559-5514.

GLOBALIZATION AND THE THIRD WORLD

Globalization has become the focus of extensive debate and scholarship regarding the Third World—Africa, Asia, and South America—that emerged in the context of half a millenium of European expansion. Although the Third World is increasingly differentiated internally, it has suffered the multiple impacts of colonialism and comparative poverty. Globalization is, of course, hardly new. There were global movements of people, products, and cultures well before the expansion of European power in the 16th century, and we are committed to studying the Third World in historical depth. But most analysts agree that something new is afoot. There has been a recent intensification of global processes marked by extraordinary technological advances in communication, rapid movement of finance and productive capital, expansion of trade, growth of supranational legal and political institutions and advocacy networks, and sometimes extreme destabilization of families, historical identities, and communities.



CENTERS AND PROGRAMS

Through class offerings, lectures, and debate, Hampshire College is engaged in the study of how globalization affects the Third World. A major question is the extent to which globalization is a trend or a project. In other words, we are surrounded by the hype and promise of globalization processes, which are often couched in a discourse of inevitability. But while we acknowledge a certain immutability of some trends, we are also impressed by globalization as a project, meaning that there are centers of power that are eager, and to some extent able, to define globalization and its returns "their way."

Globalization has given rise to multiple questions in the realms of identity, popular culture and cultural change, the environment, gender relations, health, education, communications, economics, and politics. We are, for example, interested in the role of the media in the intensification of global processes that prompt assumptions of global cultural homogenization, often termed "Westernization," but appear to simultaneously breed new and redefined transnational and subnational identities, while the arts and literature provide running commentaries. The reliance on and celebration of market forces as the engine of globalization have also displaced prior emphases upon government action in development and in the provision of basic social welfare. The apparent sidelining of governments begs the question of the future of the nation-state, authority, and democracy in the Third World. Are governments being eclipsed or are they simply adapting, maybe in newly invigorated form, to a changing context? We have also witnessed the extraordinary expansion of global legal and governance institutions, some of them associated with the rise of global civil society, including the global "rights" community. Meanwhile there are many social movements—including student activism in this country—resisting globalization or responding to the uneven returns to globalization, including growing material and power inequalities within and between states, sometimes spreading poverty, novel insecurities amid growth, fragile and sometimes collapsing states, uncertain provision of social services, and expanding numbers of people moving across national boundaries as immigrants and refugees, creating new diasporas in the process. It is increasingly evident that the consequences of globalization's impact on the Third World also provides reason to continually rethink how we understand broad social processes in the United States and Europe.

Studying Globalization and the Third World at Hampshire College

1. The study of globalization and the Third World goes on in courses that reflect traditional area studies of historical regional cultures and political economies. We also encourage students to visit Third World regions and acquire new languages. There are faculty grouped around the three major regions of the Third World who are committed to presenting a continuing series of lectures, panel discussions, and events focused on their respective regions.
2. The study of globalization and the Third World also goes on in broadly comparative and thematic programs and courses that change as they reflect faculty and research and teaching interests, but involve faculty keen to link their work and students' interests to the enriched discussion that study of globalization and the Third World offers. Examples of such programs are "The Family in Comparative Perspective," "International Migrations," "Diaspora Studies," "The Comparative Study of Scientific

Traditions," "Feminist Studies," "Cultural Studies," "Reproductive Rights," "Population and Development," and the Five College Program in Peace and World Security Studies, based at Hampshire." A variety of intellectual events are regularly programmed around these themes.

For more information, call Frank Holmquist at 413-559-5377 or e-mail fhholmquist@hampshire.edu.

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 that 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 United States, 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 Partnerships for Social Change 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.

CENTERS AND PROGRAMS

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 catalog.)

In all of these programs, students work 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 lens of assistive technology and universal design. LATDC achieves this with a combination of courses, activities, internships, and 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 applied design and design problem-solving, LATDC provides experienced project mentors and technical advisors to help students with their innovative design projects. Its grants program awards 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). Call Lauren Way at 413-559-5806 or Colin Twitchell at 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 for academic or personal exploration. The center houses a fabrication shop equipped for work 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, and metal bending equipment. In addition, the facility supports a small fleet of sewing machines both home standard and industrial for soft goods fabrication. The facility

staff are 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 cocurricular 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, education, and activism on population, environment, reproductive rights, and women's health issues. The program takes on the double challenge of combating both population control and anti-abortion forces, for both violate women's rights 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; lectures by leading feminist activists and scholars; research and 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 Elizabeth Hartmann at 413-559-6046, bhartmann@hampshire.edu, or Ryn Gluckman at 413-559-5506, rgluckman@hampshire.edu.

SCIENCE AND TECHNOLOGY EDUCATION PARTNERSHIP (STEP)

The Science and Technology Education Partnership, STEP, supports a variety of collaborations that promote active learning and teaching in K-16 science education. Girls' Day in the Lab and Day in the Lab are two programs for which Hampshire College students are encouraged to design and facilitate hands-on science workshops for middle school students. The New England League for Science Activity, coordinated by Hampshire College, is a consortium of science museums and nature centers throughout Massachusetts that 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. In addition, Hampshire College supports a summer science camp that offers professional development for in-service teachers from Springfield and a unique teaching experience for Hampshire College students as well as a fun and educational summer experience for young people.

The STEP Program offers volunteer and community service opportunities, as well as possible scholarships and internships. Students interested in learning more about any of these projects and how they might participate should call the School of Natural Science at 413-559-5792.

CENTERS AND PROGRAMS

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 with offices at Prescott D-1.

ISIS works to make science and technology more responsible, democratic, and conscientious. With projects incorporating community outreach, technical assistance, education, research, and writing, ISIS connects the ethical, sociopolitical and conceptual foundations of sciences to their applications in our complex world.

Ongoing projects that would welcome student participation include: helping indigenous Amazon nations survive via the development of rain forest aquaculture and environmental defense from oil exploitation; connecting citizen-activists and concerned scientists in a national network of projects to clean up military nuclear and toxic waste sites; practicing and analyzing quantum mechanics and the creation of physical reality; studying comparative scientific traditions; and thinking and writing critically about the headlong rush of biogenetic engineering and what it means for medical science and our very humanity.

ISIS also supports and advises student work in most areas of anthropology, philosophy, sociology, history, feminist studies, and cultural studies of science. For more information, call 413-559-5582.

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 in which 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- to 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;
- 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 e-mail dmartin@hampshire.edu.

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. Program members conduct special seminars, courses, and meetings that examine and evaluate scientific practices and promote active engagement in scientific activities. Women in Science has sponsored two separate Day in the Lab programs 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 at 413-559-5576 or e-mail dmartin@hampshire.edu.



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 more than 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 5 million volumes.

For complete information about Five College programs, some not listed here, consult the Five College Web site, www.fivecolleges.edu. Many Five College programs have Web sites of their own that can be reached through this address.

AFRICAN STUDIES

Hampshire College Advisor: Frank Holmquist

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. Students should commence their certificate program studies with an introductory course offering a historical perspective. 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. The African Studies Council sponsors a residency program for visiting African scholars. For more information go to www.fivecolleges.edu/academdept.more.html#african.

ASIAN/PACIFIC/AMERICAN STUDIES

Hampshire College Advisor: Kimberly Chang

Faculty from each of the Five Colleges, representing several disciplines, offer courses in Asian/Pacific/American Studies. Together they oversee the Five College Certificate Program in Asian/Pacific/American(A/P/A) Studies. This program allows students to pursue a coherent course of study in Asian/Pacific/American Studies. Students completing the certificate are required to take a minimum of seven courses beginning with a foundational course. Other courses are distributed among three categories, A/P/A Expressions, U.S. Intersections (courses addressing connections among Asian Pacific and other populations within the United States), and Global Intersections (courses with a focus outside the United States, but offering special perspectives on A/P/A experiences). Students are also expected to complete a special project, normally as part of an upper division course. This project involves intensive study of an Asian/Pacific/American community, historical or contemporary, through research, service-learning, or creative work (e.g., community-based learning project, action-research, internship, performing or fine arts project). Courses of study must be approved by the Hampshire College A/P/A Studies program advisor. For more information, visit www.fivecolleges.edu/asian_pa/.

ASTRONOMY

Hampshire Faculty Advisor: Frederick Wirth

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 in both 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 United States, 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; and 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. For more information, visit <http://donald.phast.umass.edu/>.

COASTAL AND MARINE SCIENCES

Hampshire College Advisor: Charlene D'Avanzo

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

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. For more information visit www.science.smith.edu/departments/MARINE/.

CROSSROADS IN THE STUDY OF THE AMERICAS

Hampshire College Executive Committee Representative: Eric Schocket.

The Five College Center, Crossroads in the Study of the Americas (CISA), supports faculty and students interested in exploring relational aspects of identity in the Americas through cross-campus, cross-disciplinary collaborations. These collaborations include development of new courses, an annual symposium highlighting student work, a visiting Teaching Fellow program, a seminar program for new faculty working on CISA-related topics, and an annual conference organized by the visiting CISA Teaching Fellow. For more information, visit www.fivecolleges.edu/cisa/.

CULTURE, HEALTH, AND SCIENCE PROGRAM

Hampshire College Advisors: Alan Goodman and Barbara Yngvesson

This program is coordinated by Dan Gerber at the University of Massachusetts. 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. For more information, visit www-unix.oit.umass.edu/~culhs/chs.html.

DANCE

Chair: Peggy Schwartz

Hampshire College Advisor: Rebecca Nordstrom

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 more than 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 operate 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. For more information, go to www.fivecolleges.edu/dance/.

EAST ASIAN STUDIES

Hampshire College Advisor: Kay Johnson

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. More than 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 course work 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. For more information, go to www.fivecolleges.edu/academdept.more.html#EALP.

INTERNATIONAL RELATIONS

Hampshire College Advisor: Frederick Weaver

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. For more information, go to www.mtholyoke.edu/acad/intrel/5col/homepage.htm.

LATIN AMERICAN STUDIES

Hampshire College Advisor: 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, from among 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 theater);
3. One course in the social sciences, from anthropology, economics, geography, political science, and sociology, that offers substantial attention to Latin America and/or the Caribbean;
4. An interdisciplinary seminar.

For more information, go to www.umass.edu/5col_latam/.

MIDDLE EASTERN STUDIES

Hampshire College Advisor: Ali Mirsepassi

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 a historical introduction to the Middle East and courses on religion and philosophy, literature and the arts, and the social sciences. For more information, go to www.fivecolleges.edu/deptprog/mideast/.

PEACE AND WORLD SECURITY STUDIES

Hampshire Faculty Advisors: Betsy Hartmann, Frank Holmquist, Michael Klare, Ali Mirsepassi

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. For more information, go to <http://pawss.hampshire.edu/>.

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 1 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- to 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 are Czech, Modern Greek, Hindi, Hungarian, Indonesian, Norwegian, Serbo-Croatian, Swahili, Thai, Turkish, and Urdu. For more information, go to www.umass.edu/fclrc/silp.htm.

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 2002 and Spring 2003

TECHNIQUES

BALLET: Introductory through advanced study of the principles and vocabularies of classical ballet. Class comprises 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, and structured improvisation).

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 2002

Brazilian Dance
Classical Indian Dance I
Comparative Caribbean Dance I
Javanese Dance
West African Dance I

Other Five College Dance Department Courses: Spring 2003

Anthropology of Dance
Classical Indian Dance II
Comparative Caribbean Dance
West African Dance

**SPRING
FALL**

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 Web site at the Five College Web site (www.fivecolleges.edu).

A Sampling of Five College Course Descriptions - Fall

Note: Please check with the home departments at each institution to determine their current offerings.

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 and 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 about 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 to the 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, we will 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. 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 among earthquakes, volcanoes, and plate tectonics, and the hazards 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 Francisco 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 (U.S.A.), Pinitubo (Philippines), 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 TO AFRICAN-AMERICAN MUSIC
Yusef A. Lateef

The format of this course is lecture, discussion, and listening to works 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 Descriptions Fall 2002

Note: Please check with the home departments at each institution to determine their current offerings.

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.

A Sampling of Five College Course Descriptions - Spring

Note: Please check with the home departments at each institution to determine their current offerings.

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, and 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; and the cinematic techniques of camera-cutting-collage and the vibrant continuity of the moving body.

SPRING Five College Courses

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, theater and cultural studies, choreography, filmmaking, photography, and videography.

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 is paid 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, *imatio*, the education of a knight, and 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 TO AFRICAN-AMERICAN MUSIC

Yusef A. Lateef

The format of this course is lecture, discussion, and listening to works 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 OF 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.

A Sampling of Five College Astronomy Course Descriptions - Spring

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 star; 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; two semesters of physics, and two 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

FACULTY BIOGRAPHIES

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 cofounded 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 DAVILA, 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 humanlike tasks. In addition, since 1994, he has been working with community-based technology centers in inner cities, investigating how they can best be used to enhance the educational experience of high school students. His papers have been presented at conferences such as the International Joint Conference on Neural Networks, the International Conference on Artificial Neural Networks and Genetic Algorithms, the Conference of the American Association for Artificial Intelligence, and the CUNY Human Sentence Processing Conference.

MARK FEINSTEIN, professor of linguistics, 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 sociolinguistic 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. Professor Feinstein is on sabbatical the academic year 2002–2003.

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.

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.

RYAN MOORE, instructor in computer science, received his B.A. from Hampshire College. He currently researches real-time three-dimensional visualization systems. He previously taught multimedia programming for the University of Massachusetts, Amherst, Computer Science Department and created intelligent tutoring software for the Center for Knowledge Communication, also based at UMass. He also serves on the board of directors for Gravity Swith, a software company based in Northampton, Massachusetts.

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 a B.A. at Dartmouth, both in psychology. She was a recipient of a predoctoral 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. Professor Morris is on sabbatical spring 2003.

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 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.

LAURA SIZER, assistant professor of philosophy, earned her Ph.D. in philosophy from the University of Wisconsin, Madison, and her B.A. in philosophy from Boston University. Her research interests span issues in philosophy of mind, philosophy of psychology, cognitive science, and philosophy of biology. Her current research focuses on moods and emotions and the relationships between affect and consciousness.

LEE SPECTOR, dean of the School of Cognitive Science and 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 among 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, holds a Ph.D. from Stanford and a B.A. from Amherst College. Professor

Stillings has been the principal investigator for two major National Science Foundation-supported projects to study science learning in college students. He has written and consulted widely on undergraduate cognitive science education. He is senior coauthor of the 1987 and 1995 editions of *Cognitive Science: An Introduction*, the first undergraduate textbook in the field. Professor Stillings 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.

LOEL TRONSKY, postdoctoral fellow in psychology, recently received a Ph.D. in educational psychology from the University of Massachusetts at Amherst. Much of his graduate experience was dedicated to teaching educational and cognitive psychology courses at the University of Massachusetts and Hampshire College. Currently he is working with Neil Stillings, Laura Wenk, and Mary Anne Ramirez on an NSF grant studying inquiry-oriented instruction in science and its impact on students' conceptions of the epistemology of science. His main teaching and research interests center on numerical and mathematical cognition as well as learner differences in the domains of reading, spelling, and math and the impact that instructional practices and other factors have on these differences.

STEVEN WEISLER, dean of academic development and professor of linguistics, obtained his Ph.D. from Stanford and was a Sloan Post-Doctoral Fellow in Cognitive Science at the 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 studies from the School of Education at the University of Massachusetts, Amherst, has an M.S. in botany and an M.Ed. in secondary science education, both from the University of Massachusetts, Amherst, and a B.S. in plant pathology from Cook College/Rutgers University. As a faculty member in education studies, she supports pre-service and in-service teachers in the development and implementation of inquiry-based curricula. Before coming to Hampshire, Professor Wenk taught high school biology and physical science for six years. Her current research interests include the connections among pedagogy, epistemology, and critical thinking skills.

Faculty Affiliates

Merle Bruno, Alan Goodman, Kenneth Hoffman, Debra Martin, Lynn Miller, Barbara Yngvesson

HUMANITIES, ARTS, AND CULTURAL STUDIES

GIDEON BOK, assistant professor of art, received his B.A. from Hampshire College and his M.F.A. from Yale University School of Art. He has taught at the Yale University School of Art Summer Program. His work has been shown in group and

solo exhibitions in New England and reviewed in *Open Studio Press*, the *Boston Globe*, and *Art New England*. Professor Bok will be on sabbatical and leave for the academic year 2002–2003.

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, and at 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 leave fall 2002.

WILLIAM BRAND, professor of film and photography, holds a B.A. in art from Antioch College and an 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 United States 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 cofounded in 1981. Since 1975 he has operated BB Optics, an optical printing service specializing in 8 mm blow-ups and archival preservation. Professor Brand will be on sabbatical and leave the academic year 2002–2003.

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.

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

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College in Yellow Springs, Ohio, and an M.A. and Ph.D. in music composition from the University of California, San Diego. Professor Edwards is a flutist as well as a composer and has performed contemporary, jazz, and other improvisational styles of music in the U.S.A., Europe and Africa. Her areas of research include music composition, 20th-century orchestration techniques, the nature and practice of musical improvisation, African-American composers and their influences, and Asian-American music and composers.

ROBERT GOODMAN, 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. Professor Goodman will be on sabbatical fall 2002.

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, Italy, 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, 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, the Alvin Ailey School of American Dance, and NYU's 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's 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.

BABA HILLMAN, visiting assistant professor of video production, received her M.F.A. from the University of California, San Diego, and her B.A. from Duke University. Her videos and films have screened at venues including the Museum of Contemporary Art in Los Angeles, Anthology Film Archives, European Media Art Festival 2000, Osnabruck, MIX Festival, and Rencontres Paris/Berlin. Her work is concerned with issues of exile, immigration, linguistics, consciousness, transformation, and memory with a concentration on movement of the body and its relationship to trance, ritual, landscape, and multilingual text. She is currently completing a feature-length film that she has been shooting for the past year in France. She has taught video production, film, and performance at University of

California, San Diego, and at art schools in Italy and France.

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 literature, 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.

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 the 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. Professor Kerr will be on sabbatical fall 2002.

SURA LEVINE, associate professor of art history, holds a B.A. from the University of Michigan and 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 in both 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." Professor Levine will be on sabbatical fall 2002.

DAPHNE LOWELL, professor of dance, holds a B.A. in cultural anthropology from Tufts University and an M.F.A. in modern dance from the University of Utah. She toured nationally, performing and teaching with The Bill Evans Dance Company, and has taught dance at Smith College, the University of Washington, and Arizona State University. She studied "authentic movement" at the Mary Whitehouse Institute, and is especially interested in choreography, creativity, and dance in religion. She is cofounder 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 leave the academic year 2002–2003.

JUDITH MANN, associate professor of art, holds a B.F.A. from the State University of New York at Buffalo and an M.F.A. from the University of Massachusetts. She taught at Mount Holyoke College, the University of Rochester, and the Nova Scotia College of Art and Design before coming to Hampshire. She has exhibited nationally and internationally. Her work is in several private and institutional collections.

SANDRA MATTHEWS, associate professor of film and photography, has a B.A. from Radcliffe and an M.F.A. from 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 United States. 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 MILLER, assistant professor of music of the Americas, received her B.A. from Bryn Mawr College and earned her M.A. in music from Wesleyan University in 1994 and her doctorate in music (ethnomusicology) from Brown University in May 2000. She spent 1996–1997 doing fieldwork and dissertation research on the Caribbean island of Carriacou (Grenada) on a Fulbright fellowship. There she studied string band music and quadrille music and dance with reference to political and social change. Prior to graduate school, Professor Miller worked for ten years as a public sector folklorist, documenting and presenting the traditional arts from a number of immigrant and refugee communities throughout the United States. Her work has culminated in publications, recordings, festivals, and radio and video documentaries. A former public radio reporter, she is the producer of the award-winning public radio series "Old Traditions—New Sounds" and the co-producer/writer of the documentary video "From Shore to Shore: Irish Traditional Music In New York City." A professional musician, Professor Miller plays a variety of traditional styles of music on the fiddle and piano, including Irish music, southern old-time string band music and bluegrass, French-Canadian music, and klezmer (East European Yiddish) music.

REBECCA NORDSTROM, professor of dance and movement,

holds a B.A. in art from Antioch College and an M.F.A. in dance from Smith College. She was cofounder 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. Professor Nordstrom will be on sabbatical and leave the academic year 2002–2003.

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; and theories of vision and visuality.

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 theater and bands, published in journals, and received the prestigious Charles Seeger award from the Society for Ethnomusicology in 1989. Professor Pillay has taught in various schools in South Africa, and at Wesleyan University, Carleton College, and Middlebury College.

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, and Image Forum, Tokyo. Professor Ravett was a recipient of a 1994 John Simon Guggenheim Fellowship in filmmaking.

EVA RUESCHMANN, assistant professor of cultural studies, received her B.A. in English and French languages and literatures from the University of Heidelberg, Germany, and her Ph.D. in comparative literature from the University of Massachusetts at Amherst. She teaches courses in world literature and film, psychoanalytic theory and criticism, cross-cultural readings of the short story, introductions to cultural studies and criticism, modernism in literature and film, and migration, exile, and identity. She has published articles on Senegalese novelist Mariama Ba, African-American writers Jessie Fauset and Dorothy West, filmmakers Alan Rudolph and Margarethe von Trotta, and psychoanalytic and cultural readings of sister relationships in contemporary world cinema. 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

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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.

LISE SANDERS, visiting assistant professor of comparative literature, received her B.A. in literature from Hampshire College and her M.A. and Ph.D. in English language and literature from the University of Chicago. Her research and teaching interests include 19th- and 20th-century British literature and culture, feminist theory, women's social history, film studies and early film history, and mass culture. Her publications include "The Failures of the Romance" (*Modern Fiction Studies*, March 2001) and "Sex in the Language of Politics" (<http://www.sexingthepolitical.com>). She is coeditor with Rebecca Zorach and Amy Binagman of a collection of essays on gender and space entitled *Embodied Utopias: Gender, Social Change, and the Modern Metropolis* (Routledge, 2001) and is presently at work on a book entitled *Consuming Fantasies: Labor, Leisure, and the London Shopgirl, 1880–1914*.

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*.

ROBERT SEYDEL, assistant professor of photography and film, holds a B.F.A. in English and photography from New York University and an M.F.A. in photography from the Rhode Island School of Design. He has taught on the faculty of the University of Massachusetts, Dartmouth, and the University of Connecticut at Storrs, and served for a number of years as director of exhibitions at the Photographic Resource Center at Boston University. Professor Seydel received a fellowship from the National Endowment for the Arts for his serial work, *A Short History of Portraiture*. His recent projects incorporate his ongoing interests in collage, language, fiction, and history.

MATTHEW SOAR, visiting assistant professor of video, received a BSc (Hons) from the Nottingham Trent University, an M.A. from Simon Fraser University: School of Communication, and is currently a doctoral candidate at the University of Massachusetts, Amherst, Department of Communication. He has been a video producer for the Media Education Foundation, a director of publications and design, and a freelance graphic designer. His dissertation research concerns the politics and cultures of graphic design practice in North America and concurrent debates about social responsibility within the profession.

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. He 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 U.S. 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, 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*.

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. Professor Brayton will be on sabbatical spring 2003.

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 theater 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 theater history and theater 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).

DEBORAH GORLIN, staff faculty associate and codirector of the writing program, received a B.A. from Rutgers University and an 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. She

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will be on sabbatical fall 2002.

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.

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

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*.

PETER KALLOK, staff faculty associate, received his B.A. in Theater from U.C.L.A. and his M.F.A. in Technical Theater Production from the University of Washington, Seattle. He served as an instructor and the technical director of the theater 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 for the miniature theater, Summer Theatre Mount Holyoke, and the Worcester Foothills 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 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 theater. He has 11 years of experience in black theater, children's theater 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, 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.

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 among culture, creativity and politics—with specific focus on questions of gender and sexual identity, postcolonialism, and cultural difference. She has taught at Hampshire one semester a year since 1976, while her home base the rest of the year has been in England or, more recently, Norway. Actively involved in the development and implementation of HIV-prevention initiatives with young people since 1986, she has worked on national initiatives in the UK and Norway and post-Soviet projects, as well as with students at Hampshire. Her interests in gender and cultural representations of sexuality, theater performance, educational processes, and the wider politics of gender have linked importantly for her with AIDS awareness education in recent years. During a recent leave of absence, she ran a three-year project (recognized as a Best Practice project by UNAIDS in 2001) with people in Estonia, and other post-Soviet contexts, focused on involving young people in Bosnia, Sierra Leone, and other parts of sub-Saharan Africa.

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, "postcolonial" Indian and African literature, and African-American and African-Caribbean literature.

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.

NOAH SIMBLIST, adjunct assistant professor of art, received his B.A. from Hampshire College and his M.F.A. in painting from the University of Washington. He has taught drawing and painting at the University of Washington and Hampshire College and lectured on art historical/theoretical topics at Harvard University, Whatcom Community College, and the Nesiya Institute in Israel. He has most recently exhibited at Garner Tullis in New York and Soil Gallery in Seattle. He has also worked as a writer and curator in Seattle and New York.

COLIN TWITCHELL, staff faculty associate and director of the Lemelson Assistive Technology Development Center, graduated in 1986 from Hampshire College, 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 and 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

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equipment. Currently, a piece of his adaptive recreational equipment is on display at the Smithsonian Museum of American History in Washington, D.C.

Faculty Affiliates

Rachel Conrad, John Fabel, Robert Goodman, Daphne Lowell, Maria de Lourdes Mattei, Rebecca Nordstrom, Abraham Ravert, Lee Spector

NATURAL SCIENCE

DULASIRI AMARASIRIWARDENA, 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. Professor Amarasiriwardena will be on sabbatical fall 2002.

HERBERT BERNSTEIN, professor of physics at Hampshire and visiting scientist at the 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 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 focus on 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 in higher education. Programs that promote a fascination with science in 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.

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 levels. 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. Professor D'Avanzo will be on sabbatical fall 2002.

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, Professor Hoffman'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 postdoctoral work in immunology at the National Cancer Institute at the NIH. His research and teaching interests include T-cell development and cellular signal transduction. Other interests include astronomy, mythology, skydiving, and zymology.

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 Massachusetts Institute of Technology, and an A.M. from Dartmouth. He has, since 1971, directed the well-respected Hampshire College Summer Studies in Mathematics for high-ability high school students. His interests include analysis, probability, the history of mathematics, recreational mathematics, and 17.

DOUGLAS LEONARD is a 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

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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 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 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.

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. Professor Miller will be on sabbatical the academic year 2002–2003.

VENTURA 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 the 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 floodplains 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. Professor Reid will be on sabbatical fall 2002.

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. Professor Roof will be on sabbatical spring 2003.

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.

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.

FREDERICK WIRTH, associate professor of physics, holds a B.A. from Queens College of City University of New York and a Ph.D. from Stony Brook University of State University of New York. His research interests center on 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.

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 the Massachusetts Institute of Technology. She is author of *The Problem of Democracy in Cuba: Between Vision and Reality* and coeditor of *Cuba in Transition*. Professor Bengelsdorf has written

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extensively on issues related to Cuban politics and women in Cuba. In addition, she has conducted field research in Algeria and Peru, and taught in Kenya, Honduras, and Cuba. She is interested in social change in the Third World, in American foreign policy, and in postmodern and postcolonial theory.

AARON BERMAN, vice president, dean of faculty, and professor of history, received his B.A. from Hampshire College and his M.A. and Ph.D. in U.S. 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.

MYRNA 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 codirector 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 her 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. Professor Chang will be on sabbatical spring 2003.

RACHEL CONRAD, assistant professor of developmental psychology, received an A.B. 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, dean of academic support services and associate professor of anthropology and Asian studies, received a B.A. in anthropology and history from Wellesley College and an 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

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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, professor of philosophy and director of the Civil Liberties and Public Policy Program, has a B.A. and an M.A. from the University of Cincinnati and a Ph.D. from Brown University. She previously taught at Dartmouth College and the University of Missouri, St. Louis. She has taught courses about contemporary ethical and social issues, including abortion and 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). Professor Glazer will be on sabbatical spring 2003.

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.

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.

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.

KAY JOHNSON, professor of Asian studies and politics, has her B.A., M.A., and Ph.D. from the University of Wisconsin. Her teaching and research interests are Chinese society and politics; women, development, and population policy; comparative family studies; comparative politics of the Third World; and international relations, including American foreign policy, Chinese foreign policy, and policy-making processes. Professor Johnson will be on sabbatical spring 2003.

AMY JORDAN, assistant professor of African-American history, holds a B.A. from Yale College, and an 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. Professor Jordan will be on sabbatical fall 2002.

LILI KIM, visiting assistant professor of history, received a B.A. in history and certificate in gender studies from Lawrence University, in Appleton, Wisconsin. She is a doctoral candidate in American history with specialization in Asian American history and women's history at the University of Rochester, New York. Her dissertation, "Imposed Racial Identity, Self-Identified Ethnicity: The Predicament of Korean Americans on the Homefront During World War II," seeks to reconceptualize how historians have framed World War II in Asian-American history by investigating the experience of Koreans and Korean Americans in Hawaii and the continental United States against the backdrop of American racism that made the Japanese internment a tragic historical reality. Drawing upon both Korean and English sources, her dissertation complicates the conventional interpretation of World War II that falsely dichotomizes the devastating experience of Japanese on the one hand and the "watershed" years of socioeconomic mobility the wartime mobilization afforded all Asian Americans on the other hand. Professor Kim was the recipient of the 2000-2001 Five College Dissertation Fellowship for Minority Scholars at Hampshire and has taught at the University of Pennsylvania and the State University of New York at Buffalo.

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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.

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

KRISTEN LUSCHEN, visiting assistant professor of education studies, holds a B.A. and an M.A. from the State University of New York at Buffalo in sociology and a C.A.S. in women's studies from Syracuse University. She is completing her Ph.D. in cultural foundations of education at Syracuse University, focusing on the intersection schooling 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.

LOURDES MATTEI, associate professor of clinical developmental psychology, received her undergraduate degree from the University of Puerto Rico and her Ph.D. from the University of Massachusetts at Amherst. She has worked for many years as a clinical psychologist in a variety of settings such as academia, community mental health, private practice, and the theater. Her interests include psychoanalytic theory and practice, child development, cross-cultural psychology, women's studies, theater, and Puerto Rican culture.

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 holds 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.

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.

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 the 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 United States, gay and lesbian studies, and the Cuban Revolution. Professor Risech-Ozeguera will be on sabbatical spring 2003.

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 small mouth bass.

HOLLY SNYDER obtained her Ph.D. from the History of American Civilization Program at Brandeis University. Her dissertation, a comparative study of the Jewish communities in Newport (Rhode Island), Savannah (Georgia), and Kingston

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(Jamaica), is entitled "A Sense of 'Place': Jews, Identity and Social Status in Colonial British America, 1654–1831." She has held research fellowships at the John Carter Brown Library, the American Jewish Archives, and the John Nicholas Brown Center for the Study of American Civilization, and has authored a number of articles on Jewish identity in colonial America, including contributions to *Jewish Women in America: An Historical Encyclopedia* (1998), *the American Jewish Desk Reference* (1999), and *Jewish Women: A Comprehensive Historical Encyclopedia* (Shalvi Press, Ltd, forthcoming). She has worked as an archivist at the American Jewish Historical Society in Waltham, Massachusetts, and the United States Holocaust Memorial Museum, in Washington, D.C., and has taught American history at Bentley College, Northeastern University, and Boston University.

JUTTA SPERLING, associate 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. Professor Sperling will be on sabbatical and leave the academic year 2002–2003.



JOHN UNGERLEIDER, is an associate professor at the School for International Training in Vermont, where he teaches conflict transformation, intercultural communication, and organizational behavior. He served as a Fulbright Senior Scholar doing bicomunal conflict resolution in Cyprus. He has directed dialogue programs for Greek and Turkish Cypriot youth and for Catholic and Protestant youth from Northern Ireland. He is the codirector of SIT's Conflict Transformation Across Cultures (CONTACT) program for international peacebuilders. Professor Ungerleider also directs the Vermont Governor's Institute on Current Issues and Youth Activism and the Child Labor Education and Action (CLEA) project. His articles have addressed sustainable dialogue, music and poetry in peacebuilding, student empowerment, educational collaboration, peace studies, and experiential mediation training.

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; and 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 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.

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. Professor Yngvesson will be on sabbatical spring 2003.

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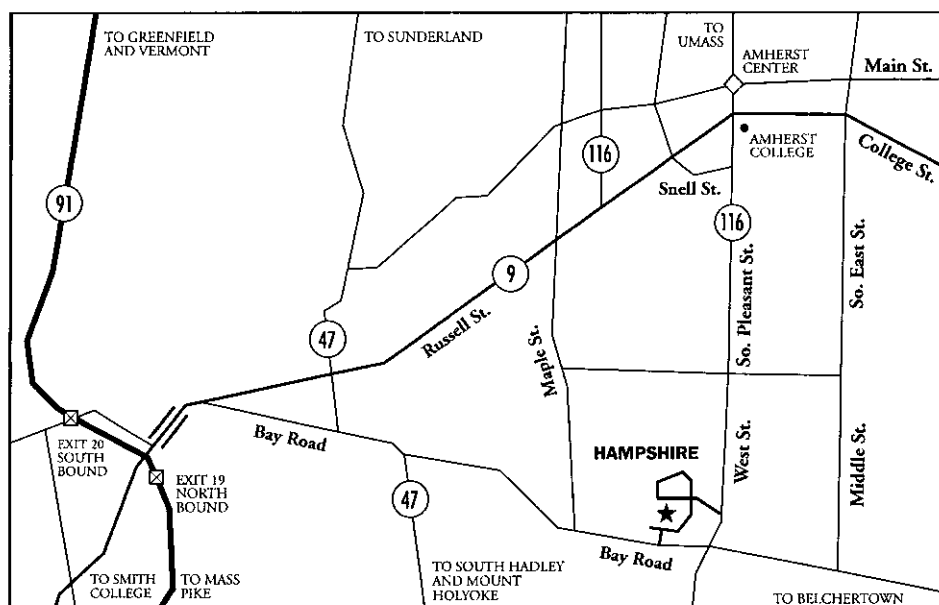
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LOCATION

Distance from Hampshire College to:

CITIES

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Boston—89 miles
Albany—105 miles
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THE FIVE COLLEGES

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Mount Holyoke—6.2 miles
Smith College—6.5 miles
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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.

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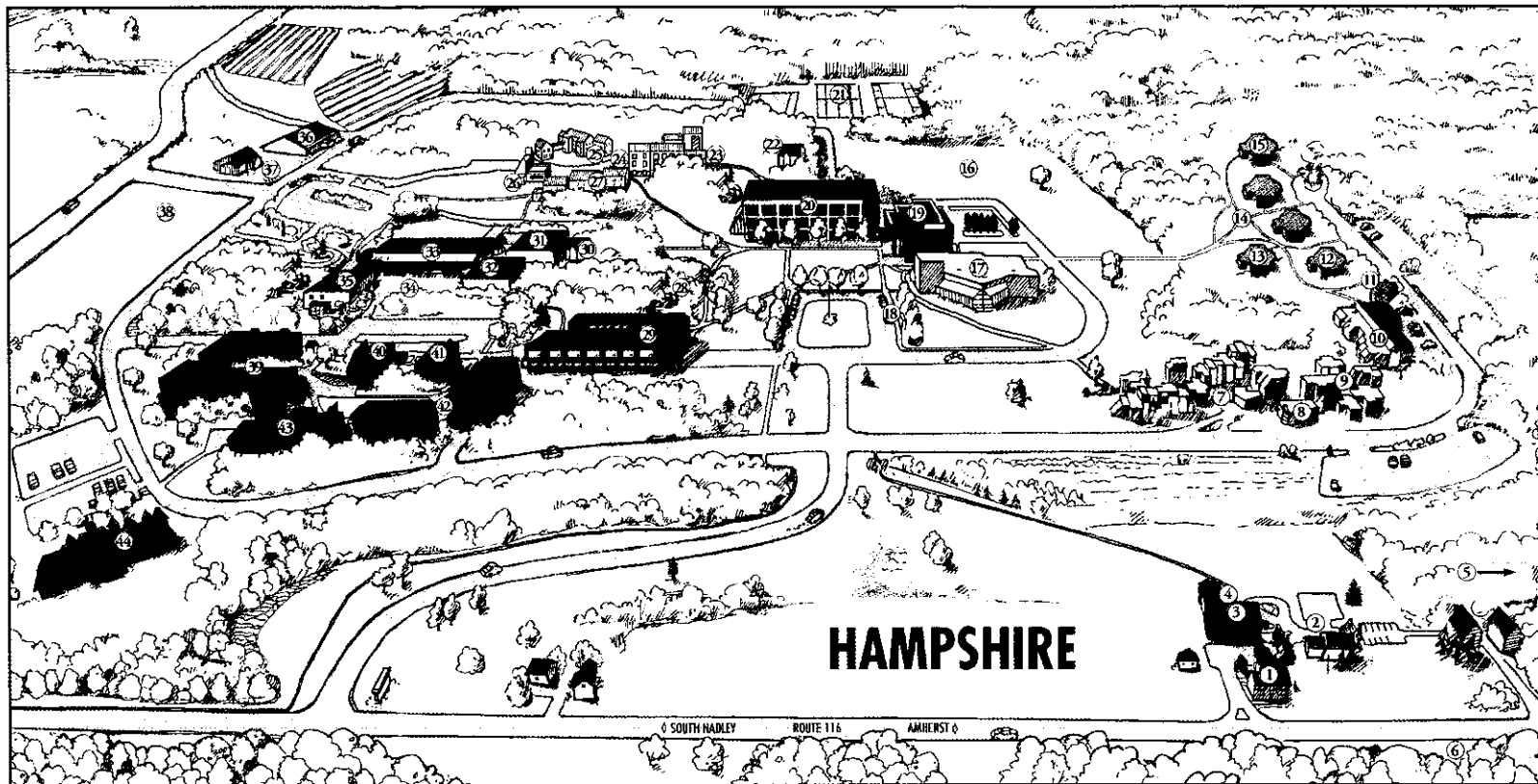
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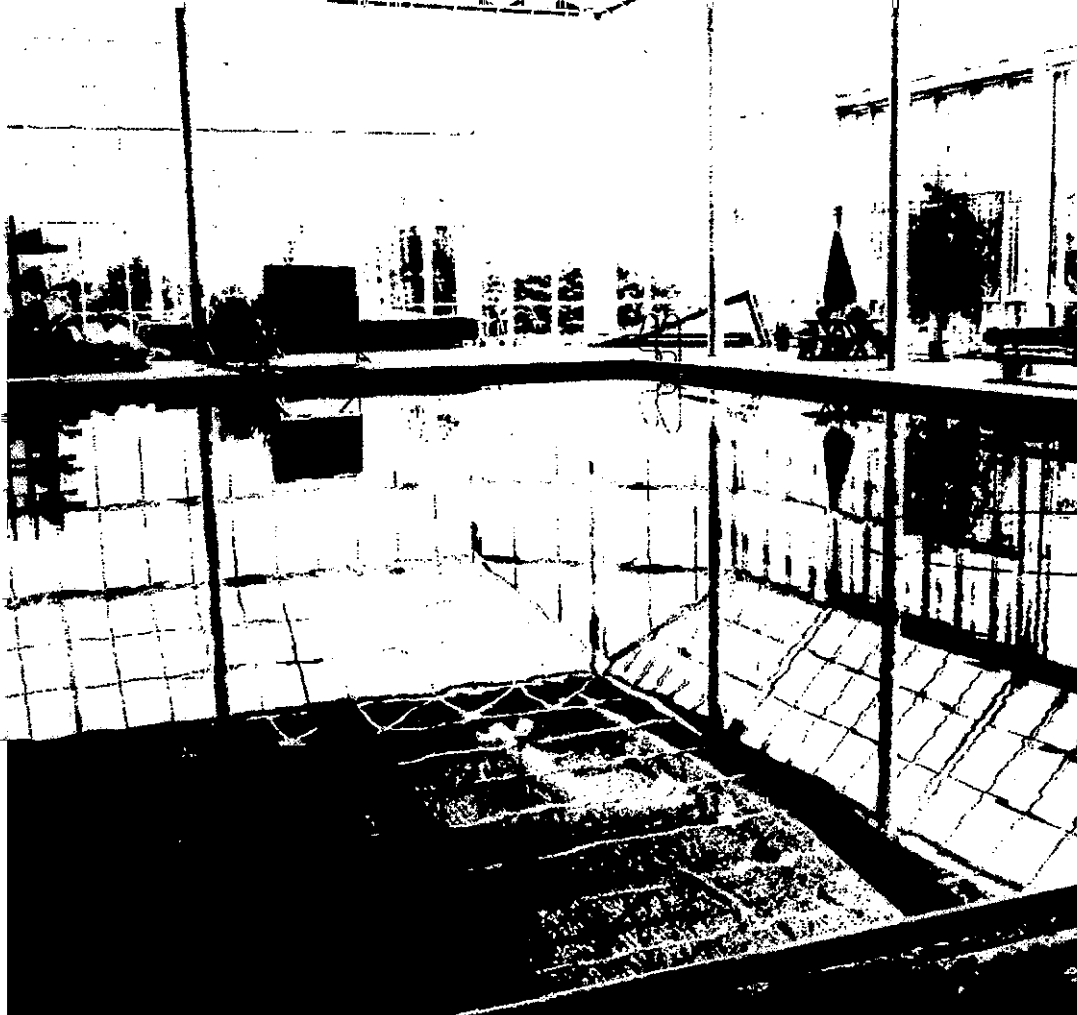
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